This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Digitized by Google

Mus 13.11 *

THIS BOOK IS FOR USE
WITHIN THE LIBRARY ONLY

HARVARD
COLLEGE
LIBRARY

MUSIC LIBRARY

Digitized by Google

Digitized by Google

Digitized by Google

# THE

# MUSICAL WORLD.

VOL. LI.

LONDON:
PUBLISHED BY DUNCAN DAVISON & CO.,
244, REGENT STREET.

1873.

Digitized by Google

Digitized by Google

# THE

# MUSICAL WORLD.

VOL. LI.

LONDON:
PUBLISHED BY DUNCAN DAVISON & CO.,
244, REGENT STREET.

1873.

Digitized by Google

Mus 13.11*

Harvard College Library
Mar. 15, 1921
Neumburg Fellowship fund

LONDON
HENDERSON, RAIT, AND FENTON, GENERAL PRINTERS,
69, MARYLEBONE LANE, OXFORD ST., W.

2225
48.12.1
17.7

Digitized by Google

# INDEX—1873.


A Clerk there was of Oxenforde (*Punch*), 175
A comic incident at the Apollo Theatre, Rome, 25
A critical essay on harmonium music by F. A. Laidlaw, 814
A dream and its realization, 420
A duel on a pianoforte, 154
A hard hit (*Punch*), 747
A hint to Pauline Lucca (*Chicago Tribune*), 151
A history of the Torch Dance, 192
A Jewish musical college, 383
A life of Bach, 330
A Liverpool musical festival wanted, 36, 42
A look a-head (T. Egg), 697
A North Wales Choral Union, 651
A new lyric star, 281
A new musical work, by M. Benoit (*La Semaine*), 393
A new oratorio (T. Egg), 428
A *prima donna* of days gone by (Catalani) 83
A paper on the harmonium (F. A. Laidlaw), 475, 671, 703, 814, 850
A piano mania in Dresden, 476
A resurrection jubilee at Chicago, 545
A rustic's outpouring, 415
A sea serpent for the Brighton aquarium, 477
A school of music at Athens, 149
A snoring concert, 29
A testimonial to Mr. Grove and Mr. Manns (*Choir*), 346
A visit to Beethoven, 587
A warning case (re *Molteno*), 152
A word for the critic (*Orpheus*), 201
An actress sent to prison, 576
An American *St. Peter* (oratorio by J. K. Paine), 21
An artist's travels, 114
An epitaphical curiosity, 28
An Italian on operatic music in France, 456
An unfruitful season, 535
Abbot, Mrs., the American actress (*Arcadian*), 371
Action for libel (see Kirkman *v.* Pohlmann).
Albrecht, Mdlle. Lillie, 788
Albani, Mdlle. Emma, 289
Alcestis, a musical novel, 685
Alexandra Palace, 376 405, 544
Allan, Mdme. Caradori, and the Duke of Cambridge (H. W. Goodban), 397
Alvsleben, Mdme. Otto, 221
"Amang ye takin' notes" (*Punch*), 571
Amateur Choral Societies, 491
Amateur Operatic Recitals (Liverpool), 699
American critics (*Watson*), 185
American criticisms (T. Gulp), 400
Anecdote of Herr Scaria of Dresden, 621
*Another World* reviewed by (*Saturday Review*), 111; (*Era*), 143; (*Lloyd's*), 159; (*Daily Telegraph*), 175; (*Shipping Gazette*), 175; (*Punch*), 181; (*Morning Post*), 211; (*Sunday Times*), 220, 227; (*Liverpool Porcupine*), 232; (*Pall Mall Gazette*), 243; (*The Spiritualist*), 263; (*The Echo*), 279; (*The Lancet*), 299; (*Court Circular*), 310; (*New York Journal*), 339; (*Literary World*), 355, 381; (*Public Opinion*), 359; (*Macmillan's Magazine*), 371, 391; (*The Scotsman*), 451.
*Another World*, the harp, 127
*Another World*, "The little goatherd," 525
*Another World*, Preface to the third edition, 472
*Another World*, extract from, 149, 154, 160, 165, 169, 175, 185, 197, 199, 200, 204, 217, 230, 232, 251, 257, 264, 270, 272, 287, 292, 307, 310, 313, 341, 346, 349, 364, 485, 486, 490, 509, 542, 557, 574, 593, 609, 623, 638, 653, 702, 718, 734, 752, 770, 783, 802, 818, 834, 849, 866
Another masterpiece, but not for us, 339
Aphorisms, 454
Apollo *versus* Beethoven (*Dwight*), 130
Antiquity of Bells, 769
Aramburo, Signor, 169, 221
Arditi, Signor, 221, 523, 529, 625, 657
Arditi's, Signor, Ode to the late Prince Consort (*Daily News*), 401 (T. Egg), 414
Auld Robin Gray, origin of the song, 576
Austrian Military Music, 56

Bach in Birmingham, 195
Bach, a life of (*Globe*), 330
Bach's St. John *Passion* at St. Ann's, Soho. 194
Bach's St. Matthew *Passion*, 247, 554, 560, 567, 623
Bach's *Christmas Oratorio*, 868
Bagpipes, 307
Balfe's (the late M. W.), *The Knights of the Leopard* (*The Talisman*), 105, 169, 185, 252
Balfe's (the late M. W.), presentation by Mdme. Balfe of his original scores to the British Museum, 221
Barbier, Mdlle. Marguerite, 704
Barnby's (Joseph) Lecture on Church Music, 720, 755, 779, 805
Barnett's (J. Francis) new oratorio, 428
Barnett, J. Francis (*Morning Post*), 448
Barnett, J. Francis (illness of), 718
Beecher, Mr., on Church music, 312
Beethoven *versus* Apollo (*Dwight*), 130
Beethoven's *Ballet des Chevaliers*, 421, 436
Beethoven, Mdme. Caroline van, 449, 469
Beethoven, Dannhauser's cast of, 522
Beethoven's *Pastoral* Symphony, 528
Beethoven's last moments, 672
Beethoven's portraits and cast, 860
Beethoviana (Dr. F. Rahles), 325
Bellew's "Readings," 154
Bellew in America, 267
Bells, the oldest, 755.
Benedict's new Symphony, 795, 811
Benedict's (Sir Julius) *St. Peter* at Liverpool, 7
Bennett's (Sir Sterndale) *Maid of Orleans* (*Globe*), 536
Benthum, Mr. and Mdme., 95, 447
Bénard, Mdlle. Eugenie, 755, 773
Best. Mr. W. T., 332
Bettini, Mdme. Trebelli, 235
Bevignani, Signor, 20, 609
Birmingham Musical Festival, 358, 372, 513, 520, 604
Birmingham Festival and Signor Schira, 396
Birmingham Festival and Signor Randegger, 537
Birmingham Festival and Mr. Sims Reeves, 571, 586
Birmingham Musical Festival (*Times*), 582, 599, 601
Births, 216, 232, 326, 450, 490, 589, 636, 668, 768, 784
Bishop, Mdme. Anna, 561, 688
Bishenden, Mr., 609
Blagrove, the late Mr. Henry, 5
Blake, death of Mr. Thomas, 773
Boston Jubilee, closing *matinée* at the Coliseum, 20
Boucicault, Mr., and a "friend of his from the West," 100
Brennan, Hugh, 154
Brandus, death of M. Gemmy (*Gazette Musicale*), 117
Bristol Musical Festival, 81, 651, 711, 727, 718
Bristow's *Arcadian* Symphony (*Dwight*), 197
Brougham's (John) dream, 822
Brooks, Shirley, 787
Brown, death of Mr. James Henry, 326
Buckstone's annual valediction at the Haymarket, 510
Bunsen, Mdlle. Victoria, 169, 496, 773
Bülow and Rubinstein, 589, 866
Bülow, Hans von (*Echo*), 345; (*Times*), 373; (*Observer*), 765; (*Musical Standard*), 789; (*Punch*), 798
Bull (Ole), 577
Burnand's "Happy Thought" Readings, 865

Canova's violin (*Dwight*), 664
Carafa and Rossini, 472
Carafa's wife, 786
Carissimi's *Jonah*, 403
Catalani, Mdme., 83
Cellier, Mr., 399
Chappell *v.* Betjemann, 511
Charity Children at St. Paul's, 359
Chopin's Studies, 529
Choral Festival at King's College, Cambridge, 374
Church Music, by J. Barnby, 720
Cincinnati Musical Festival, 29, 292
Clapisson, anecdote of, 417
Clay's (Mr. F.) music to *Oriana* (*Daily Telegraph*), 112; (*Observer*), 136
Cogniard, Théodore and Hippolyte, 165
College of Organists, 457
Cologne, Inauguration of the Rhenish Conservatory, 279
Comic opera in Vienna, 3

CONCERTS:—
Aguilar, E., 26, 54, 288. Albert Hall (See Royal Albert Hall). Albrecht, Miss Lillie, 418, 433, 788. All Saints Musical Society, 833. Andrews, Mrs. Holman, 166, 251. Angel Town Institution, Brixton, 362. Arditi, Signor, 472. Arditi, Signor and Madame, 380. Armstrong, Miss Eleanor, 362. Ashe, Miss Florence, 473. Ashton, Miss Florence, 639. Athenæum, Camden Road, 833. Austin, A., 769. Barnby, International Exhibition (See Royal Albert Hall). Barri, Odoardo, 308. Bache, Walter, 162, 735, 817. Barbier, Mdlle. Marguerite, 233. Barnes, Edward, 454. Barth, Arthur J., 287, 308. Baylis, Alfred, 419. Belgrave Minstrels, 308. Benedict, Sir Julius, 430. Berger, Mr. and Madame Francesco, 166. Bianco, Elvira del, 182. Billet, Alexandre, 307, 362. Birkbeck Institution, 134. Blagrove, Mr. and Mrs.


Digitized by Google

Richard, 81, 120, 166, 361. Bolton, J. B., 850. Bondy, Mdlle., 362. Boosey, John, "London Ballad," 24, 37, 48, 94, 179, 247, 813. Booth, Otto, 362, 400, 452. Bow, 785. British Orchestral Society, 24, 54, 64, 94. Brixton Choral Society, 54. Brun, Mdlle. Le, 400. Bülow, Dr. Hans von, 307 (*Times*, &c.), 373, 780, 817, 828. Bunsen, Mdlle., 194. Busby, Miss Emma, 217. Camden Amateur Society, 867. Caravoglia, Signor, 327. Carola, Mdlle. Natalie, 473. Castellan, Mdlle. Therese, 491. Champion, Suchet, 491. Cheshire, Mr. and Mrs., 346. Children's Convalescent Home, 452. Ciabatta, Mdlle., 358. Cobham, Trelawny, 308. Compton, Edward, 134, 639. Concordia Choral Society, 418. Cowen, F. H., 247. Cox, Miss Clara, 166. Crystal Palace Saturday Concerts, 94, 97, 113, 147, 152, 178, 194, 213, 284, 679, 743, 765, 827, 846. Crystal Palace, The Shah's visit, 447. Crystal Palace Summer Concerts, 341, 430, 506. Crystal Palace, Commemoration of the late Prince Albert, 401. Deichmann, Herr Carl, 217, 306. Dix, Miss Ellen, 287, 308. Dumas, Mdlle. Marie, 453. Edmonds, Miss Lillie, 270. Edwards, Miss, 473. Edwards, Charles, 829. Elcho, Miss, 54. Fisher, Miss Mary, 345. Floral Hall, 473. Fynes, Miss Clinton, 491. Ganz, Wilhelm, 447. Gardner, Charles, 400. Gilbert, Mr. and Mrs. Alfred, 381, 452. Goddard, Madame Arabella, 98, 117, 133. Gordon, Miss Kate, 418. Gounod, Charles, 95, 151, 193, 395. Greifenhagen, Madame, 120. Hallé, Charles, 374. Heerman, Mdlle. and Herr, 418. Henry, Miss Ida, 345. Hogarth, Miss Helen (Mrs. Roney), 361, 380. Hollands, Edward, 453. Holmes, W. H., 558, 735. Irish Ballad Concert, 179. Jewell, Madame Rebecca, 380. Kuhé, Herr W., 400. Kuhn, Mdlle. Annette, 217. Lavrowska, Madame, 179. Lefort, Jules, 453. Lejeune, Charles and Arthur, 327, 362, 415, 453. Lehmeyer, Herr, 473, 757. Leslie's (Henry) Choir, 150, 213, 285, 381. Lindberg, Mdlle. Alie, 287. Logé, Henry, 453. London Academy of Music, 865. London Ballad (See Boosey). London Glee and Madrigal Union, 327, 342, 433. London and North Western Musical Society, 26. Lothbury Choral Society, 233. Macfarren, Mrs. John, 120, 327, 342. Mattei, Tito, 448. Mohawk Minstrels, 149. Molyneux, The Misses, 361. Monday Popular, 25, 37, 48, 93, 135, 147, 178, 280, 764, 788, 812. Montaigne, Mrs., 233. Morgan, Wilford, 453. Morison, Miss Jessie, 9. Mozart and Beethoven Society, 82. New Philharmonic, 285, 419. New Philharmonic Society, 846. Newton, Miss Adelaide, 26. Normal College for the Blind, 151. Oberthür, Charles, 380. Oswald, Madame Eugène, 200, 233. Paget, Miss Adeline, 287. Paque, Mons., 418. Percy, Ralph, 26, 182. Philharmonic, 379, 419, 430, 468. Poniatowski, Prince, 395, 453. Pradeau, Gustave, 182, 200, 233. Pratten, Madame Sidney, 418. Prentice, Ridley, 54, 101, 324. Prytherique, Mdlle. Juanita, 787. Puzzi, Madame, 308, 362. Ransford, 270. Richards, Brinley, 400, 449. Rivière's, M., Promenade Concerts, 585, 625, 635, 647, 650, 745, 788, 799. Royal Academy of Music, 135, 213, 230, 342, 395, 430, 492, 519, 731, 803, 830. Royal Albert Hall Choral Society, 64, 135, 214, 688, 744, 813, 864. Royal Albert Hall Amateur Orchestral Society, 163, 229. Royal Albert Hall, "International Concerts," 217, 266, 302; (*Pall Mall Gazette*), 523; (*Times*), 329, 342; (*Globe*), 375, 600; (*Musical Times*), 680; (*Musical Standard*), 446, 749. Royal Albert Hall *Passion* week Concerts, 229. Royal Albert Hall, Mr. Leslie's "London Musical Festival," 412, 430. Royal Albert Hall (Hospital at Ventnor), 357. Royal Albert Hall Opera Concerts, 473. Royal Artillery (Woolwich), 134. Royal Italian Opera, 521. Mr. 308.

Sacred Harmonic Society:—
Bach's St. Matthew *Passion*, 289. *Elijah*, 25. *Israel in Egypt*, 829. *Lobgesang*, 214. *Samson*, 163. *Stabat Mater*, 214.
Sauerbrey, Herr and Madame, 308. Schubert Society, 134, 233, 345, 429. Schumann, Mdme., 162. Semler, Paul, 867. Sheppard, Hallet, 56, 101. Sherrington, The Misses, 453. Smith, Sydney, 473. Stewart, Miss Amy, 453. St. John's Wood Society of Musicians, 200, 361, 509, St. Thomas's Choral Society, 25, 230. Stocken, Miss A., 418. Tate, Emily, 558. Taylor, W. F., 81, 120, 833. Temple, Robert, 120. Thirlwall, J. B. W., 200. Thomas, John, 454. Thomas, William Henry, 380, 419. Thorne, E., 308. Tolhurst's (Mr. George) Choir, 9, 346. Tonic Sol-fa Juvenile Festival, 395, 418. Tonic Sol-fa Choir at the Crystal Palace, 639. Van Biene, 491. Vargnot, Signor, 558. Verrinder, Dr. Charles, 473. Wagner Society, 136, 152, 804. Waldec, M. 447. Welsh Choral Union, 309. West London Kilburn Musical Society, 149, 769. Williams, Mr. and Mrs. Osborne, 419. Woolwich, 735. Wydford, Miss Florence, 400. Wynne, Miss Edith, 493. Zimmermann, Miss Agnes, 307.
Concialini, Giovanni Carlo (W. Lackowitz), 868.
Conradi, Augustus, Death of, 404.
Conservatoire de Musique, Paris, 513.
Copyright Law, 541.
Corani, Madame, 788.
Correspondence:—
A daughter of the late Sir Henry Bishop, 191. A Provincial at the Italian Opera, 348. Am I to die (Miss English Opera), 102, 119, 476, 504. An idealistic flight (*Idealizer*), 587. An Explanation and Invitation (Bishenden), 818. Amateurs *v.* Professors, 766. Are Burlesques demoralizing? (R. C.), 835. Before the Curtain (An old play-goer), 664. Bénard, Mdlle. Eugénie (*Senex*), 755. Bristol Musical Festival (S.), 731. Bülow *v.* Beethoven, 766. Bülow at the Saturday Popular Concerts (*Daily Telegraph*), 785. Church Choral Association (C. G. Verrinder), 715. Copyright and Stageright, 150. Dalayrac's Opera *Stratonice* (Dr. Crump), 751. Desclée, Mdlle. Aimée, 311, 456. Dramatic Improbability (H. J. Byron), 359. Edwards, Miss, concert, 529. *Foul Play* (Charles Reade), 714. From America (L. E. on Mr. Laidlaw and the Harmonium), 850. German Musical Ability and the *Daily Telegraph* (W. E. Lawson), 246. Gung'l, 669, 684. Haydn and Schubert (G. Grove), 131, 148. Higher Development, Intellectuality, etc., 785. Home, sweet home, (Enquirer), 526. Impulse—Fashion—Precedent (Censor), 714. Increase of Small Birds (Rev. E. H. Todd), 539. Italian Postal Arrangements (F. Gye), 161. *La Fille de Madame Angot* (Mælibus), 529. *La Timbale d'Argent* (Goodban), 715. London Gregorian Choral Association, 69. Mannerism (R. C.), 714. Mapleson, Mr. J. H., and Italian Opera in Birmingham, 11. Mendelssohn's Italian Symphony, 229. Miss English Opera, 289, 476, 537. Moscheles (Ignace Gibsone), 682. National Music Meetings (Willert Beale), 117. Nilsson, Madame Christine and the Drury Lane Renters, 489. Nordblom, Mr. J., 69. Persian Music (T. Crampton), 435. Pringle, Mrs. and Family (F. Archer), 101. Public Characters on the Stage (Toole), 175. Pure English Opera—an Antidote (R. C.), 119. Royal Academy of Music *v.* South Kensington, 609. Royal Albert Hall Daily International Concerts (*Chowbacon*), 749. Scottish Musical Criticism, 196. Schumann, Robert, on W. S. Bennett's concerto, 813. Schubert and Haydn (G. Grove), 131. Schumann and Sacred Music (H. A. Walker), 509. Shakespere's Dramas and Music (C. Oberthür), 328. Something about *L'Africaine*, 272. Some Contradictions (about Cherubini), 131. South Kensington School *v.* Royal Academy, 609. Spohr, Dr., 231. Steel Bars *v.* Church Bells (Dr. Rahles), 557. String or Stringed? 11. Svendsen, John Severin (Dr. M. Levetts), 830. Tenor not Baritone (B. Bargnot), 757. The Charity Children at St. Paul's (S. Hansard), 359. The Magic Pearl (Ignace Gibsone), 717. The Original Promenade Concerts (One of the Sixty), 822. Wagner and the Viceroy of Egypt (Dr. Rahles), 537. Welsh Songs (Walter Maynard), 307. Welsh Memorial Gold Cup (Brinley Richards), 715. What are we drifting into? 152. Wieniawski, 640.
Costa, Sir Michael, 512.
Coton, Jerome, 494
Critics *v.* Authors (Critics' Defence Association) 153.
Crystal Palace Challenge Cup, 23, 135.
Crystal Palace English Operas (see Theatres).
Crystal Palace National Music Meetings, 135, 820.
Crystal Palace, Good Friday, 231.
Crystal Palace School of Art, etc. (award of prizes), 529.
Crystal Palace, Christmas at the, 865.

David (Herr Ferdinand), death of, 508, 525, 559, 658
Depret's, M., *Te Deum* at Brussels, 798
Desclée, Mdlle. Aimée, 311, 364, 401, 415
Destruction of the Grand Operahouse, Paris, 733
Diane de Lys, 401
Dinorah and Madame Patti, 347
Diseases of the Throat (by P. James, M.D.), 394 (Manuel Garcia), 411
Dramatic Improbability, 359
Dramatic Music in Persia, 663
Dramatic Music in Russia, 665
Dumas, Alexandre, *La Femme de Claude*, 47
Dumas and Sardou, 415
Duvivier, Mr., 562

Eisteddfod in Liverpool, 4
Eisteddfod at Menai Bridge, 576, 670
Eisteddfod at Mold, 586, 603.
Ella, Mr. John (effects of Music on), 379
English Opera at Manchester, 634
Enriquez, Miss, 384
Esterhazy's, The Empress Maria Theresa at Prince, 511, 527, 552, 568, 617
Explosion by Music, 574

Farmer, Presentation to Mr. Henry, 468
Fechter and Day, 310
Ferrari, Miss Sophie, 68
Festival of the Sons of the Clergy, 313
Festival of Parish Church Choirs at Govilon (Abergavenny), 673
Fiddling under difficulties, 235
Foreign:—
Agram, 55, 820. Alexandria, 82, 715. Amsterdam, 97, 196. Ancona, 327, 366. Antwerp, 184, 197, 381, 869. Arad, 609. Athens, 184. Baden-Baden, 456, 553. Baltimore, 749. Bayreuth, 293, 545, 575, 834. Barcelona, 41, 478, 488, 553, 587, 622, 836. Berlin, 50, 144, 467, 804, 818, 846. Bologna, 79, 458, 478, 592, 625, 672, 821, 862. Bonn, 50, 204, 229, 293, 430, 539, 570. Boston, 575. Bremen, 101, 163, 845. Brixlegg, 657. Breslau, 70, 96, 122, 135, 184, 228, 270, 373, 488, 783, 812. Brooklyn, 271, 593, 635. Brunn, 218. Brunswick, 136, 184, 271, 543, 705, 833. Brussels, 55, 167, 197, 323, 545, 575, 609, 665, 737, 744, 804, 836, 870. Bruges, 196, 764. Cadiz, 147. Cairo, 162, 195, 576, 719, 870. Calapoor, 331. California, 607. Cape May, 545. Carlsbad (Bohemia), 443, 539, 607, 635, 655. Carlsruhe, 405. Carpignano-Sesia, 561. Cassel, 559. Catania, 542. Cologne, 831, 867. Constantinople, 22, 366. Copenhagen, 300, 505, 584, 771. Crefield, 64. Cronstadt, 607. Darmstadt, 36, 133, 221, 271, 301, 473, 782.

Digitized by Google

Delft, 539. Dresden, 37, 76, 94, 130, 389, 55' 637, 705, 804. Dusseldorf, 270, 372, 651. Elberfeld, 214. Elbing, 737. Ems, 619. Erfurt, 283, 443, 751. Eslingen, 653. Essen, 779. Ferrara, 79. 184, 745. Florence, 117, 184, 218, 405, 465, 559, 622, 670, 689, 701, 836, 861. Frankfort-on-the-Maine, 36, 63, 76, 122, 184, 233, 478. Frankfort-on-the-Oder, 55, 538. Geneva, 214, 641. Genoa, 431, 456, 471, 491, 545, 554, 569, 619, 656, 697, 718, 804, 821. Ghent, 869. Glogau, 147, 271. Gotha, 35, 170, 372, 782. Gratz, 22, 63, 635, 653, 683. Halle, 221. Hamburgh, 27, 36, 49, 134, 168, 179, 641, 835. Hanover, 93, 167, 635, 844. Havannah, 82. Homburg, 558. Innspruck, 215, 476. Japan, 358. Karlsbad (see Carlsbad). Kissingen, 476. Konigsberg, 197, 538. Laibach, 894. Leghorn, 799. Leipsic, 35, 69, 133, 244, 291, 414, 587, 653, 705, 713. Liege, 78. Lisbon, 782. Loschurtz, 715. *Louisville* (U.S.), 729. Louvain, 683. Lubeck, 94. Lyons, 587. Madrid, 102, 166, 196, 219, 419, 456, 471, 511, 562, 637, 656, 698, 743, 771, 787, 830, 844. Magdeburg, 68, 147, 836. Majolati, 861. Mannheim, 419, 854. Marseilles, 329. Mayence, 551. Meiningen, 715. Mentone, 854. Merseburg, 476. Metz, 248. Milan, 50, 101, 117, 131, 151, 163, 184, 196, 215, 270, 331, 366, 382, 405, 421, 433, 454, 471, 487, 505, 538, 569, 585, 603, 618, 638, 656, 665, 680, 699, 715, 747, 771, 787, 804, 811, 836, 854, 868. Modena, 82, 375. Mons, 621. Moscow, 95, 162, 705. Muhlhausen, 421. Munich, 28, 41, 69, 93, 163, 183, 257, 300, 331, 428, 488, 545, 609, 621, 757, 820, 834. Munster, 638. Naples, 20, 70, 82, 193, 249, 327, 366, 465, 545, 609, 619, 771, 787, 814, 854. Neustrelitz, 655. New Orleans, 601. New York, 96, 511, 539, 558, 592, 637, 653, 736, 757, 772, 821, 835. Nice, 854. Nordhausen, 79, 863. Nuremberg, 136, 715, 814. Odessa, 51. Ostend, 609. Padua, 562. Palermo, 689, 764. Pampeluna, 609. Panama, 136. Paris, 504, 555, 601. Parma, 186, 363, 446. Pesth, 93, 179, 363, 458, 552, 621, 650, 667, 699. Philadelphia, 815. Planen, 834. Posen, 231, 849. Potsdam, 49, 183, 421, 764. Prague, 22, 204, 212. Quedlenburg, 715. Ratisbon, 687. Ravenna, 586. Regensburg, 50, 79, 283, 417. Reval, 249. Riga, 29, 228. Rome, 28, 231, 269, 421, 434, 478, 504, 538, 672, 689, 697, 715, 729, 771, 833, 844, 861. Rotterdam, 122. Salt Lake City, 545, 607. Salzburg, 375, 667, 767. Saratoga (U. S. A.), 552. San Francisco, 543, 555, 656, 715, 757, 836. St. Louis (Mo.) 117. St. Petersburgh, 129, 292, 342, 377, 587, 558, 587, 702, 733. Schmalkalden, 642. Schwerin, 217, 653, 804. Seville, 218, 394, 478. Spa, 619, 689. Stettin, 82, 288, 345, 585, 745. Stockholm, 289, 375, 488. Strassburg, 291, 608, 655, 688, 831. Stuttgart, 105, 163, 304, 342, 421, 433, 680, 780, 849. Tagenrog, 866. The Hague, 165. Trieste, 713, 785, 868. Turin, 366, 397, 478, 625, 651, 868. Ulm, 715. Utrecht, 197. Venice, 468, 511, 617, 685, 737, 771, 783, 821, 868. Vienna, 22, 37, 50, 68, 82, 95, 128, 167, 179, 215, 217, 281, 293, 312, 366, 542, 561, 592, 609, 622, 637, 653, 665, 735, 745, 785, 803. Warsaw, 68, 771. Weimar, 55, 233, 342, 366, 376, 554, 653, 847. Wiesbaden, 373, 623, 719, 787. Zurich, 672.

Foli, Signor, 625
Fornes, Carl (F. Gumbert), 202, 255
Frank, Edouard, 733
Franz (Robert) Fund (*Dwight*), 526

Gabriel's (Miss) *Evangeline*, 799
Gadsby's (Henry) *Andromeda* (*Graphic*), 152
Garcia, Manuel, "Observations on the Human Voice," 411, 434, 445
Garcia, Signor and Madame Gustave, 302, 653
Gatayes, Léon, duel with a pianist, 251
Germany and England (*Tonic Sol-fa Reporter*), 413
Glasgow Musical Festival, 768, 815
Goddard, Madame Arabella, 42, 269
Goddard, Madame Arabella, Farewell, 98, 117, 133
Goddard, Madame Arabella, in Australia and India, 378, 551, 657, 682, 702, 744, 799, 817, 865
Goodban, H. W., "Journal and Jottings," 154, 267
Gounod and the *Sunday Times*, 27
Gounod, anecdote of, 133
Gounod interviewed by Idealizer, 145
Gounod *v.* Littleton, 486, 689
Goldoni, Carlo, 607
Gregorian Demonstration at St. Paul's, 129
Grétry's Romance in *Richard Cœur de Lion*, 558
Grimm and the Music of his Time, 21
Grove, George, 637, 865
Guglielmo fund, 304

Hallé, Charles, in Liverpool, 869
Handel's *Belshazzar*, 322
Harris, death of Mr. Augustus, 264, 267, 284
Harris, death of Mr. Augustus (*Liverpool Porcupine*), 285
Harris, benefit for the family of Mr. Augustus, 302
Hauck, Miss Minnie, 806
Hayes, last letter of Catherine, 266
Haydn, Joseph, 433
Heilbron, Miss Sophie, 686
Heinemann's (Dr.) lecture, 236
Hereford Musical Festival (*Times*), 615, 631
Hersee, Miss Rose, 273, 545, 686
Hill, Presentation to Mr. Weist, 544
Hiller, Dr. Ferdinand, 381, 452
Hiller, Dr., on "What Handel Borrowed," 311, 320
Hiller, Dr., on the death of Ferdinand David, 525
Hiller, Dr., "*Nal und Damajanti*" (*Kölnische Zeitung*), 859
Hissing at Dramatic Performances, 165
Holcroft, Miss, 272, 561
Honours paid to Russian Artists, 472
Hopkins, Dr., A dream about the late, 420
Hugo, Victor, 719
Hullah's (Mr. John) Report on the Musical Training Colleges, 577, 666, 847, 862
Husband and wife ("*Another World*,") 154

Idealizer on English Opera, 524
Inauguration of the Rhenish Conservatory, Cologne, 279
International Exhibition music, 220 (*Globe*), 375
Isouard, Nicolo, 256

Joachim, Herr, 113, 251
Judic, Madame, 476

Kellogg's (Miss Clara) Biography, 149
Kellogg at New York, 399
King's Theatre (Pantheon), 593
Kirkman *v.* Pohlmann, 648, 695, 730, 767, 780, 796
*Kissi-Kissi* and the Lord Chamberlain, 504
Krebs, Marie, 184
Küchler, The late Herr, 819

*La Fille de Mdme. Angot* at Brussels, 76; at Paris, 184
*La Fille de Mdme. Angot* at St. James's Theatre, 347, 529
*La Fille de Mdme. Angot* at the Gaiety Theatre, 766
Lafont, Death of Monsieur, 266, 273
Laya, Mdlle. 405, 420
LEADING ARTICLES:—
Adolphe Adam and Boieldieu, 180. Advance of the Modern School of Music, 116, 180. An evening with Malibran and Mendelssohn, 198. Bach's *Christmas Oratorio*, 832. Bach's *Passion* of St. Matthew at St. Ann's, Soho, 164. Bach's *Passion* of St. Matthew at the Royal Albert Hall, 232. Bad men have no songs, 38. Barnby's (Mr.) Orchestral "International Exhibition" Concerts at Albert Hall, 250. Bennett's (Sir W. Sterndale) *Maid of Orleans* Sonata, 398. Birmingham Musical Festival, 588, 605. Bristol Musical Festival Committee and Mr. G. A. Macfarren, 732. Brown, Mr. James Henry, of Gloucester, 326. Concerts various, 24, 306. *Cosi fan Tutte* at the Royal Academy of Music, 81. Crystal Palace Summer Concerts, 326. Dalayrac's opera, *Stratonice*, 751. Eisteddfod Experiences, 652. Ellerton, The late John Lodge, 181. England not a Musical Nation, 540. English Composers and English and Foreign Artists, 568. English Opera, Letter from Idealiser on, 524. Fees to Boxkeepers at Theatres, 621. Franz, Robert, 490. Girardin's *Les Trois Amants*, 39. Glasgow Musical Festival, 345, 768. Goddard, Madame Arabella, 98. Gounod, M., 8. Grove, Mr. George, 681. Grumbling, 378. Hereford Musical Festival, 470. Managers, Actors, and "Proverbs," 750. Mendelssohn Scholarship Foundation, 80. Miss English Opera, 268. Music at the International Exhibition, 148. Music sometimes called "The Food of Love," 816. Musical Institutions, Programmes for the ensuing year, 701. Musical Taste, 360. National Training School of Music, South Kensington, 848. *Non mi ricordo*, 636. On Music and Musicians, &c., 556. Refreshment Rooms at Theatres, 668. Roger, M., and his Tour in Scotland, 572. Royal Albert Hall Amateur Orchestral Society, 66. Schumann Festival at Bonn, 286. Speculation (L.), 716. The *Athenæum* and the Monday Popular Concerts—Analysis, 800. The Music Trade and the Public, 432. The "Overremuneration of Artists" cry, 52. The Shah, 416. The *Song Messenger* (American) and the *Musical World*, 784. The suit, Reade *v.* the *Morning Advertiser*, 182. The year is gone, let it go, 864. The *Virtuoso*, 451. Verdi's *Requiem Mass* for Manzoni, 471. Von Bülow and Rubinstein, 461. Wagner Society, The, 116. Welshmen about themselves, 701. Women singers and the Roman Catholic Church, 471.
Legs and Busts (*Arcadian*), 28
Lester, Miss Ada, 625
Liebhart, Mdlle., 7, 29, 56, 69, 186, 273
Liszt, Franz, 25
Liszt as a Rifleman, 22
Liszt and the Pope, 26
Liszt's setting of the 13th Psalm (*Echo*), 379
Liverpool Philharmonic audiences (*Porcupine*), 152
Liverpool at the Crystal Palace (*Porcupine*), 377
Liverpool Representative Choir concert, 544
Liverpool Representative Choir's presentation to the Mayor, 781
London Gregorian Choral Association, 69
London Welsh Choral Union Scholarship, 528
Looking out for Musical "Stars," 576
Lucca, Madame Pauline, 576
Lucca, Madame, as Mrs. Ford, 7
Lucca, Madame, in German Opera, 50
Lucca, Madame, in Boston, 78, 114, 121, 144 183
Lucca, Madame, as Marguerite, 83
Lucca, Madame, as Mignon, 183
Lucca, Madame, at Chicago, 146, 149, 151, 358, 377, 384
Lucca, Madame, Lines on hearing her sing, 146
Lucca, Madame, Serenaded, 236
Lucca, Ear frozen, 682
Lynn, Dr., The conjuror, 385
Lytton, Lord, Extract from "*The Parisians*" (Rossini and the *prima donna*), 366

Digitized by Google

Macfarren's, Mr. G. A., *St. John the Baptist*, 414, 749, 784
Macfarren, Mr. G. A., Testimonial to, 784, 832.
Macready, death of Mr. William Charles, 283, 301
Macvitz, Mdlle., 137
Malibran, Marie (*Guide Musicale*), 12
Manzoni's manuscripts, 417
Mapleson's new military tent, 234
Mapleson's specialty for discovering tenors, 436
Marriages, 180, 198, 204, 268, 398, 556, 561, 604, 716, 782, 832
Marriages of *artistes* with the nobility, 573
Marchesi, Madame, 518
Mattei, Tito, 448
Marschner's daughter, 670, 685
Mendelssohn Scholarship, 130, 463
Mendelssohn's visit to the Queen, 577
Mendelssohn's Recollections (*Macmillan's*), 848
Meyer, Leopold de, 457
Meyerbeer's *Dinorah* at Liverpool, 214
Milanollo, Theresa, and Strauss, of Vienna, 670
Miller, death of Mr. William, 477
Molière's chair, 40
Molteno, The Misses, 495
Monster concerts, 544
Moscheles, The life of (*Times*), 655
Morgan, Wilford, 625, 837
Mori, Frank, 560, 561
Moscheles Life, Extracts from, 529, 559, 561, 575, 577, 587, 593, 603, 609, 626, 640, 641, 669, 670
Mozart and Schikaneder, 103
Mozart's ballet, *Les Petits Riens*, 271, 282
Mozart's last Symphony (G.), 385
Mozart's Baptismal Certificate, 754
Mozart, anecdote of, 831
Murska, Mdlle. Ilma di, 249, 457, 688
Muschamp, Miss, 773
Music at:—
Antwerp, 23. Australia, 7, 79, 747. Berlin, 245, 356. Birmingham, 65, 114, 195, 341, 798, 831, 844. Boulogne-sur-Mer, 23, 77, 181, 167, 177, 195, 215, 248, 285, 303, 324, 382, 412, 455, 467, 489, 507, 528, 538, 555, 571, 603, 619, 634, 667, 681, 698, 713, 746, 797, 845, 861. Brighton, 729, 845. Brussels (*La Comédie*), 76. Cambridge (*Cambridge Express*), 374. Canterbury, 396. Cairo, (*The Omnibus*), 118. China, 869. Cologne, 753. Dublin, 357, 650. Florence, 4. Glasgow, 23, 65, 94, 177. Japan, 575. Liverpool, 489, 781. Malta, 95. Manchester, 634, 651, Melbourne, 215, 555, 619, 681, 797. Margate, 181. Milan, 229. Moscow, 746, 814. Munich, 698. Nice, 845, Oxford, 68. Paris, 431, 489. San Francisco, 293, 665, 846. St. Paul's Cathedral, 79. Sydney, 131, 196. The International Exhibition (*Times*), 329. Vienna, 3, 144, 195, 248, 265, 325, 396, 412, 431, 507.
Music Buildings (*The Architect*), 96
Musical Copyrights, sale of Mr. Oliphant's, 292
Musical Criticism in Dublin, 69
Musical Reminiscences of Travel (W. Langhans), 448, 469
Musical Sermons (*Punch*), 570
Musicians who have died away (J. Seiler), 402, 427, 444

National Music Meetings at the Crystal Palace, 105, 251, 269, 343, 396, 483, 498, 528
National Music Meetings Challenge Cup, 23
National Music Meetings and the Liverpool Choir, 221
Nature's Sweet Restorer, 881
National Training School for Music, 539
New Theatre at San Francisco, 836
Nilsson, Mdlle., 29, 489
Nilsson, Mdlle., at Her Majesty's Opera (*Daily Telegraph*), 488
Nilsson, Mdlle., and Miss Neilson, 683
Notes upon Notes (W. H. Holmes), 22, 35, 687, 782
Nottingham Musical Festival, 5
Novelties, by Thaddeus Egg, 414

Oberthür, Charles, 868
Oberthür and the Harper's Society of Prague, 458
Obituary:—
Bohrer, Mdme., 805. Bowley, Marian, M. K., 80. Bridgemann, C., 572. Brown, James Henry, 306. Chappell, Mrs. Thomas, 216. Conrade, Augustus, 404. David, Herr Ferdinand, 508. Deaths of eminent artists connected with music (*L'Art Musicale*), 42. Ellerton, John Lodge, 24, 181. Fétis, Adolph, 204. Fitzball, Edward, 732. Gimson, Joseph, 490. Goodman, John, 378. Guglielmo, Signor, 185. 198. Hallé, Frederic, 556. Halliday, Edward, 588. Harris, Augustus, 268. Hopkins, John Larkin, Mus. Doc., 286. Hugel, Georgina, 24. Hugel, Baron H. von, 398. Jay, Henry, 198. Küchler, Heinrich, 819. Lafont, Pierre Chérie, 268. Lonsdale, Mrs. R. B. (Rosalie Themar), 180. Macready, William Charles, 283, 286. Matthews, Mrs. Frank, 588. Mercer, Rev. William, 588. Miles, Matilda J., 24. Miller, William, 450, 477. Mori, Frank, 540. Morris, Valentine, 250. Oliphant, Thomas, 164. Patti, Carlo, 232, 349. Peachy, George, 450. Perry, Mrs., 784. Pharazyn, William, 38. Pierson, Dr Henry Hugh, 80, 81. Poniatowski, Prince, 477. Puttick, Edward. 454. Riedl, J., 757. Roberts, Ellis, 832. Roberts, Joseph John, 588. St. Leger, H. J., 98. Sproules, Edward, 232. Templeton, Mrs. John, 432. The Obituary of 1872, 50. Tolhurst, William Henry, 344. Wagner, Richard, 216. Walker, Edward Octavius, 398. White, Clement, 508. Wilhelm, Carl, 594. Young, the Rev. Julian Charles, 512.
Occasional notes (*every week*)
Offenbach and Wagner, by Gustave Chouquet, 486
Operahouse promises, 361
Opera utilized (*Dexter Smith*), 445
Organ appointments, 773, 853
Organ Grinders (*Boston Transcript*), 329
Organ news, 238, 332, 403, 420, 476, 786
Organ recitals, 526, 561
Organ at St. Mary's, Berlin, by Dr. F. Rahles, 455
Organs (From the *Globe*), 467
Organists, College of, 457
Ouseley's (Sir Gore) *Hagar*, 414, 670
Organs:—
Allerton New Congregational Chapel, 819. Boston (America), 570. Lancaster Parish Church, 403. Malvern Link, 685. Melbourne Town Hall, 185. Methley, 11. New Jerusalem Temple, 507. St. Andrew's (Southport), 736. St. Martin's Church (Leicester), 102. St. Mary's (Berlin), 455. Sheffield New Music Hall, 332, 339. Wycliffe Chapel (Warrington), 820.

Paine's (John K.) *St. Peter*, 513
Palestrina's "Miserere," 639
Panovetz, Herr, Chef de claque at Vienna, 529
Parepa-Rosa, Madame, at Cairo, 118, 265
Parepa-Rosa, Madame, at San Francisco, 607
Patti, Adelina, 170, 257, 272, 347, 350
Patti, Carlotta, 101
Patti, Carlo, Death of Signor, 349
Pauer's (Herr) Lectures on Oratorio, 165, 218, (*Times*), 227, 321, 365, 830
Paul de Kock, anecdote of, 654
Paving the way (*New York Arcadian*), 539
Penna, Frederic, 625
Pergolesi's birth-place, 733
Piatti's (Signor) travels, 114
Pierson, Death of Dr. Hugh, 81
Phasey, Mr. A. J., Testimonial to, 682
Phillips, Lovell, 870
Pips from *Punch*, 669
Pischek, Speech made at the grave of, 196.
Popular Concerts in Germany, 522
Poetry:—
A growl from grandpapa (*Punch*), 86. A hymn of aspiration (M. A. Baines), 76. Amor vincit (John Fraser), 787. Beloved music (Ernest Houghton), 379. Beethoven (Cecilia Thaxter), 151. Charity (E. Houghton), 526. Continued, 561. Dream on (E. J. Houghton), 831. Ebbing and Flowing (Henry Joyce), 167. Forgotten (E. Houghton), 456. He is late (R. H. Stoddard), 577. In England I was born (Mrs. V. Roberts), 281. In memoriam of H. J. St. Leger (Carline N. Grant), 95. Knight, Charles, 177. Lines for music (*Punch*), 165; To A. S. Sullivan, Esq., 528; (Louisa Gray), 667. Long years ago (J. Bennett), 49. Madrigal (Howard Glyndon), 285. Miles' vow (V. G.), 664. My darling's roses, 68. Ode for Washington's birthday (Burns), 704. Ode in memory of the late Prince Consort (Walter Maynard), 383. Romance and Reality, 735. On an Impromptu by Chopin, 6. Patrick's wooing (Louisa Gray), 575. Stanzas for music (M. A. Baines), 357. The duet (E. Houghton), 624. The first appeal (E. Houghton), 714. The follow-me-lad, 11. The ghost at Hallowe'en (Louisa Gray), 852. The heart's misgivings (E. Houghton), 435. The Life-Guardsman, 851. The music of the soul (M. A. B.), 77. The old country stile (E. Houghton), 573. The old man's darling (Louisa Gray), 102. The page (E. Houghton), 496. The shuffle of cards (*Punch*), 551. The Song of the Soprano, 328. The trysting tree (H. Joyce), 773. To Lucca (*New York Weekly Review*), 569. To Miss Edith Wynne, 9, 696. To Miss Kitty Glass, 191. To Pauline Lucca (O. M. Wilson), 146. To Tiger (J. B.), 67. Trebelli-Bettini, 817. Watching (E. Houghton), 476.
Provincial:—
Aberdare, 10. Abingdon, 120. Barmouth, 640. Belfast, 835. Bentley-Farnham, 55. Bideford, 640. Billesdon, 288. Birkenhead, 200, 288. Birmingham, 40, 363, 803, 849, 867. Blackheath, 830. Blackburn, 26, 283, 575, 719. Bow, 735. Bradford (Yorkshire), 670, 686. Brighton, 363, 454, 639, 686, 771. Bristol, 10, 474. Bury St. Edmunds, 817, 835. Cambridge, 381. Cardiff, 329. Castle Donington, 736. Chatham, 150, 166. Chelmsford, 150. Cheltenham, 867. Cheshunt, 719. Chichester, 55. Clitheroe, 218. Coalbrookdale, 182. Colchester, 40. Cork, 10. 82, 454. Croydon, 166. Deal, 686, 772. Devizes, 363. Devonport, 101. Doncaster, 736. Douglas, 328. Dublin, 10, 55, 134, 368, 400, 434, 492, 685, 867. Dundee, 134, Edgbaston, 252. Edinburgh, 55, 82, 120, 166, 182, 200, 218, 252, 288. Exeter, 252, 270, 288, 309, 368, 474, 509, 609, 689, 654, 686, 850. Greenock, 182. Great Yarmouth, 27. Halifax, 82. Hastings, 10, 817. Hertford, 270. Higham Ferrers, 55. Hindringham, 654. Hull, 55, 786. Ipswich, 850. Ireland, 623. Kirkcaldy, 835. Leamington, 101. Leeds, 82, 559, 803. Leicester, 218, 288, 685, 772. Limerick, 772. Liverpool, 10, 40, 150, 182, 252, 309, 526, 640, 685, 703, 719, 736, 771, 835. Llandovey, 591. Lyndhurst, 559. Malvern, 134, 309, 575, 623, 658. Manchester, 68, 120, 183, 609, 640. Market Bosworth, 55. Melton Mowbray, 218. Narbeth, 474. Norwich, 328. Nottingham, 120, 755, 835. Oxford, 200, 838. Penzance, 68. Pewsey, 654. Plymouth, 10, 101, 150, 309, 664. Poplar, 701. Prescott, 288. Rochester, 328. Rotherham, 26. Ryde (Isle of Wight), 55, 803. Saltash, 121. Scarborough, 328, 609. St. Bees, 703. St. Ives, 134. Shepherd's Bush, 803. Stamford, 328. Southampton, 134. Stroud, 288, 309. 328. Surbiton, 166. Swindon, 184. Todmorden, 82. Torquay, 302. Truro, 121. Tunbridge Wells, 835. Warrington, 10, 252. Windsor, 863. Wokingham, 55. Woolwich, 735. Wrexham, 419. Yarmouth, 328.
Poniatowski, Prince, death of, 477

Digitized by Google

Poniatowski, Prince, sale of his pianoforte, 721
Prospective Festival (T. Egg), 510
*Punch's* musical sermons, 570
*Punch*, pips from, 669
Puttick, death of Mr. Edward, 454, 518

Raphael's cartoons, 554
Rahles, Dr. F., on "Steel Bars" *versus* "Church Bells" 404
Randegger's, Signor, *Fridolin*, 414, 537, 625
Redl, death of Mr. J., 757
Reeves, Sims, 39
Reives, Miss Blanche, at Nebraska, 867
Reports on diseases of the throat, 484.
REVIEWS:—
Abt, Franz, 40. Adams, Stephen, 756, 851. Aidé, Hamilton, 253, 852. Allchin, W. H., 821. Allen, Alfred R., 849. Ashdown and Parry's "Popular Classics," 57. Augener's *Monthly Musical Record*, 40. Austin, Waller, 837. Bach, J. Sebastian, 168. Barbot, Paul, 837. Barker, Henry, 201. Barnard, George, 41. Barnett, John, 434. Barri, Odoardi, 202, 821. Bartholomew, Mrs. Mounsey, 202. Beethoven Adaptations (C. J. Rowe), 756. Béla, Kéler, 51, 253. Benedict, Sir Julius, 18, 491, 756, 837. Bennett, Sir W. Sterndale, 536. Berven, Inglis, 201. Blumenthal, J., 168, 201. Bodda-Pyne, Madame, 201. Boosey and Co.'s "Songs of Scotland." 153. Boosey and Co.'s "Songs of Wales," 852. Booth, Otto, 787. Brissac, Jules, 234, 253. Budik, Franz, 348. Buhl, A., 51. Callcott, W. H., 787. Cecil, Arthur, 837. Charlemont, The Countess of, 136, 852. Cheshire, John, 787. Cowen, F. H., 852. Cummings, W. H., 349. Dannreuther, Edward, 821. Davies, Albert, 41. Dick, Cotsford, 756. Diehl, Louis, 641. Enoch and Sons' *Musical Monthly*, 51, 152. Erlanger, Gustave, 837. Ferrari, Francesca, 18. Forbes, George, 253. Gabriel, Virginia, 41, 851, 852. Gatty, Alfred Scott, 852. Gibsone, Ignace, 348, 756. Gounod, Charles, 41. Graham, W. M., 253. Gray, Louisa, 201, 348, 756, 851, 852. Gung'l, Josef, 253, 348. Hatton, J. L., 837. Heller, Stephen, 491. Henriette, 270, 852. Hildegard, 852. Hime, E. L., 51. Horner, B. W., 253. Hullah, John, 85. Jacobi, Georges, 85. Jackson, Herbert. 821. Jewell, E. Ellice, 821. Keller, M., 837. Klein, Henry, 641. Knight, J. P., 837. Kontski, A. de, 153, 168. Kuhe, Wilhelm, 253, 756, 787, 852. Lamothe, George, 51. Levey, W. C., 41, 51. Liebich, Immanuel, 41, 787. Linda, 41. Lindley, R., 787. Lindsay, Miss, 852. Lowe, Albert, 349. Lütz, Meyer, 153. MacDonald, Janet, 18. Macfarren, Walter, 51. Marriott, C. H. R., 27, 821. Massé, Victor, 851. Maynard, Walter, 202. Meyder, Carlo, 756. Michaels, Gustave, 51, 348. Minot, Anna, 349. Molique, Bernhard, 201. Molloy, J. L., 168, 852. Monk, James, 51. Neustedt, 253. Nish, Anthony, 153. Noverre, Charles E., 348. Offenbach, Jacques, 821. Old, John, 51. Paine, John K., 21. Pereira, Louis, 51. Phillips, W. Lovell, 41. Philp, Elizabeth, 756. Piatti, Alfred, 234, 756, 851. Polinski, Arthur, 253. Poniatowski, Prince, 201. Pridham, J., 419, 821. Reece, R., 51. Richards, Brinley, 202, 319, 434, 641, 852. Rimbault, E. F., 831. Roeckel, J. L., 852. Rubini, E., 41. Rudall, H. A., 434. Rummel, J., 851. Sainton-Dolby's Singing Tutor, 115 (*Times*), 167. Schira, J., 837. Schumann, Robert, 41, 234. Secretain, Mdlle., 153. Semler, Paul, 27. Shepherd, C. H., 168. Sivral, Jules de, 253, 756, 851. Smallwood, W., 756. Spark, Dr. W., 821. Spinney, Walter, 756, 851. Stanislaus, F., 201. Stiehl, Heinrich, 41, 202. Sullivan, Arthur, 168. Summers, James Lea, 349. Surreaue, J. T., 852. Tamplin, A. L., 821. Taylor, W. F., 41, 252, 837, 852. Thomas, Harold, 434. Thomas, John, 202, 253, 641. Tours, Berthold, 234, 804, 821. Trekell, J. Theodore, 27. Vaschetti, C., 254. Vianesi, A., 434. Wagner, Richard, 756. Watson, W. W., 434. Weiss, Madame, 641. West, G. F., 852. Weihler, Edmund, 349. Wrighton, W. T., 852. Young, Harriet, 168. Zaverthal, L., 837.
Richards, Brinley (Pencerdd Caerludd), 310, 449
Ritter, Herr (*Sunday Times*), 684
Ronconi, Signor, 544
Roney, Mrs., 609
Rosa's (Carl) English Opera Company, 625, 634, 651, 686, 704, 713, 731, 766
Rosa, Madame Parepa (See Parepa, Madame)
"Rosalie" (*Schusterfleche*), 119
Rossini, Anecdotes of, 669
Rossini and M. Troupenas the music publisher, 81
Rossini's manuscripts and Mr. Grant the banker, 220
Rossini's *Guillaume Tell* at Rome, 199
Rossini's posthumous works, 303
Rossini and the *prima donna*, 366
Rossini and Carafa, 472
Rossini on German music, 529
Rossini on the voice and pianoforte, 529
Rousseau's J. J., *Pygmalion*, 67
Rowe, Mrs. T. Picton, 721
Royal Academy of Music Building Fund, 576
Royal Academy of Music and the Royal Albert Hall, 543
Royal Academy of Music, distribution of prizes, 519
Royal Academy of Music, Donations to the, 288, 417
Royal Albert Hall, First Report of the Council of the, 463
Royal Gallery of Illustration, 269, 437, 513
Rubinstein, Anton, 67, (*Arcadian*) 397, 436
Rubinstein and Von Bülow, 451, 539, (and the Brothers Kunkel) 186, 866
Ruskin's Art Lectures, 6
Russian Opera, 665
*Ruy Blas*, by Marchetti, at Cairo, 113

St. Leger, Death of Mr. H. J., 104
St. Paul's Day at St. Paul's Cathedral, 63
St. Paul's Cathedral Choir, 544
Sacristan and Lyric Artist, 255
Scaria, Herr, of Dresden, 621
Schira's (Signor) *Lord of Burleigh*, 414, 625, (*Sunday Times*) 657
Schumann Festival at Bonn, 272, 570, 587
Seiler, Joseph, on musicians, 427
Serazzi, Signor Enrico, 574
Shakespeare's Dramas and Music, 291, 305, 328
Shaver Silver across Opéra-Bouffe, 290
Shaver Silver across divers matters, 527
Shaver Silver across Wagner, 848
Singing in lieu of speaking at public meetings, &c., 25
Sinico, Madame, 610, 688, 704.
Schott, Death of M. Pierre, 609
Schubert's unfinished Symphony (*Times*), 568
Schultz, Charley, 836
Smart's (Henry) *Jacob*, 414
South Wales Choral Union, 491
Spanish Opera, by Jose Inzenga (*La Espana Musical*), 487
Spohr in London, 575
Sterling, Miss Antoinette, 365
Stewart's (Sir Robert) Lectures on Music, 161, 789
St. Paul's Cathedral (*Rock*), 669
Sullivan's (Mr. A. S.) *Light of the World*, 414, (*Times*) 601
Sumner, Professor Albert, 340
Svendsen, 854
Sydenham Trinity Church Choral Society, 757

Tamberlik, Signor, 385
Taylor, Mr. Tom, on Hamlet, 267
Thanksgiving Services at Lancaster, 819
Thayer, Mr. A. W., 559
Tichborne family (The), 639
The Acoustical Propositions of Sedley Taylor, 6
The Charity Children at St. Paul's, 699
The Cheque Bank, Limited, 557
The Belgian National Hymn, 78
The "Bohemians' Club," 437
The Choir and Congregation, (*N.Y. Musical Gazette*), 431
The early French orchestra, 330
The French "*Prix de Rome*," 607
The Empress Maria Theresa at Prince Esterhazy's, 511, 527
The *Grand Duchess* at Guayaquil (Ecuador), 188
The Crown Diamonds (*Sunday Times*), 474
The fight for the National Music Meetings Challenge Cup, 493
The Human Voice, 77
The Hungarian National Stage, 574
The Hungarian Band, 492
The Jubilee Singers, 303, 375
The late Lord Lytton, 65
The Liverpool Philharmonic Orchestra (Mr. Hallé and Sir Julius Benedict), 214
The Music of Innocence (*Punch*), 506
The origin of private concerts (*Guide Musicale*), 75
The Mayor's Banquet to the Representative Liverpool Choir, 536
The *Prima Donna* and the Revolver, 26
The Royal Family of England's love for Music, 574
The Shah of Persia, 452, 474, 506.
*The Stone Guest*, Posthumous Opera by Dargomijski, 91
The Tremolo (*Musical Standard*), 474
The value of the instruments burnt at the Grand Opera, 801
The Vicissitudes of a Theatrical Manager's Life, 92
The Welsh Choristers at Marlborough House, 485
*The Wicked World* (*Sunday Times*), 40
Theatres in Germany, Annual grants to, 719
THEATRES:—
Covent Garden, 36. Covent Garden Promenade Concerts (see Concerts, Rivière). Crystal Palace, 213, 696, 699. Drury Lane, 594. Gaiety, 266, 302, 766. Haymarket, 19, 40. Holborn, 231. Holborn (French plays), 755, 787, 846. Opéra Comique, 504. Philharmonic (*Fleur-de-Lys*), 231. Princess's, 364, 401, 476. Royal Alexandra Theatre, 681, 717, 762, 889. St. George's Hall, Winter Italian Opera, 49. St. James's Hall, 347, 385, 420, 496, 506. ITALIAN OPERA, COVENT GARDEN—Prospectus, 160. *Amletto*, 392. *Der Freyschütz*, 505. *Dinorah*, 348. *Don Giovanni*, 340, 505. *Ernani*, 446. *Faust e Margherita*, 244, 300. *Guillaume Tell*, 300. *I Puritani*, 446. *Un Ballo in Maschera*, 299, 521. *Il Barbière di Seviglia*, 264, 324, 521. *L'Africaine*, 212. *L'Etoile du Nord*, 505, 521. *La Favorita*, 228, 342. *La Sonnambula*, 299. *La Traviata*, 228. *Le Nozze di Figaro*, 468, 488. *Les Diamans de la Couronne*, 468, 488, 505. *Les Huguenots*, 446, 521. *Linda di Chamouni*, 320. *Lucia di Lammermoor*, 244, 521. *Marta*, 299. *Masaniello*, 340, 348. *Otello*, 392. *Rigoletto*, 340, 446, 505. Visit of the Shah, 429. ITALIAN OPERA, DRURY LANE—Prospectus, 245. *Faust*, 304, 466, 485, 488, 505. *Il Trovatore*, 300, 319, 466. *La Favorita*, 304, 319, 466. *Le Nozze di Figaro*, 485. *Les Huguenots*, 320, 505. *Lucia di Lammermoor*, 263. *Lucrezia Borgia*, 245. *Marta*, 300, 319. *Mignon*, 466, 485. *Norma*, 466. *Rigoletto*, 319, 466. *Semiramide*, 263, 505. The Shah's visit, 474.
Thomas and his orchestra, 512
Thierret, death of Madame, 544
Tietjens, Mdlle., and the Railway, 313
To Ladies—Musical Notes, 822
Tolhurst, W. Henry, death of, 365
Tonic Sol-fa College, 20

Digitized by Google

Tonic Sol-fa Statistics, 76
Trafford, Signorina, 235
Truth above everything (by Carl Kossmaly), 503
Two Novelties at the Crystal Palace (Thaddeus Egg), 97

Valleria, Mdlle. Alwina, 42, 281
Vanzini, Madame, 641
Varley, Nelson, 204
Vienna Exhibition Concert, 789
Van Praag, 165, 251
Verdi, Signor, 251
Verrinder, Dr. C. G., 307
Vienna Great Musical Festival, 280
Viol di Gamba, The, 269
Vivier, Eugène, 384
Von Bülow and Rubinstein, 451

Wagner, Richard:—
At Hamburgh and Berlin, 103. In London (*Pall Mall Gazette*), 128, 136. Wagner Society (See Concerts). Wagner's Autobiography, 176 Epidemia Wagneriana in Berlin (*Kölnische Zeitung*), 791. Will visit London for a thousand pounds, 216. *Lohengrin* at the Scala (*Gazette Musicale di Milano*), 219, 254. Association for the performance of the *Niebelungen*, 269. And the Hottentots (*L'Art Musical*), 384. And Offenbach, by Gustave Chouquet, 486. And Musical Criticism, 511. *Lohengrin* (Idealizer), 587. Overture to *Tannhäuser*, 689. Shaver Silver across, 843
Walker, Master Henry, 688, 778, 854
Weippert's, fire at Messrs., 609
Weber's death (Moscheles), 561
Weber, Carl Maria von (Pauer's Lectures), 321
Weber's *Der Freischütz*, by Emile Naumann, 543
Weldon, Mrs., and *Le Ménestrel*, 457
Welsh Choir Memorial Cup, 576
Welsh Union Scholarship, 721
Whistling (W. A. Lloyd), 541
White's Echoes from Many Lands, 273
White, accident to Dr., 496
White, death of Mr. Clement, 508
Wigan, Miss Julia, 705
Wilhelm Carl, death of, 609, 618, 642
Wynne, Edith, Presentation Bust Fund, 149
Wynne, Edith (*Punch*), 571
Wynne, Edith, *v.* Matthews and Taylor, 594

Young, death of the Rev. Julian Charles, 519

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 1. SATURDAY, JANUARY 4, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS, JULY 3, 5, 8, 10, 12, 1873.—COMPETITIVE PERFORMANCES.

Class 1.—Choral Societies, not exceeding 500 voices, and not less than 200 each society, the Challenge Prize, value £1,000, and a purse of £100; second prize, a Fifty Guinea Harmonium, given by Messrs. Alexandre, *père et fils*.

Class 2.—Choral Societies not exceeding 200 voices each society, a purse of £100; second prize, a complete set of the Royal Edition of Operas (bound), given by Messrs. Boosey & Co.

Class 3.—Choral Societies for Men's Voices, not exceeding 80 voices each, a purse of £50; second prize, a Ten Guinea Library of Music, to be chosen by the successful choir from the publications of Chappell and Co., given by Messrs. Chappell and Co.

Class 4.—Church and Chapel Choirs, a purse of £30; second prize, a Ten Guinea Library of Music, to be chosen by the successful choir from the publications of Novello and Co., given by Messrs. Novello, Ewer, and Co.

Class 5.—Military Bands of Reed and Brass Instruments, not less than 30 performers, a purse of £50; second prize, a new Echo Cornet, value £26, 11s.

Class 6.—Bands of Regiments of the Line, not less than 30 performers, a purse of £50; second prize, a B flat clarinet and an E flat clarinet, value £12 12s. each.

Class 7.—Brass Bands not included in the foregoing, not less than 18 performers, a purse of £50; second prize, a B flat Baritone, value £22 10s.

Class 8.—Soprano Solo Singers, a purse of £30.

Class 9.—Contralto or Mezzo-Soprano Solo Singers, a purse of £30.

Class 10.—Tenor Solo Singers, a purse of £30.

Class 11—Baritone or Bass Solo Singers, a purse of £30.

Class 12.—Trumpet Solo Players, a purse of £25; second prize, a Slide Trumpet, valued at £15 15s.

The second prizes in Classes, 5, 6, 7, and 12 are given by Messrs. Besson.

All entries to be made on or before the 1st of March next. The rules and regulations of the National Music Meetings, and lists of music to be prepared, can be had on application to Mr. Willert Beale, Crystal Palace, Sydenham.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—FRIDAY NEXT, Jan. 10, Mendelssohn's "ELIJAH." Principal Vocalists,—Madame Lemens-Sherrington, Mrs. S. Smith, Madame Patey, Mrs. Osborne Williams, Mr. Vernon Rigby, Mr. Carter, Mr. C. Henry, and Mr. Santley. Organist, Mr. Willing. Tickets, 3s., 5s., and 10s. 6d., at 6, Exeter Hall.

THIRD BRITISH ORCHESTRAL CONCERT, ST. JAMES'S HALL.—Patron—H.R.H. the DUKE of EDINBURGH. Conductor—Mr. GEORGE MOUNT. THURSDAY, January 9. Military Symphony, Haydn; Overture, "Paradise and Peri," Bennett; Concerto in A minor, Cusins, (Pianoforte, Mr. W. G. Cusins); Overture, "Euryanthe," Weber. Vocalists — Miss Edith Wynne, Madame Patey, and Mr. E. Lloyd.—Stalls, 10s. 6d; balcony, unreserved, 4s.; area, reserved, 5s.; Tickets, 2s. and 1s.—Lucas, Weber and Co., 84 New Bond Street; Cramer, 201, Regent Street; L. Cock, 63, New Bond Street; Chappell, 50, New Bond Street; R. Ollivier, 38, Old Bond Street; Mitchell's, 33, Old Bond Street; Keith, Prowse, 48, Cheapside; Hays, Royal Exchange; and Austin's Ticket Office, St. James's Hall, Piccadilly.

STANLEY LUCAS, WEBER & Co., Music Publishers, Foreign Music Importers, and Dealers in Musical Instruments. In direct communication with all the principal Continental publishers in Leipsic, Berlin, Hamburg, Paris, Vienna, and Milan. Rooms for Teaching or Practising on Pianofortes, American Organs, Harmoniums, and all kinds of New and Second-hand Musical Instruments on Sale or Hire.—84, New Bond Street (three doors from Oxford Street), and 398A, Oxford Street, London, W.

MADAME BILLINIE PORTER will sing "ALONE WITH THEE" (composed expressly for her by C. E. Horsley) at Mr. C. Halle's Concert, at St. George's Hall, Liverpool, on January 8th.

MISS ROSA BINFIELD, Pupil of the late Signor RECONDI, gives Lessons on the Concertina and Piano—9, Stratheden Villas, New Road, Shepherd's Bush, W.

MR. O. CHRISTIAN (Primo Basso).—Communications respecting engagements for Oratorios and Concerts to be addressed 18, Adelaide Square, Windsor.

MRS. J. HOLMAN ANDREWS' NEW SONGS, "THE OLD YEAR," 3s., and "SMILE ON MY EVENING HOURS" (Sacred Song), 3s.—London: WEEKES & Co., Hanover Street.

OPERA COMIQUE.

THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The Lent Term will Commence on MONDAY, the 20th January, and will terminate on Saturday, the 26th April.

Candidates for Admission can be examined at the Institution on THURSDAY, the 16th January, at Eleven o'clock, and every following Thursday at the same hour.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

Now Ready.

THE MUSICAL DIRECTORY, ANNUAL and ALMANACK for 1873. Edited by CHARLES MACKESON, Editor of the *Guide to the Churches of London*, &c., price 2s.; in cloth, gilt lettered, 2s. 8d.—RUDALL, CARTE & Co., 20, Charing Cross, S. W.

Now Ready,

THE PROFESSORS' POCKET-BOOK AND DAILY and HOURLY ENGAGEMENT DIARY, for 1873, specially adapted for the requirements of Musical and other Professors, and published under the direction of Sir JULIUS BENEDICT, and edited by CHARLES MACKESON, F.R.S., Editor of *The Musical Directory Annual and Almanack, The Guide to the Churches of London*, &c. Price, in Roan Case, 3s.; in Russia Leather, 6s. RUDALL, CARTE & Co., 20, Charing Cross, S.W.

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

*N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.*

Published by Subscription,
And to be ready for delivery on the 1st of March, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

MENDELSSOHN'S
"LIEDER OHNE WORTE,"
(SONGS WITHOUT WORDS,)
Transcribed for the
HARP,
By JOHN THOMAS,
Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.
NON-SUBSCRIBERS, ONE GUINEA AND A HALF.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street London, W.

Digitized by Google

A ROSE IN HEAVEN—The Popular Song of the Day. By FRANZ ABT.
No. 1, in F. 4s.
No. 2, in G. 4s.
No. 3, for Soprano and Contralto. 4s.
"This little gem will haunt the memory of those who hear it long after the song has ceased."—*Vide The Graphic.*

A ROSE IN HEAVEN. Melody by FRANZ ABT. Transcribed for the Pianoforte by BRINLEY RICHARDS, 3s. "This favourite song is very effectively transcribed, without any difficulties, and with constant adherence to the character of the melody. It is a useful and encouraging piece for the young student."—*Vide The Orchestra.*"—London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street, W.

Just Published.
"LA CAPRICIEUSE,"
MORCEAU DE SALON,
(Pour le Pianoforte),
Par GRACE SHERRINGTON,
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.
Where may be obtained
"VALSE DE BRAVOURE,"
Composed by GRACE SHERRINGTON.
Price 4s.

ADMIRED SONGS BY
Madame la Baronne WILLY DE ROTHSCHILD.
"APELLE-MOI TON ÂME!" (Sung by Madame la Vicomtesse VIGIER.)
"SOUVENIR" (Poésie d'Alfred de Musset.)
"DANZIAM" (Valse Chantée).—"COQUETTERIE" (Melodie).—"L'AVEU" (Melodie).
Composed expressly for MADAME CHRISTINE NILSSON.
Paris: HEUGEL & CIE.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BOUDAULT'S PEPSINE POWDER.
Taken by Dyspeptics at each meal (Bottles of One Ounce).
PRIZE OF THE FRENCH INSTITUTE, 1856.
SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,
and supplied to the principal Hospitals of Paris since 1854.
BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.
Delicious and agreeable to take, and superior to all others.
BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.
A very convenient form for Persons travelling.
HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

"MARCHE BRESILLIENNE,"
By IGNACE GIBSONE.
Played by the Composer with the greatest success at the International Exhibition.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW PIANOFORTE MUSIC.
"IN THE GLOAMING,"
REVERIE FOR THE PIANOFORTE,
By FREDERICK F. ROGERS.
London: NOVELLO, EWER & Co., Berners Street.

SCHOTT & CO.,
159, REGENT STREET, LONDON,
Beg to Announce that
M. ALEXANDRE GUILMANT,
(Organiste du Grand Orgue de l'Eglise de la Trinité à Paris), whose playing and compositions met with such brilliant success, has entrusted them with the sole Agency for the sale of his works. Catalogues may be had, post free, on application

TO PIANOFORTE DEALERS AND OTHERS.
THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is
H. T. CASSINI'S,
Finsbury House, Woodgreen, near London,
Twelve Minutes' Ride from King's Cross Station.
N.B.—About Sixty for Sale, very Cheap, for Cash.

Just Published,
"ST. PATRICK AT TARA."
CANTATA.
By PROFESSOR GLOVER.
Dedicated by permission to
HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.
Price 3s.; bound in cloth, gilt, 5s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.
"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melodic treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of ever-living interest."—*Morning Post.*
"This cantata, it may be remembered, was performed at St. George's Hall last year, and was remarkably well received. It has now been published in a convenient and elegant volume, uniform with Professor Glover's edition of Moore's "Irish Melodies." The theme of the cantata is the introduction of Christianity into Ireland, and the poetical selections set to music are taken from the works of Ossian, Moore, Clarence Mangan, and other poets. The peculiar and distinguishing characteristics of the composition consist in the intermingling of music of a national with music of a sacred description, which produces a striking and not unpleasing effect. There are several pretty melodies in this cantata, among which a contralto solo, "I often wish," and a bass song, "Lord have mercy upon me," stand out conspicuously. As the execution of "St. Patrick at Tara" does not present any formidable difficulties, we should say it is likely to become a favourite with amateur choral societies, as well as with their audiences."—*The Echo.*

"SWEETHEART WALTZ."
FOR THE PIANOFORTE.
On the popular song, "My Sweetheart when a Boy," (beautifully illustrated.)
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street.
THIS New and Charming Waltz will be played at the ADELPHI THEATRE, nightly, under the direction of Mr. Edwin Ellis.
At the Spa Concerts, SCARBOROUGH, under the direction of Herr Meyer Lutz.
At the Royal STRAND THEATRE, under the direction of Mr. John Fitzgerald.
At the Royal Assembly Rooms, MARGATE, under the direction of Mr. Spillane.
"Mr. Wilford Morgan is to be congratulated. Singer, actor, and composer, equally pleasure-giving in each capacity; but, for choice, most admirable as composer. His song, 'My Sweetheart when a boy,' is one of the most popular of its time; and upon the song he has founded the 'Sweetheart Waltz.' If English composers and publishers would give us more such there would be less scope for going into ecstasies over the German school of dance composition. The leading theme is charmingly fresh and tuneful in its waltz *tempo*; and the subordinate subjects—if they may be called subordinate—are equally piquant and graceful. The 'Sweetheart' will be as popular in the ball room as 'My Sweetheart' is in the concert room; and as a study or practice piece it can be heartily recommended to young or average executants, who will be pleased by sweet melody, and profited by musicianly arrangement and good harmony."—*Brighton Guardian.*
"This set of waltzes is by Mr. Wilford Morgan, having been founded by him on his popular song, 'My sweetheart when a boy,' which has frequently been sung in Belfast, and invariably well received. They keep strictly to the melody, and are very skilfully put together, and are altogether much above the average of such compositions. Mr. Morgan, who is an old favourite in Belfast, accompanied the Royal Italian Opera Company during both their visits to this town. 'The Sweetheart Valse' has been published in a very tasteful form."—*Northern Whig.*
"This is a very elegant and melodious waltz, founded on the song of 'My sweetheart when a boy,' which has deservedly become exceedingly popular, and which is also the composition of Mr. Wilford Morgan, a member of the opera company at present amongst us. The waltz is admirably adapted for dancing, is clear and brilliant, and presents no insuperable executive difficulties to pianists of ordinary acquirements, & by no means unattractive feature, whilst it is written in a highly musicianlike manner, and is a very pleasing piece for drawing-room performance."—*Liverpool Daily Post.*

A brilliant Fantasia on Airs in the celebrated Drama of
"THE BELLS."
Composed by FREDERIC ARCHER.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,
"THE MARINER,"
Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.
Composed by LOUIS DIEHL.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.
(Where may be obtained "A Message from the Deep" sung by Signor Foli.)
"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*
"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*
"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

Digitized by Google

## COMIC OPERA IN VIENNA.*

With the opening of the new Operahouse in the year 1869, Vienna obtained one of the most magnificent theatres, if not *the* most magnificent theatre, in Europe. The scenic splendour unfolded before the eyes of the spectator corresponds to the brilliancy and large size of the building. It is only on a stage of such gigantic dimensions, only with such rich stores of machinery and scenery, and only with so extraordinarily strong an orchestra, chorus, and ballet, that such representations are possible as those we see of Meyerbeer's, Gounod's, and Wagner's operas in the new Operahouse. There was, however, one reflection, one regret which this magnificent edifice immediately provoked, namely: that comic opera—*Spieloper*,—would not be able to exist there; that, in so large a space it would necessarily prove ineffective, just like too gentle a voice, or too delicate a face. The three years since elapsed have justified this apprehension. At first, *Spieloper* was almost completely banished from the bills; the artists had quite enough to do with grand opera. The expedient was then adopted of playing smaller operas one or two evenings every week in the old Kärntnerthor Theatre. This plan, which Herbeck especially intended carrying out thoroughly, proved highly successful. The public already felt acutely the loss of their favourite merry operas of less pretensions than the show-pieces; when a man had revelled to his heart's content in gorgeous display and mass effects for several evenings in succession at the new house, he was glad enough to get back once more to the old one, and refresh his over-strained senses in the clear flood of joyously melodic music. Operas such as *Mignon*, *Der Freischütz*, *Fra Diavolo*, and *La Dame Blanche*, now appeared to exert a double attraction; nay, they commanded far more grateful audiences than they had ever commanded before. Such was the re-actionary influence of the new grand Operahouse; people began to be really very fond of the small one. In a feuilleton of the *Neue freie Presse*, of the 7th July, 1869, I advocated the expediency of the new Operahouse being restricted to ballet and grand opera, and of *Spieloper* finding a permanent home in the old Kärntnerthor Theatre. I said that it ought at least to remain there until a new house was especially erected for works of this class, less pretentious than the others, but no less dear to art. I asserted that the whole collection of comic and conversational operas, of social and emotional musical pieces, with spoken dialogue, belonged to such a theatre, and ought to be cherished with as much care as the operas in the new house. "This rich and remunerative field of art will gradually," I said, "require to be cultivated apart, and the principal characters will demand a special company; it will, in course of time, be not a mere gap, but the rival of 'Grand Opera,' as much respected and as much run after. It is to be hoped that, simultaneously with the growth of the population, the wealth, and the artistic wants of Vienna, this branch of art may be developed into a separate and independent institution, which—either under a manager appointed by the Court, or a private individual—may occupy the position held by the Opéra-Comique, and partially by the Théâtre-Lyrique in Paris.† Such a consummation is probably still far distant, yet it cannot be otherwise than advantageous even now to keep our eye upon it, and gradually shape our course towards it." Shortly afterwards, in September, 1869, I concluded a similar article with the words: "The more probable it appears that, in our new Operahouse, everything not grand spectacular opera and ballet is doomed to oblivion, the more must we exert ourselves to bring about the erection of a second and independent operatic theatre, on the model of the Opéra-Comique."

The temporary employment of the old Kärntnerthor Theatre for some of the more favourite "*Spiel*" operas, was of short duration. In consequence of the inscrutable resolve of high, nay, of the highest, authorities at Court, the Kärntnerthor Theatre was "definitely closed;" the scenery and properties most hurriedly sold; and the irrevocable condition: that a theatrical performance should never be given in it again, imposed on any one offering to rent or buy the building. The only result of this step, surprising even in the "empire of improbabilities," a step by which the venerable Kärntnerthor Theatre was, as it were, secretly made away with, under the darkness of night, without a word of farewell, and without a formal last performance, was that the new house now became the sole refuge for comic operas. Some few were produced there, but with very moderate success. However well selected the cast, and however carefully got up the work might be, the public always felt that the new edifice was not the place for delicate musical comedies and conversational pieces. The confidential charm of the dainty *genre* pictures by Auber, Boieldieu, etc., was lost in so wide a space. The strides of the performers, the movements of their arms, were of necessity on a larger scale; their gestures were more exaggerated, and their conversation more strongly marked, than they should be in *Speiloper*, and than they certainly would have been upon a smaller stage, You did not feel warm or at home, and all the notices the papers gave of these performances commenced with the inevitable sentence about the little done for comic opera at the new Operahouse. In a feuilleton of the 19th June, 1870, I felt bound to confess that, even for operas like *Joseph* and *Les Deux Journées*, though the new Operahouse might be a possible, it was, by no means, a favourable, locality. "Much less"—I went on to say—"can we hope that it will be so for comic opera properly so called, which demands a far more delicate facial play, with more rapid and more pointed treatment of the dialogue. After a few trials, works of this description will, probably, be quickly withdrawn from the Theatre. For this reason we regret the abandonment of the old Kärntnerthor Theatre, which it was originally intended should be retained for smaller and lighter operas. We do not doubt, however, that the long and short of the matter will be that some one will start a separate scheme of comic opera in Vienna. Just as the latter—which, in a night, has grown up to be a leading European capital—has increased her dimensions, a second and smaller operatic theatre has become a necessity. If Paris has three Lyric Theatres (not counting the Italian opera, and four or five Vaudeville Theatres, which play Offenbach), Vienna may well prophesy that she soon will have a second. This will, perhaps, emulate the career of the Théâtre-Lyrique, which began very modestly, but which, thanks to considerable talent, and a good repertory, attracted the public, obtained a State subvention, and was raised to the rank of an Imperial Theatre." It is time that I should apologise to the kind reader for these quotations from myself; I did not make them without an effort, but, also, not without good reason. I wished to show that I repeatedly and earnestly urged the foundation of a separate Opéra-Comique in Vienna, at a time when there was not the most remote prospect that the wish would be realised. At present that an enterprise of the kind has been launched on sure conditions, by an association of gentlemen interested in art, and that it will soon be in active operation, I feel as though I were a kind of intellectual midwife, and that it is my pleasing duty to introduce the novelty to the reader.

"*Komische Oper*," the name selected for the new theatre, is recommended by its being a literal translation of "Opéra-Comique." It is, also, meant to be interpreted in the same way as the title of the famous Paris Theatre which cultivates musical comedy, but by no means exclusively. As we are not so strict in the clauses of our theatrical patents, or licenses, as the Parisians are, the "Komische Oper" will be able to extend its repertory, and give small operas (such as *L'Elisire* and *Don Pasquale*), containing recitative, or requiring a ballet. It will be able to go from Grétry to Lortzing, from Dittesdorf to Offenbach. The entire rich opera-stock of German, French, and Italian, composers is open to it. A plan, long followed in France, and lately adopted in Italy, so successfully, of reviving classical buffo operas will, at the "Komische-Oper," go hand in hand with the production of the latest efforts of talented and known composers in the same branch of art. Who has not felt fresh interest in the performances of the Paris Opéra-Comique, every time he has

* From the *Neue Berliner Musikzeitung*.

† As most persons are aware, the Opéra-Comique produces not only comic works, properly so-called (such as the works of Auber, Adam, etc.), but serious and half-serious operas, which—like the old German *Singspiel*—contain spoken prose, but have neither ballet nor large masses of chorus-singers. Of this class are Méhul's *Joseph* and Cherubini's *Deux Journées*; while among the more modern specimens may be cited *Zampa*, *Lalla Rookh*, *Mignon*, *Dinorah*, and others. At the Théâtre-Lyrique, in addition to a few grand operas, the repertory consists principally of works, such as *Der Freischütz*, *Die Entführung aus dem Serail*, *Martha*, *Lucia*, and *La Traviata*, by German and Italian composers, which have become popular in Paris.

attended one? From the days of old Johann Fr. Reichhardt, who wrote letters from Paris at the end of the last century, down to Eduard Devrient, Otto Jahn, and Alfred von Wolzogen, all German connoisseurs in art have greatly preferred the smaller theatre to the Grand Opera—and from personal experience I must fully endorse their decision. An institution so firmly rooted in the country, and boasting so old and noble a lineage in art as the Opéra-Comique, cannot, it is true, be equalled immediately by a new German enterprise. But if the Vienna Comic Opera, with the same object in view, does but half as much as the Paris Opéra-Comique, it cannot fail to command the sympathies of the public.

The principle of the division of labour, a principle permeating modern life in science, art, and industry, asserts its right on the stage as well as elsewhere. A theatre which, like our new Opera-house, is intended for the brilliant representation of grand opera, and planned, even to the smallest details, with this object, cannot possibly cultivate *Spieloper* to the same extent and with the same success. Even were the attempt made, the means would be wanting. Singers of grand opera, chosen principally for their strong, enduring voices, and passionate delivery, are, as a rule, unfitted for light conversational opera, and become more so every year, as grand opera reigns more exclusively in the theatres to which they belong. It is only in a separate and permanent theatre that anything special—a style, a school of singing and of acting—can be cultivated for comic opera. But for the Opera-Comique in Paris, the most talented and charming artists, Madame Ugalde and Montaubry, Couderc and Berthelier, together with many others, would never have been what they were; they would have languished away at the Grand Opera, in a subordinate position. It is thus, at the present moment, with numerous artists in Germany; intended, by the nature of their voice and of their ability for comic opera, they screw themselves up to be only middling Verdi and Wagner singers, because it is only as such that they can hope to make their way. If the Comic Opera, Vienna, is fortunate at starting, there is no doubt that artists with the peculiar kind of talent required will flock to it from all parts of Germany, and gradually become masters in their branch of art. Just as every young theatrical aspirant with a voice devotes himself to grand opera, nearly every musician in Germany, who happens to have, or not to have, an idea, sets about composing a heroic or tragic opera. Where could he get a comic opera produced? And, supposing it be brought out, how doubtful and short is its probable career? In Paris, the case is different. The necessity of novelty for the Opéra-Comique and the Théâtre-Lyrique keeps the process of production going, and the mere existence of these theatres has caused many a composer, whose graceful talent would have been thrown away on a tragic subject, to adopt a lighter style, and more suitable sphere of action.

We may expect a similar influence to be exerted by the Comic Opera in Vienna; we hope it may gradually put an end to the fearful sterility in the field of musical comedy in Germany, and give a strong impetus to the composition of comic operas.

E. HANSLICK.

—o—

## THE LIVERPOOL EISTEDDFOD.

(*By the "Porcupine's" own Welsh Reporter.*)

Christmas was a great day for Wales. The capital of the Principality, and especially the jerry-built houses, trembled to the foundations with delight at the grand gathering of bards in the concert-hall, which was crowded to its utmost capacity by enthusiastic Cambrians. Among the distinguished company we noticed 650 John Joneses, 427 William Williamses, and 209 John Hugheses, while just a few Pughs and Prices were judiciously sprinkled among the audience, to vary the monotony of the nomenclature. On Mr. J. Jones being moved to the chair, a question arose as to which J. Jones was intended for that honour, and 549 J. Joneses were for vacating the building when they found out that the real J. Jones wanted was the barrister. The confusion having been quelled after some difficulty, the whole company joined in the glorious national anthem, "Taffy was a Welshman," the allusion to that hero's little delinquency being slightly modified, in consideration of the day and the occasion. The interesting Eisteddfod was then proceeded with, Mine-dog and Mad-dog, the celebrated bards, prominently shining in the competitions.

## MUSIC IN FLORENCE.

*Florence, Dec.*, 1872.

Before giving you an account of musical matters here, I beg to remark, in reference to the notice lately published in your columns about the production of *Tannhäuser* at Bologna, that, while, after the first performance or so, a report spread like lightning through the Italian papers that the work was a failure, even those journals which, from blind passion or false and exaggerated patriotism, cried out thieves and murder louder than anyone else, at present acknowledge not only its value, but also its success. Every evening, at every performance, things have taken a more favourable turn. The overture, the finale of the second act, and the air, "O du mein holder Abendstern," are now always encored. I have great satisfaction in stating this, especially on account of that highly meritorious and indefatigable conductor, Signor Mariani, who, with a degree of patience and self-sacrifice, of which we really cannot form a correct notion in Germany, got up *Lohengrin*, last winter, in so masterly a manner, and produced it with marked and undisputed success at Bologna and Florence.

With regard to musical matters here, as Florence hitherto has neither seen nor heard any concerts—it is not till later in the season that concerts enliven us—the only topic for consideration is what has been doing at the theatres. To begin with the first, the Teatro della Pergola, it has preserved this year the reputation it has enjoyed for many years previous of being the worst of all. People thought that this season it would experience no difficulty in rising in public opinion, because Madame Krauss, who has been singing with tremendous success at the San Carlo, Naples, was engaged—but—but what is one good singer, if all the others are exceedingly mediocre? The same ill-fortune still attends the theatre. This is not only something to be deplored, but something to be severely reprehended as well, for the Teatro della Pergola is the only theatre which enjoys a considerable grant both from the State and the Corporation. It would almost seem as though the management considered that the grants in question relieved them from the trouble of any self-exertion.—With regard to the performances and the success achieved, the Pagliano is the leading theatre. In rank it is the second, but in size, the first. Mdme. Papini, as *prima donna*, has been playing *Norma* to overflowing houses, and amid unparalleled applause. The same holds good of *Lucia*, *I Vesperi Siciliani*, and *I due Foscari*. With the *Elisir d'Amore*, the Teatro Nazionale attracted very numerous and appreciative audiences. There were always recalls for Signora del Nobolo, the *prima donna* and the bass-buffo, Baldelli. The Teatro Rossini, which, like the one just mentioned, belongs to the smaller theatres, has hitherto produced only more recent works, *opere buffe*, such as the *Nuovo Figaro*, and *Chi dura vince*, by Signor Ricci, as well as *Gosto e Mea*, by Signor de Champs. These *opere buffe* achieved a very pretty amount of success, and it is only to be hoped that the young musicians who composed them, will continue to follow the same path. Even though the music be not original, it is light, smooth, melodious, and correct, which is something where young composers are concerned. Signor de Champs, a native of this place, despite his French name, studied here under Mabellini, and, with his industry, will probably some day be known far beyond the boundaries of Florence.

It is probably no news for you that Mdlle. Aglaja Orgeni has been here for the last fortnight, and has sung the part of the heroine ten times in *Lucia di Lammermoor*, at the Teatro Nuovo. But you may not know that, on the very first evening of her appearance, she achieved a very great success, which has gone on increasing with every performance. After the first air in the first act, she was uproariously applauded, and twice recalled. After the duet in the second act, she was again recalled. In the ensuing concerted finale, the public accompanied the clapping of hands with cries of "brava," applied to Mdlle. Orgeni exclusively. I myself like to feel engrossed in the plot as well as in the music; to give myself up to the enjoyment, completely undisturbed by external circumstances, of the opera as a work of art; such being the case, I am an enemy of applause, which so often destroys aught like illusion, and scares away the spell exerted over our fancy by the Ideal. But, when applause is once

Digitized by Google

the established rule, I think it is a very sensible thing for anyone, instead of shouting out a meaningless "bravo," to avail himself of the delicate variations possible in the Italian language, and in virtue of which "bravo" applies to a male artist, "brava" to a female artist, and "bravi" to several, or all the artists, for instance, in a concerted piece. Once again did I admire the cadences, variations, and embellishments which the lady introduced into different passages throughout her part, as, for example, in "La vita a noi sarà," and "Fia bello il ciel per me." By these means she achieved a brilliant triumph. She was rewarded by enthusiastic cries of "brava," which seemed as though they would never finish, and, at the end of the third act, by four recalls before the fall of the curtain—a compliment to be the more highly valued as the Italians are by no means partial to hearing the "bella e soave" music of Donizetti, a composer they so greatly respect, "botched" (as they express it) by absurd "manierismi." What can I add? Mdlle. Orgeni is well known in Germany; she has long enjoyed a high reputation. Seven years ago she made her *début* at Berlin, then, too, appearing as Lucia. Unfortunately she left too soon. Could not Herr von Hülsen once more attract her northwards?

You announced in your last number the death of Signor Francesco Lucca, the Milan music-publisher. The sad event was quite unexpected, and is universally regretted. The important and far-spreading business conducted under his name was raised by him to its present eminence from very small beginnings. His whole life was one uninterrupted course of active exertion. How generally he was esteemed and loved was satisfactorily proved by the procession which accompanied his mortal remains to the cemetery. Among those taking part in it were the persons employed by the firms of Lucca, Ricordi, Canti, Vismara; Signor Belinzaghi, the Mayor; the Professors of the Conservatory; a large number of critics, literary men, and journalists; the managers and members of the Scala, etc. The bands of the Guardia Nazionale of the city accompanied the coffin, and played a dead march, composed for the occasion by Signor Ponchielli. The speakers at the grave were Signor Mangili, a lawyer, and Signor Giuli Ricordi, the music-publisher. I will merely give the conclusion of the latter's highly characteristic speech: "If thy soul, my poor Lucca, can read, at this solemn moment, our inward thoughts, if the shudder which runs through our veins, and the painful palpitations of our hearts, are due to the secret influence of thy presence here amongst us, receive our last farewell; more than in our tears mayest thou find sweet satisfaction in the consciousness that thy name will be always cited as an instance of extraordinary virtues, and as an incitement to honest labour." Not only did Lucca do a great deal in and for Italy, but the sphere of his exertions extended far beyond the Italian peninsula (all Wagner's operas, for instance, were published and sold by him); all Germany, therefore, and more especially everyone calling himself a musician, should wish this energetic and persevering man a silent farewell from the bottom of their hearts.—Correspondent of the *Neue Berliner Musikzeitung*.

## THE LATE MR. HENRY BLAGROVE.

(*From the "Surrey Standard," Dec. 24th.*)

Many of our readers and the musical public in this neighbourhood will learn with regret that this accomplished violinist, who, on several occasions, took a leading part in our amateur and other concerts, at the Red Lion Assembly Rooms in years past, delighting all by his exquisite playing, expired at his residence in London, on Sunday evening last, after a long and painful illness. It is only a few months since, mainly through the exertions and instrumentality of a talented brother professor, Mr. Edward Thurnam, of Reigate, that Mr. Blagrove, who was then suffering from impaired health, became the recipient of a splendid testimonial from his musical *confrères* throughout the country; which testimonial, amounting to upwards of £1,500, was, by the advice and wishes of his friends, chiefly invested in the purchase of a government annuity. Mr. Blagrove was not destined, however, to enjoy the fruits of this munificent offering; for although his health rallied for a time, thus encouraging a hope that his valuable life might, under Divine Providence, be spared some few years longer, he suddenly became worse about three weeks since, and died, as we have stated, on Sunday evening last, to the great regret of the musical world and many sincere and attached friends. Mr. Henry Blagrove, who had been a widower for several years, has left a son and daughter, the latter lately married. He was in his 61st year.

## NOTTINGHAM MUSICAL FESTIVAL.

Following the plan adopted by him last year, Mr. W. Pyatt, yesterday, presented to the inhabitants of the town and county of Nottingham and the surrounding districts one of those musical *délices* which demand for their adequate production resources of no ordinary kind, whether of quantity or degree. The principal feature of the entertainment of last season was the oratorio of *Elì*, conducted by the composer in person, Sir M. Costa, and it will be remembered by all who participated in that event that it was of a singularly interesting and distinguished character. For the occasion of yesterday, Mr. Pyatt had been fortunate enough to secure the accomplished *bâton* of Sir Julius Benedict to direct, in the morning, the performance of the sublime *Messiah*, and in the evening, a concert, comprising selections from Handel's sacred music. The appropriateness of both entertainments to the season of Christmas is obvious; and it is satisfactory to note that Mr. Pyatt's enterprise was handsomely supported by the leading families of the town and those of the neighbouring counties.

With the exception of the excisions which have now come to be regarded as requisite, Handel's great work was given in its integrity, so much so, indeed, as far as the conductor was concerned, that he played the score as marked by the composer, and without those effects of light and shade which other hands have introduced, and which are admitted to be, in their way, improvements, but which, it appears, a conscientious admirer of the great master of sacred song and subject, as Sir Julius Benedict is, cannot reconcile himself to adopt.

We are sorry to commence with a jarring observation, but the organ was in such a bad condition, so low in pitch, and so generally unfit to do the duties required of it, that it more than once nearly upset everything. What we have already intimated of Sir Julius Benedict's veneration for the *maestro* will be sufficient to suggest the sort of anguish the conductor would feel in having to present Handel's music with a maimed organ; and, we happen to know it was for a minute or two after the termination of the oratorio a question with him whether he should not, at the evening concert, dispense with the pandean encumbrance, altogether. But this was out of the question, as the music was again Handel's, and written for an organ above all things; so it was resolved to have an impromptu rehearsal of the evening music with a view to the best adaption that could be made of reeds and strings and brass to the ignoble array of tubes in gilt and sheen, which certainly could not on this occasion justify their bulk and prominence as a principal agent in a feast and concord of sweet sounds.

The solo artists engaged were Mdme. Patey, Miss Edith Wynne, Mr. Vernon Rigby, Signor Foli, and Mr. Henry Pyatt. The instrumentalists included the pick of the London talent, with our townsman, Mr. H. Farmer, as the leader, and Mr. G. Essex as organist; and there was a chorus of about 200, under Mr. F. M. Ward. The rendering of the oratorio was, as regards the performers, altogether satisfactory. To Mdme. Patey must be ascribed the honours of the morning, her recitatives being finely toned and impressively delivered. "He shall feed his flock," could only leave one impression, that it was an exquisite piece of music exquisitely rendered, displaying the finest qualities of Mdme. Patey's voice and style—richness, firmness, and vibrativeness of tone, with faultless management. Miss Wynne soon brought out her pure silveriness of tone, and, in, "I know that my Redeemer liveth," she sang with touching sweetness and feeling, and with a simplicity of fervour that well expressed the holy theme. Mr. Vernon Rigby was in good sound voice, and in both tone and manner suggested the idea that he at least is a tenor always to be depended upon. His declamation was firm and sound, and his execution of the airs set down for him easy and excellent, and without any flaws. Signor Foli was also in fine voice, and delivered with rich resonance of voice and well-rounded manner the recitative, "Behold, I tell you a mystery," and the pendant air, "The Trumpet shall sound," for it did sound, both through the Signor's thorax and the bright-toned instrument of the well-known Mr. Harper. Mr. H. Pyatt, too, sang remarkably well. The choruses went with remarkable steadiness, and the *fugue* passages were taken with most creditable alertness and accuracy. Sir Julius Benedict paid the choir a high compliment for the ability they had displayed; and it only remains to say, as a conclusion to these hasty and, probably, appropriately brief notes, that Sir Julius himself had all the honours which his presence deserved on such an occasion and from such an audience. The arrangement to follow the evening entertainment was based upon the idea that the festival should be of a Handel character throughout, and, consequently, the programme was composed of selections from *Israel*, *Solomon*, and *Samson*.

In conclusion we have only to add that the instrumental parts of the performances, and especially the principals, were well sustained by Mr. E. Howell (violoncello), Mr. Howell (double bass), Mr. H. Lazarus (clarionet), Mr. C. Harper (horn), Mr. Nicholson (flute), Mr. Horton (oboe), Mr. Hupins (bassoon).—(Abridged from *The Nottingham Daily Press.*)

Digitized by Google

## THE ACOUSTICAL PROPOSITIONS OF SEDLEY TAYLOR, ESQ., M.A.

*(Late Fellow of Trinity College, Cambridge.)**

1. Sound can pass through solid, liquid, and gaseous bodies, but not through a vacuum.
2. Waves have a progressive motion, which is not that of the materials of which they, at any given instant, consist.
3. The particles, or smallest conceivable portions, of a medium which is being traversed by a wave, perform successive vibratory movements.
4. During the time occupied by any individual particle in performing one complete vibration, the system of waves advances through one whole wave-length.
5. Sound-waves are due to longitudinal vibrations of the particles of the conveying medium.
6. Each sound-wave consists of a pulse of condensation, and a pulse of rarefaction.
7. The mechanical cause of the transmission of sound-waves is the elasticity of the medium they traverse.
8. A musical sound is due to a continuous series of rapid equal vibrations.
9. Musical sounds may differ from each other in loudness, pitch, and quality.
10. Loudness depends on extent of vibration.
11. Pitch depends on rate of vibration.
12. The instrument called the syren enables us to determine the number of vibrations, per second, which correspond to a single note of assigned pitch.
13. This number is called the vibration-number of the note in question.
14. The interval between any two notes is measured by the ratio of their respective vibration-numbers.
15. When one sounding instrument causes another to give out sound, the effect is called resonance.
16. Resonance is due to the accumulated impulses of a large number of sound-waves.
17. An air cavity of given volume and form resonates most powerfully to a note of one definite degree of pitch.
18. Resonance gives us the means of singling out a note of assigned pitch from among an assemblage of notes of various degrees of pitch sounding at the same time.
19. Each sound produced by any of the musical instruments ordinarily in use is not a single musical note, but consists of a number of such notes differing from each other very considerably, both in pitch and loudness.
20. These notes are called the partial-tones of the compound sound. They form a fixed series, and their vibration-numbers, reckoned from the lowest partial-tone upwards, are proportional to the numbers 1, 2, 3, 4, 5, &c.
21. The quality of a musical sound depends on the number, orders, and relative intensities of the partial-tones into which it is resolved by the ear.
22. Sounds of different quality may, to a certain extent, be artificially imitated by combining simple tones independently produced.
23. Two sets of equal waves, traversing a medium at the same time and in the same direction, may under certain circumstances, entirely obliterate each other.
24. An instance of this phenomenon occurs when two sounds produce silence.
25. When two simple tones, very nearly, but not quite, in unison, are sounded together, slow alternations both of loudness and of pitch succeed each other at equal intervals of time.
26. These alterations are called beats.
27. The number of beats per second is equal to the difference between the vibration-numbers of the two beating tones.
28. When beats become too rapid to be separately perceived, they produce the effect we call dissonance.
29. The dissonance arising from the beats of two simple tones is harshest when the interval between the tones is about half a note, considerably less harsh when the interval amounts to a whole note, and for intervals greater than a note and a half, imperceptible.
30. The last-mentioned interval may conveniently be called the "beating distance" for two simple tones.
31. When two composite sounds are heard at once, dissonance arises between every pair of non-coincident partial-tones which are within beating-distance of each other.
32. The whole roughness of the combination is equal to the sum of the separate dissonances thus arising.
33. Two composite sounds are said to form an absolute concord if none of their partial-tones are so situated as to produce dissonance with each other. In the opposite case, the combination is classed according to the number, intensity, and situation of the beating partial-tones, as a more or less imperfect concord, or as a discord.—(Helmholtz's *Theory of Harmony.*)
34. The system of "equal temperament," on which instruments with fixed sounds are now tuned, tends to efface the sharpness of definition by which, with perfect tuning, the smoother concords of the scale are separated from the neighbouring discords.
35. Vocal practice with a "tempered" instrument tends to impair purity of intonation. It would be better to have a pianoforte with one key perfectly in tune, and use this key alone in accompanying the voice for ordinary practice.

* As explained in his recent lectures at the Royal Academy of Music.

—o—

## RUSKIN'S ART LECTURES.

Our Oxford correspondent writes that Mr. Ruskin recently gave the last lecture of his series this term. It was a complete thesis of his former discourses, and was principally composed of criticisms of the works of the four greatest engravers of the middle ages—Botticelli, Mantegna, Holbein, and Durer. The first two he said represented minutely and exhaustively the Southern School of Art, the latter two the Northern School. Botticelli and Holbein were two men altogether independent in their development. Trained at a period when Europe was convulsed more than she has ever been convulsed since, they were full of life, energy, passion, and they touched the two extremes. Botticelli was a man who earnestly and wholly sympathised with the Pagan and classical aspect of the Renaissance; his heart was in the Greek mythology, in the splendid Greek world, in the world of Phidias and Praxiteles. Holbein was altogether Teutonic; full of the grotesque, gloomy, coarse spun spirit which has always characterised the Northern nations. They were both utterly out of sympathy with the quackery of the time, they did not go with their age, they did what they could to reform it. They were both wholly ignorant of anatomy, and this ignorance gave them life and power and did much to idealise them. That which does much to ruin modern art is the utter lack of anything like design, and a painful accuracy in depicting familiar objects. The painter in old times was an engraver before he began to paint: hence, the predominance of design in Mediæval art. What we like are common, every-day objects, such as a cab, or a little girl in the streets; and all we want is that they should be faithfully depicted; no theory no design. Mr Ruskin then compared Gainsborough's little girl with the Sibyl of Sandro Botticelli—both great in their way; both charming. The little girl was an instance of delightful artless ignorance; the other was full of intellect and demoniacal power. Bewick, he said, was singularly accurate in his delineations of nature, but was low and too fond of objectionable objects, having a very piggish element about him; pigs haunted him; even in his Venus there was something piggish. He then went on to contrast Holbein and Botticelli at length. Holbein, he said, was a bull full of tremendous strength; Botticelli was a scholar, a gentleman, full of refinement and classicism. He spoke of the way in which Holbein's pictures were crowded with figures. If you were presented with the figure of Christ, you had to stumble up to him through vistas of amorphous creatures, deformities, men, women, and animals. Albert Durer was a man very nearly as great as Holbein, but he was ruined by his fondness for anatomy, which made his pictures disgusting, and very often utterly revolting. The result of Holbein's ignorance of anatomy was, that it made him far greater than Durer even in his representations of the human frame; it left him unfettered and mighty, and enabled him to see that what made an artist great was his power in catching the expression and life. He and Shakespeare divided their contemporary world between them. He and Botticelli have left splendid didactic pictures behind them, but Durer and Mantegna have not left one, simply because they spoiled themselves by their fondness for anatomy.

### ON AN IMPROMPTU OF CHOPIN.

A mournful sound, a wail of utter woe,
Of hopeless craving for a long-sought rest;
Hurrying along, as if it, too, could know
The wish for shelter for a heart oppressed.
And then a milder strain; the soft sweet notes
Lingering, trembling, breathing purer air—
A body of sweet sound that gaily floats
High o'er the now subdued, now lost despair—
Again it comes! with milder, greater might,
With frantic haste, and spirit tempest-tossed—
As if it were a soul forever lost.

*Watson's Art Journal.*

Digitized by Google

## BENEDICT'S *ST. PETER* AT LIVERPOOL.

(*Abridged from the "Liverpool Post."*)

It is just two years since we noticed the first production here of *St. Peter*, and rather fully discanted upon the argument and actual construction of the work. Since then the composer has seen the wisdom of making several cuts and alterations which, we think, are manifestly improvements. Thus in the first chorus he has not only entirely removed some of the movements, but has re-written others, and brought into reasonable compass what had previously rather the appearance of being unnecessarily elaborated. He has also introduced a very charmingly written symphony, leading into the repeat of the original subject, "They that go down to the sea in ships," every way an improvement on the chromatic vocal writing, originally occupying this position. The processional march preceding Peter's grand song, "O, that my head were waters," has also been reduced one half, with judicious regard to effect. The tenor recitative and air, "Daughters of Jerusalem," which, though interesting in itself, always struck us as belonging rather to work specially referring to our Saviour than to St. Peter, has been excised, as also the succeeding chorus, "He is worthy to die." No. 46, a chorus for angels (two trebles and two altos), has been taken out, and completes the "cuts," unless, indeed, we include a slight alteration in the fine tenor song, "The Lord is very pitiful," by the removal of about eight bars prior to the return to the original subject. A re-hearing of the work confirms the opinion we originally expressed, viz.:—"The work is one which is immeasurably superior to any similar work produced since *Elijah*, containing proofs of musical genius as well as specimens of skill." There are charming melodic phrases—fresh and spontaneous—throughout, and an amount of constructive power which becomes more apparent on each re-hearing, and were it not for the *exigeant* character of some of the choral writing, especially as regards the compass required in each part, it would certainly be more easily rendered, and, we think, be more popular. The part of Peter must, we think, have been specially composed to suit Santley's voice, and it certainly was far more effective as he gave it last night than when we heard it first, with Stockhausen in the part. At the same time, the very fact of the baritone being exceptionally high almost turns it into a tenor in places, and puts the real tenor part at a disadvantage, a great deal of the music lying so low as to render it anything but a congenial part. With the solitary exception of the air, "The Lord is very pitiful," which is intrinsically a gem, and was given with such exquisite taste as to secure an *encore*, and contains almost the only G in the entire solo tenor music, Sims Reeves had really no scope. He looked very well, and received quite an ovation. The Peter of Mr. Santley was admirable throughout, and he richly deserved the encore in "Oh, that my head were waters," and the applause, as warm as it was appreciative, which greeted him through the work. Madame Patey's noble voice told to immense advantage, as on the occasion of the first production of the work. She obtained, as in 1870, an encore for the aria "O, Thou afflicted," superbly sung. Madame Florence Lancia's voice is not powerful enough for the air, "The Lord hath His way in the whirlwind." "I mourn as a dove" was better suited, and displayed her extended compass to advantage. The beauties of the quartet, "O, come let us sing unto the Lord," asserted their power, as on a previous occasion, by a hearty and merited encore, the singing being worthy of the music. Mr. Lloyd, in this and some minor tenor parts, was very effective.

The choruses were, on the whole, correct as regards the notes, prompt in taking up the leads, and generally steady. The difficult chorus, "Deep calleth unto deep," was given with correctness of intonation; and the grand chorus, concluding the first part, was also creditably sung. The double chorus in the second part was well given, and the choir in the recitative choruses displayed commendable precision. The sopranos and basses were good, the former taking their high A's and B's very creditably.

The band pleased much. The music is very rich in passages for the wind, often very catchy to play, and frequently after long waits; and we must do flutes, oboes, clarionets, and bassoons, simple justice by saying they were always there when wanted, and, though we paid very close attention, we could never detect them in error. The strings were numerically strong, if not stronger than usual. The trombones, cornets, and horns, were good. Mr. Best did all that was possible on the organ (why the committee rest content with comparatively such an apology for an organ we are at a loss to conceive). Sir Julius Benedict, who, like the principal vocalists, received a hearty recognition from audience and chorus on his appearance, conducted with untiring energy, must be congratulated on the success of his great work, and the hearty co-operation accorded to him by the executants, both vocal and instrumental. The hall was well filled, despite the dreadful weather

## MUSIC IN AUSTRALIA.

(*From a Correspondent.*)

Lyster and Cayli's Italian and English Opera Company are just concluding a very successful season here. It is the largest company ever assembled in Sydney, embracing no less than four *prime donne*—Mdme. Zenoni, Madame Tamburini Coy, Signora Bosisio, and Miss Alice May; three tenors—Signor Rosnati, Signor Coy, and Mr. Armes Beaumont; two baritones—Signor Coliva and Mons. Tournerie; two basses—Signor Dondi and Mr. Rainford; besides Signora Riboldi, Madame Tournerie, Mrs. Fox, Miss Georgia Hodson, and many others. Conductors—Signor Zelman and Mr. G. B. Allen. A large *répertoire* of operas has been gone through, *Gli Ugonotti*, *L'Africane*, *Roberto il Diavolo*, *Faust*, *Saffo*, *Lucrezia Borgia*, *Lucia*, *La Sonnambula*, *La Traviata*, *Il Trovatore*, *Norma*, *Ballo in Maschera*, *Maritana*, *Bohemian Girl*, *Satanella*, *Grand Duchess*, *Barbe Blue*, *Orfée aux Enfers*, *Rigoletto*, *Puritani*, &c., After a grand festival, next week, in the Exhibition building, the company divides, and the Italians go to New Zealand, while the English commence a new season here, which will probably extend over Christmas. The most successful night, in point of money and numbers in the house, was the first performance of *Barbe Blue*, when Miss Alice May made her first appearance before a Sydney audience. In consequence of her success, it has been resolved to give an English season at the close of the present united season. Mdme. Agatha States and Signor Orlandini have just passed through Sydney on their way to California. There is to be a week's festival in Melbourne at Christmas, for which the managers are endeavouring to secure the services of Miss Alice May, Mr. Beaumont, and Mr. G. B. Allen.

*Sydney, New South Wales, Nov* 2, 1872.

## MDME. LUCCA AS MRS. FORD.

Mdme. Pauline Lucca bade a temporary farewell to New York, as Mrs. Ford, in Nicolai's *Merry Wives of Windsor*, and her performance was thus noticed by the *Daily Review*:—

"We have now arrived at the conclusion of Mdme. Pauline Lucca's engagement, and have witnessed its supplement at the Academy of Music, and yet we feel more assured than ever that we have enjoyed only a glimpse of her versatile and apparently inexhaustible talents. Her capacity at each succeeding different representation reveals a novelty of which we had no previous conception. Her various characters are wholly distinct, and even when dramatically related are always individually separate. Her last personation was entirely diverse from all others she has pourtrayed, and yet was as perfect in outline and detail as the best of them. Her appearance on Wednesday evening, as Mrs. Ford (Frau Fluth), in Nicolai's German opera, *Merry Wives of Windsor*, proved a great treat to the Teutonic element present, and it abounded on this occasion. Her speaking and singing of German were grateful to the ear of every wandering native of Vaterland, for both were full of melody and expression. Mdme. Lucca throws herself heart and soul into the *rôle* of Mrs. Ford. She enters into the humour of it with immense relish, and depicts the character with a glowing fulness which entirely entrances the audience with its vivid and perfect counterfeit of reality. From Mrs. Ford's reading of Falstaff's letter, 'Nein, das is virklich zu keck,' till her final encounter with Sir John in Windsor Park, at whom she darts 'Mein schumcker Hirsch, bist du da?' her profound and intense appreciation of the joke is continually bubbling over and finding apt expression in her tones, looks, and action. Her simulated grief and sweeping storm of wrath, designed for her jealous husband, Mr. Ford's, benefit, are irresistibly comic. She sweeps and rages with delicious melodiousness, and keeps the house in a roar with laughter and delight. Her singing was as charming and admirable as her acting. The opening duo, the recitatives, the arias, the cabaletta, the terzetto that successfully embellish her scenes, containing many passages of simple and bright significance and others of elegant fioriture, were all given with brilliant, clear and beautiful effect. She was repeatedly summoned before the footlights, and was throughout the recipient of the heartiest testimony to the pleasure her exquisite performance afforded."

THE *Cincinnati Commercial*, of December 10, thus commented upon the singing of Mdlle. Liebhart at a Rubinstein Concert, given in Porkopolis:—

"Mdlle. Louise Liebhart, a pure soprano, sang the beautiful air, 'Angels ever bright and fair,' the ballad of 'Robin Adair,' and a German song, 'Ruck-Ruck,' and, in response to a call, gave 'Home, sweet home.' Her pronunciation of English is almost faultless. Her voice is clear, delicate, rather than powerful, and of considerable range. There was something in her singing of 'Robin Adair' and 'Home, sweet home' that recalled Nilsson. She belongs to the same school, and in her intonation and style there is such resemblance of method that one would conjecture they had been trained by the same master. There was genuine feeling in her interpretation of the songs, and a grace of delivery, added to sympathetic tones of her voice indescribably charming'

Digitized by Google

## MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## ELEVENTH CONCERT,

MONDAY EVENING, JANUARY 13, 1872.

*To Commence at Eight o'clock precisely.*

## BEETHOVEN NIGHT.

PROGRAMME.

PART I.

QUARTET, in E minor, Op. 59, for two violins, viola, and violoncello —MM. STRAUS, L. RIES, ZERBINI, and PIATTI .. .. .. *Beethoven.*
SONG. "The Monk"—Mr. SANTLEY .. .. .. .. .. *Meyerbeer.*
THIRTY-TWO VARIATIONS on an Original Air, Op. 36, for Pianoforte alone—Madame ARABELLA GODDARD .. .. .. *Beethoven.*

PART II.

SERENADE, Trio for violin, viola, and violoncello — MM. STRAUS, ZERBINI, and PIATTI .. .. .. .. .. .. *Beethoven.*
RECIT. and AIR, "Revenge, Timotheus cries"—Mr. SANTLEY .. *Handel.*
SONATA, in G, Op. 30, for pianoforte and violin — Madame ARABELLA GODDARD and Herr STRAUS .. .. .. *Beethoven.*
CONDUCTOR .. .. : .. .. Mr. ZERBINI.

## SATURDAY POPULAR CONCERT.

AN EXTRA MORNING PERFORMANCE

(Not included in the Subscription) will take place

**On Saturday, January 18.**

*To Commence at Three o'clock precisely.*

PROGRAMME.

QUINTET in G Minor, for two violins, two violas, and violoncello— Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, ZERBINI, and DAUBERT .. .. .. .. .. .. .. *Mozart.*
RECIT. and AIR, "Nasce al bosco" (*Ezio*)—Mr. SANTLEY .. .. *Handel.*
SONATA, in G, Op. 29, No. 1, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. *Beethoven.*
SONATA, for violin, with pianoforte accompaniment—Madame NORMAN-NERUDA .. .. .. .. .. .. *Nardini.*
SONG, "The Bellringer" (by desire)—Mr. SANTLEY .. .. *Wallace.*
SONATA, in A major, Op. 12, No. 2, for pianoforte and violin— Mr. CHARLES HALLE and Madame NORMAN-NERUDA .. .. *Beethoven.*
Conductor .. .. .. SIR JULIUS BENEDICT.

TO CORRESPONDENTS.

B. W. (Antwerp).—Next week.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, JANUARY 4, 1873.

THE career of M. Gounod in this country has not, up to the present time, been exactly what was anticipated when first he came among us. M. Gounod migrated hither under circumstances which disposed everyone to give him a kind reception. It might be said—nay, it has been said—that the distinguished composer left his country at a time when the paramount duty of all her sons was to stand by her with unflinching firmness. As a general proposition, this statement is undeniable; but there were circumstances in M. Gounod's case which removed it entirely out of the ordinary category. Arms and the arts have nothing in common, and when brute force comes to the front, that which is intellectual and beneficent retires. Besides, men like M. Gounod are costly stuff wherewith to stop a bullet. France could not afford to lose him, as she lost poor * * * * * * *; and the unhappy country must have felt relieved when a flight across the Channel placed her gifted son out of danger. Being here, M. Gounod found everything *couleur de rose*. We were all eager to give him the hand of welcome, and to pay him the honour due to a man of genius; the more so because in him was seen the victim of unhappy circumstances. Indeed, M. Gounod, like another Cæsar, came, saw, and conquered. How he was chosen to represent France at the opening of the International Exhibition in Albert Hall; elected to compose a grand *Te Deum* for the recovery of the Prince of Wales, and placed in the conductorial chair of the Albert Hall Society, are matters of recent history. The fitness of some of these honours was contested, it is true—but not on grounds personal to M. Gounod; and it seemed as though the French composer would take a position among us almost autocratical in dignity and power.

Very soon, however, there came a change, the best illustration of which is, that M. Gounod no longer rules in Albert Hall, but is trying, with the help of Mrs. Weldon, to drill a choir in Tavistock Square. An enquiry into the causes of this change would necessitate the handling of matters strictly personal—for which reason we cannot enter upon it here. The case, however, has one aspect open to public discussion, because it is of an essentially public nature. We refer to the frequent appearance in print of M. Gounod and those who, unhappily for him, consider themselves entitled to speak in his name. The French composer and his English allies seem to have a grave reason of offence against certain people more or less connected with music, and they lose no chance of hostile operations. When, for example, Mrs. Weldon points out an alleged error in the *Musical Standard*, as confirming her estimate of the knowledge of English critics; when she complains to the same paper of "impertinent criticisms," and contemptuously offers its representative a "seat at the bottom of the room" in Tavistock Square, we recognise the now familiar manœuvres of the Gounod *entourage*. But we unfeignedly grieve over the phenomenon, so far as the composer of *Faust* is concerned, because it shows undignified bitterness of feeling, and because it must bring inevitable defeat. The English public are intolerant of bores, and M. Gounod is in a fair way to be set down as the latest addition to the ranks of a questionable army.

We have made the foregoing observations in view of M. Gounod's latest escapade—a letter addressed by him to a contemporary, who announces himself as the composer's chosen medium. Here is the epistle in question:—

### M. GOUNOD AND THE *SUNDAY TIMES*.

(*To the Editor of the "Choir."*)

SIR,—I have been shown a paragraph in the *Sunday Times*, dated as far back as 20th October. As it is a fabrication from beginning to end, I think it due to myself and Mr. and Mrs. Weldon to deny the truth of the statements therein contained, and I shall be much obliged to you to allow me to contradict them through the medium of your columns. The *Sunday Times* says:—"M. Gounod has offered a new three-act opera to M. Verger, manager of the Théâtre Italien, on condition that the chief part be assigned to Mrs. Weldon."

I never offered any work of mine to M. Verger; moreover, although I have not exactly refused this application, he knows from me it is very unlikely I can accede to his request that I should write an opera for his theatre. Mrs. Weldon's name was not mentioned.

Monsieur Du Locle asked me last year to write an opera on the subject of Ruth, and wished Mrs. Weldon to sing the principal part. She declined, because she had other objects in view, apart from her own career or glory, and her occupations kept her in England. Hence may come the report which the *Sunday Times* correspondent falsely construes into my offering a manager a work of mine under the conditions that Mrs. Weldon should be assigned the first part. The correspon-

Digitized by Google

dent goes on to say:—"The lady has sung in Paris, and therefore M. Verger knows exactly the significance of M. Gounod's stipulation. Under these circumstances it may be that he will not close with the French composer's offer."

Mrs. Weldon did sing, and sang most successfully, in Paris, almost all the critics even being unanimous in her praise. Considering that she was an Englishwomen, and that English artists do not enjoy a high reputation on the Continent, that there were in her case, at that particular moment, especial reasons why (not unreasonably) a little hostile feeling might have been shown, it was all the more gratifying that such was not the case.

She sang at the two first concerts of the Conservatoire with great success, and M. Du Locle immediately afterwards engaged her to sing at the Opéra Comique.

The article goes on to say, "Either M. Gounod is deceived in the lady's powers, or the public have done the lady gross injustice." Even if the public had failed to recognise Mrs. Weldon's talent, which is manifestly not the case, it is not likely a man of my age and experience could be deceived in an artist's powers; and I think it will be generally admitted I am more likely to know more about art than the public. But it is not true that the public do not appreciate, and have not appreciated, Mrs. Weldon. In England it is, doubtless, the fact that most critics have managed to either run her down or suppress the fact that she has sung; moreover, I know for a fact, that when she has sung out of town people have been sent down from London to hiss her, and when she has sung in London the same thing has happened. The applause after she has sung has drowned the hisses; but I have heard them with my own ears, and know from people friendly to me that the hissers had been sent by publishers and agents in London.

As it is owing to the generous disinterestedness Mr. and Mrs. Weldon have taken in my affairs since I knew them that this persecution (if I may so call it) of Mrs. Weldon has existed, I think it my duty not any more to keep silent on the subject. The goose with the golden eggs has been squeezed too tight; and, though not so dead as the goose of the fable, I feel I am worse than that to my former traders, and that they try and revenge themselves in every possible manner, by practising malice, envy, and uncharitableness to their hearts' content. —I remain your obedient servant, CH. GOUNOD.

*Tavistock House, W. C., Dec. 25th.*

It is no part of our business to defend the *Sunday Times* against the charge of "fabrication" brought by M. Gounod; and if his letter limited itself to setting right a matter of fact, we should say nothing about it. But the reckless statements in the last two paragraphs have a wide application, and fairly come within our notice. We shall attempt no refutation, because such absurd accusations refute themselves. The idea of critics "running down" Mrs. Weldon is preposterous. Mrs. Weldon "runs down" the critics; but as it pleases her, and hurts them not, there the matter ends. As for the charges brought against M. Gounod's "former traders," M. Gounod's best friends must grieve to see him wildly flinging about statements he is wholly unable to prove. The spectacle of a man of genius thus misguided is indeed pitiful, and in result it may be disastrous. But there is yet time for repentance. Let M. Gounod use his pen only to write music, at the same time locking up the pens of his over-zealous champions, and all may yet go well.

## OCCASIONAL NOTES.

WE take the following short and suggestive paragraph from the Birmingham *Morning News* of Friday, December 27th:—

"FESTIVAL CHORAL SOCIETY'S CONCERT.—We understand that the Birmingham Festival Choral Society gave a performance of the *Messiah*, at the Town Hall, last night. Reporters' tickets were refused us unless we would promise a favourable report."

If this be true, comment is unnecessary; if this be *not* true (mark the distinction) comment is unnecessary. In either case (on third thoughts) comment would, even at first sight, be unnecessary. A. S. S.

AT the reception of the Japanese ambassadors by M. Thiers on Friday, the principal person among them read a little speech in the Japanese language, which he delivered in a sort of accented rhythm resembling a song. This mode of speaking is adopted in Japan as an expression of respect, and as a mark of the greatest politeness. The idea is by no means a bad one, and must have been suggested by some Japanese Machiavelli. How advantageous to a public man would be the power of concealing embarrassment or emotion under a monotone! How impossible it would be to utter personalities or to make foolish after-dinner speeches in tones fixed by a tuning-fork. Orators interrupting each other, or addressing the audience simultaneously, should, on this principle, be permitted to do so on condition of supplying the full chord suggested by the note of the first speaker, and harmony would at least be produced in one sense. A stormy meeting would in that case resolve itself into the performance of a concerted piece of truly Wagnerian complexity.

Shaver Gilbert.

M. ALEXANDRE DUMAS has exacted from Germany an instalment of his country's *revanche*. Having been offered certain terms for the right of representing *La Femme de Claude* at Berlin, M. Dumas thus replied to the offerer, Herr Steinitz:—

"Sir,—I have just received your letter of the 12th December, 1872, in which you tender me 8,000 francs for the use of my new piece in Prussia. The terms do not satisfy me: I want Alsace. Receive, &c., A. DUMAS."

Our Teutonic friends should be shy of opening "doors of utterance" to their quick-witted enemies.

SACRED HARMONIC SOCIETY.—Mendelssohn's *Elijah* will be performed at the Society's next Subscription Concert, on Friday, 10th inst. Mr. Santley will sustain the part of the Prophet, Mdme. Sherrington, Mrs. S. Smith, Mdme. Patey, Mrs. Osborne Williams, and Mr. Vernon Rigby, being the other principal vocalists. The performance will be under Sir Michael Costa's direction.

## CONCERTS VARIOUS.

Miss Jessie Morison, a young pianist who cannot yet have seen fourteen summers, gave a pianoforte "recital" on Saturday, the 28th Dec., by kind permission, at the residence of Miss Temple, Upper Bedford Place. The young artist (we call her artist advisedly) has been studying with Mr. W. H. Holmes, and proved herself, on the occasion of her *début*, a worthy pupil of so eminent a master. When we state that the following pieces were played by Miss Morison, without book, and in a way that few practised pianists could surpass, we have said enough to show that the young *débutante* is gifted with more than ordinary musical talent:—Concerto for pianoforte (with accompaniment for second pianoforte, Mr. W. H. Holmes), W. G. Cusins; Studies, Allegro con precisione, Moderato grazioso, Allegro brillante, Vivace giocoso, Andante capriccioso, and an Allegro agitato, Sir Sterndale Bennett: Allegro, Handel; Fugue, W. F. Bach; Grand March, from Wagner's *Tannhäuser*, Franz Liszt; Waltz, in E flat, Chopin; and Erin, Sir Julius Benedict. Besides these pieces Miss Morison played, with the composer (Mr. T. M. Mudie), a charming duet, entitled "Oriana," which was admired and applauded, as the high merits of the composition and its capital performance deserved. The "recital" was varied with some agreeable singing by Mrs. Watts Hughes and Mr Frank Holmes, as well as some excellent harp performances by Mr. John Thomas (harpist to Her Majesty), who was also assisted in his clever duet for two harps, entitled "Scenes of childhood," by Mrs. J. B. Chatterton. It is announced that Miss Jessie Morison will play, at her next "recital," selections from the works of Haydn, Mozart, Beethoven, Mendelssohn, &c.

LOWER NORWOOD.—*The Messiah* was performed at the Lower Norwood Institute, by Mr. George Tolhurst's Choir, on Monday evening. The vocalists were Misses Kate Worth, Jeanie Brown, Tasker, and Robbins; Messrs. Shimmell, John Davis, and Copping.

Thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division to her lute.
*Shakespeare.*

*To Miss Edith Wynne.*

THE Boston Lyceum gave a concert on the 30th of October, when Madame Rudersdorff's new company made their first appearance in Boston. Miss Alice Fairman made a pleasant impression, and so did Miss Liebe, the violinist.

Digitized by Google

## PROVINCIAL.

WARRINGTON.—The Musical Society's second concert took place in the Public Hall, before a moderately good attendance. The vocalists were Miss Catherine Poyntz, Madame Poole, Mr. H. Pearson, Mr. Robert Hilton, and the Society's Choir of ninety voices. Mr. Pattison presided at the organ, and Dr. Hiles conducted. Miss Poyntz sang a Scotch ballad, "When ye gang awa', Jamie" (encored). Mr. R. Hilton, one of the favourites of the evening, was recalled after each appearance. His voice, in "The Wolf" (encored), told with effect. In reply to a demand for the repetition of Louis Diehl's popular song, "The Mariner," he substituted "The Pilot." Mr. Pearson sang Balfe's ballad, "In this old chair," effectively. Madame Poole sang "The Unwise Choice." The choir was encored after Pinsuti's part song, "In this hour."

BRISTOL.—The *Messiah* was given to a large audience at the Colston Hall on "Boxing Night," with Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Brandon, and Mr. Wilford Morgan, as solo vocalists; Mr. Riseley as organist, and Mr. Greenwood as conductor. The oratorio was listened to with wrapt attention. "Madame Sherrington's most successful airs"—writes the *Bristol Times*—"were 'Rejoice greatly' and 'I know that my Redeemer liveth.' Miss Julia Elton sang with her accustomed care and expression. Her best achievement was 'He was despised and rejected.' It was applauded to the echo. 'He shall feed his flock,' too, was exquisitely sung. Mr. Brandon gave 'The trumpet shall sound,' with effect, and Mr. Morgan met with a hearty reception; but, was suffering from a cold, which hardly allowed him to do justice to himself. Most of the choruses were carefully and steadily given, and the 'Hallelujah Chorus' and 'Worthy is the Lamb' were particularly well done."

ABERDARE.—Christmas was observed here by an Eisteddfod, at which Mr. Brinley Richards attended:—

"The following interesting remarks"—says a local paper—"were made by Mr. Richards on the origin of the following melodies:—'The ash grove'—Mr. Chappell doubts the antiquity of this air in his remarks on 'Cease your funning,' because he does not find it in certain early editions of music. The air is said to belong either to the county of Carmarthen or Glamorgan. Among other titles given to it was 'Llewellyn,' in a ballad on that prince. Whether 'Cease your funning' was borrowed from 'Llyn on' or not, we know that it was brought to London by John Gray, from his native place in North Devon, which was frequently visited by Welsh harpers. The melody is a genuine specimen of Welsh music, of which many similar forms are to be found in our national airs. The peasantry, so I am informed, in that part of the county of North Devon, often sing snatches of 'Llyn on,' or 'The ash grove,' but know nothing of it by the English title, 'Cease your funning.' The air was made popular in England by its introduction in the *Beggar's Opera*, in 1728. 'Ye banks and braes'—Mr. Chappell (in 'Music of the olden time') has not limited his doubts about the origin of certain airs to Wales, for he tells us that 'Ye banks and braes' is not Scottish. Burns thought that the tune was Scotch, and wrote the words by which the melody is known, *i.e.* 'Ye banks and braes,' but he gives the original version. He says it is an English song, 'Lost, lost, lost is my quiet,' and he adds that it was published long before the Scotch tune. The American national air, 'Yankee doodle,' was composed by an Englishman, fife-major in the Grenadier Guards, about the middle of the 18th century, and when the English troops under Lord Cornwallis were defeated, the Yankees struck up the tune as a taunt of victory. Words were set to it, and it has ever since become the American national air."

CORK.—Weber's Mass was sung at SS. Peter and Paul's on Christmas Day, under the leadership of Mr. Nagle. Miss Blake sang the Mass with the two Mrs. Perry's and Miss Hegarty, Mr, Coakley, and Mr. M'Carthy. Mrs. Adolph and Miss Kate Fitzpatrick sang the "Ave Maria," after the Elevation. Mr. Sexton's voice was listened to with attention during his two solos. Miss Fitzpatrick played the Mass; she contributed immensely to the success of a deeply solemn, impressive, and beautiful ceremony, well calculated to elevate our better feelings.

DUBLIN.—The *Irish Times* of Dec. 27 says that:—

"Offenbach's *Les Brigands* has been successfully brought out at the Gaiety, and that the characters of Falsacappa, the brigand chief (Mr. E. D. Beverley), the Duke of Mantua (Mr. Laurent), the Princess of Grenada (Mdlle. Albertazzi), were delineated with that style of finish so eminently characteristic of the artists of the London Gaiety Opera-Bouffé Company. Mdlle. Emile Georgi, as Fragoletto, a young farmer, contributed largely to the enjoyment of the performance by her magnificent voice, and she creditably sustained a most difficult and trying part. From the reception accorded to it last night, *The Brigands* will enjoy a long and prosperous run."

LIVERPOOL.—The *Porcupine* speaks as follows of a concert given by the "Societa Armonica":—

"A very admirable performance of Handel's *Messiah* was given by the society on Saturday last, in the Lecture Room of the Institute, in Mount Street. There were many deficiencies, but still, the principal portion of the work was done, both by band and chorus, with accuracy and spirit; and Mr. Armstrong, the conductor, deserves credit for his skill in wielding the *bâton*, and for the well-drilled condition of his forces. Most of the leads were taken up with clearness and precision by the chorus, and the chief defect seemed to be a want of power on the part of the tenors and trebles. There were some very good *pianos* produced by the choristers and the orchestra, but the *fortes*, especially where all the brass instruments came in, were too loud and turbulent. The *soli* parts were committed to the charge of an admirable quartet of local singers. Miss Moukhouse sang and declaimed her passages with great spirit and effect. This lady has a clear, fresh, and brilliant soprano voice of considerable compass. Miss Clara Nicholls was required, at a very short notice, to undertake the alto part. She acquitted herself with her usual efficiency, although a slight nervousness marred the effect of her opening solo. It was, however, speedily overcome, and her deep rich voice was afterwards heard to the best advantage. Mr. J. Busfield gave the tenor solos with great taste, feeling and delicacy. His performance evinced careful training and a conscientious study of the best models. The bass solos were entrusted to Mr. F. J. Cutts, who rendered them with accuracy and spirit. This gentleman has a full, resonant bass voice, well adapted to the execution of oratorio music. Considering the merits and claims of the Societa Armonica, and the fact that this concert was given for their own benefit, we were surprised and disappointed to see such a thin attendance. The injurious neglect which merely local efforts meet with in Liverpool, is one of the greatest obstacles to the advancement of music amongst us, and a slur upon the spirit and taste of the community."

PLYMOUTH.—We take the following from a local paper:—

"The philosophers who speculate as to which was first, the hen or the egg, would oblige by a solution of the cognate problem, whether *The Messiah* was made for Christmastide, or Christmas was devised as an occasion on which the *Messiah* should be annually presented. Leaving others to pursue this theme, we record with pleasure that a very large audience assembled last evening at the Albert Hall to listen to a performance of Handel's greatest oratorio by the Plymouth Vocal Association, under the admirable conductorship of Mr. Löhr. The rendering of the music was worthy of the work, and, as a whole, was by far the most finished performance on which the society ever had to congratulate itself. Of the singing of the choruses it is as little needful to speak critically as it is to describe the music. The singing was as near perfection as one can hope to attain with amateurs. The Sacred Harmonic Society may have better musicians in its choir, but it could not render the *Messiah* choruses with greater precision, and (which especially marked last night) with a more careful and tasteful observance of light and shade; to add greater numbers would have been to overpower the hall. The band did its work most efficiently. A few additional instruments, however, would have enabled some telling orchestral effects to be introduced. Of the vocalists, it is only necessary to say that they fully sustained the reputations they have previously won in Plymouth."

HASTINGS.—The first and second of a series of six concerts, to be given by M. Cavalerio and Mr. Lade, have been given with success. The artists engaged were Miss Fanny Heywood, Miss Estelle Emerick, Signor Rizzelli, Signor Caravoglia (from the Royal Italian Opera), Le Chevalier de Kontski, Mr. Carrodus, Mr. Vivian, Mr. Richardson, and Mr. Kelly. At both the morning and evening concert Miss Heywood was received with great favour, encored in "The last rose of summer," and enthusiastically recalled, with Signor Caravoglia, in a duet from *Il Barbiere di Siviglia*. Miss Emerick sang "Ah s'estinto" and "My lady sleeps." Signor Rizzelli was encored in "M'appari tutt' amor" and "A si ben mio." Signor Caravoglia made quite a hit with the audience by his spirited singing, and obtained hearty recalls after his *buffo* songs from *Figaro*, and a duet with Signor Rizzelli. Messrs. Vivian and Richardson were called upon to repeat their solos on the flute and clarionet, and Mons. de Kontski received encores for his fantasia on *Faust* and his "Reveil du Lion."

---

STANLEY'S lecture season closed suddenly, and unsatisfactorily, after the second of the series. Whether there remains any latent doubt in the minds of the public as to the verity of his achievements or not, some untoward occasion induced a non-appearance at his entertainment, which was calculated not only to injure the pockets, but the prestige, of his manager, so he was wisely withdrawn to seek for better success elsewhere, the which we wish him with all our hearts.—*Fifth Avenue Journal.*

Digitized by Google

## "STRING OR STRINGED."

*(To the Editor of the "Musical World.")*

SIR,—I have observed, not without pain, that many excellent critics, yourself among the number, call the various instruments of the violin family "string instruments," as though they were not merely fitted with strings, but actually made of string—even as "brass instruments," correctly so called, are made of brass. I do not object to neologisms under all circumstances. If, for instance, it had been customary until within the last dozen years or so to call a violin a "string instrument," I should have thought it a happy innovation to substitute for "string," "stringed." But as violins were always, until quite lately, called "stringed instruments;" as almost everyone calls them "stringed instruments" now (you yourself doubtless do so in ordinary conversation); as, moreover, they *are* "stringed," and not "string," I venture to suggest that you should restore to them their ancient, ordinary, and correct name. Call a rope-ladder or a hempen noose a "string instrument," if you please, but not a violin.—Yours admiringly,

THOMAS DIAFOIRUS.

[In a musical sense it would scarcely be advisable to call a rope-ladder, or even a hempen noose, "string instrument." The latter one—mysteriously foreshadowing the destiny of our correspondent, "Thomas &c.,"—might perhaps be called a "swing" instrument; for what can be thought of a man who does not object to neologisms under all circumstances, and who unblushingly avows it?—A. S. S.]

## ITALIAN OPERA IN BIRMINGHAM.

The following correspondence has appeared in the *Birmingham Daily Post*:—

*(To the Editor of the "Daily Post.")*

SIR.—From a source which I fear is but too reliable, I regret to learn that it is not Mr. Mapleson's intention to revisit Birmingham with his operatic company, the patronage accorded on this occasion, although better than on the last, still leaving him a considerable loser by the enterprise. True, the Wednesday evening showed a full house, but this would not compensate for the shortcomings of the previous nights; and, as a whole, the speculation has not been attended with the success it deserved. That a town, which so justly prides itself upon the honour of having produced the greatest musical masterpiece of modern, if not of any time—I need hardly say that I allude to Mendelssohn's *Elijah*—and which, moreover, has earned a reputation for giving the finest Festival performances in Europe—should show itself less appreciative than Edinburgh, Glasgow, Liverpool, Manchester, and many other places, where the same company has recently played to houses literally crammed in every part, seems incredible; and although its comparative proximity to the metropolis may perhaps be adduced as a reason to some extent, I cannot think that this is the whole explanation of a fact which would seem to cast doubt upon the pretensions of Birmingham to be considered a really musical town.—I am, sir, yours, &c., A THIRTY YEARS OPERA-GOER.

*(To the Editor of the "Daily Post.")*

SIR,—By a fortunate accident I have seen the letter signed "A Thirty Years Opera-goer," which appeared in your valuable journal of the 12th inst. Although the circumstances of the somewhat small attendance in the pit and gallery, on the occasion of the operatic performances which I gave recently in Birmingham, justify the assumption of your correspondent, still you will, I feel sure, allow me to say that at the present time I have not determined to discontinue my performances in Birmingham. When I visited Birmingham with my opera company some twelve years ago I was so disappointed with the limited interest displayed that I allowed an interval of nine years to elapse before I returned to your town. In November, 1869, however, I gave three performances, and the support accorded then justified me in giving in November, 1870, six representations of Italian Opera. But on this occasion I became painfully aware that the interest shown in 1869 was sensibly diminished. Since 1870 I have given operatic performances in your town, and I am pleased to be able to say that, in spite of the support not being what one might reasonably expect from the enlightened population of so important a borough as Birmingham, it evinced signs of increase, rather than decrease, and that the losses have sensibly diminished on each visit.

On the last occasion which furnished "A Thirty Years Opera-goer" with the opportunity of making public the unfortunately true state of the case, I should remark that, whereas the superior parts of the house were fairly well and fashionably filled, the pit and gallery, although the prices had been considerably reduced, were almost empty. Am I right in assuming that the visitors, or rather the expected visitors, to those portions of the auditorium are surfeited with operatic music, and that they are in the habit of paying flying visits to the metropolis to hear Italian opera there? It was whispered to me that their musical appreciation is limited, and that the humorous, but scarcely classical or elevating songs of "the Great Vance" aroused their sympathies more than Mozart did. I cannot believe this. I have entire confidence in the oft-made assertion that Birmingham is as musical a town as Liverpool, Manchester, Bristol, &c., &c., where liberal patronage is accorded to the ennobling and beautiful art, of which I hope I may class myself as a promoter.—I am, sir, your obedient servant, J. H. MAPLESON.

*Old Ship Hotel, Brighton, December* 20, 1872.

## ORGAN OPENING AT METHLEY.

During the past summer a bazaar was held at Methley, the object being to raise funds for a suitable organ for the venerable parish church. The opening of the organ took place recently, Dr. Spark, organist of the Town Hall, Leeds, presiding at the instrument, which had been obtained at the establishment of Messrs. Gray and Davison, of London.

The instrument consists of two complete manuals from CC to G, the swell organ going throughout pedals from CCC to E, two octaves and a third. The following are the stops:—

GREAT ORGAN.

| | | | |
|---|---|---|---|
| Open Diapason (metal) | 8 feet. | Octave (metal) | 4 feet. |
| Dulciana (metal) | 8 ,, | Flute (wood) | 4 ,, |
| Stopped Diapason Bass, Clarionet, and Flute (wood) | 8 ,, | Super Octave (metal) | 2 ,, |
| | | Mixture do. | 2 ranks. |

SWELL ORGAN.

| | | | |
|---|---|---|---|
| Lieblich Gedacht (wood) | 16 feet. | Gemshorn (metal) | 4 feet. |
| Spitzflöte (metal) | 8 ,, | Piccolo (wood) | 2 ,, |
| Stopped Diapason (wood) | 8 ,, | Oboe (metal) | 8 ,, |
| Keraulophon (metal) | 8 ,, | Cornopean (metal) | 8 ,, |

PEDALS.

Grand Open Diapason (wood) .. .. .. .. 16 feet.

COUPLERS.

Swell to Great Manual. | Swell Manual to Pedals
Great Manual to Pedals.

There are five composition pedals—three to the great organ, and two to the swell for changing—the stops in the combinations most required by the organist. The front is very handsomely decorated in gold and colour.

A local journal has the following remarks:—

"In the construction of the instrument, the very best materials—wood and metal—have been used, and with most satisfactory results. The tone of all the stops, especially the reeds, is pure, equal, and brilliant; the contrast between the softer and more powerful registers giving evidence of great skill. A special service was held at three o'clock. The Processional Hymn, to the tune of 'St. Michaels,' was sung by clergy and choristers (nearly fifty in number). The service was full choral throughout. The Rev. J. Harper, of Holbeck, intoned; the lesson appointed was the 150th Psalm, and was read by the rector, the Hon. and Rev. Philip Yorke Savile. The usual Methley Church Choir was strengthened by choristers from the Parish Church and St. George's, Leeds, directed by Mr. Young, of Wakefield. The sermon was preached by the Rev H. Temple, of Leeds. The anthems were, the first, by Dr. Wesley, 'Blessed be the God and Father,' the solo being well sung by Master Waring; and the second, by Dr. Spark, Balaam's prophecy, 'I shall see him, but not now;' both of which, especially the latter, were most effectively given. In the course of the service, Dr. Spark played two voluntaries, one of his own, on the subject of 'Jerusalem, the golden,' and the other from Handel's '*Messiah*;' both fully displaying the varied effects of the instrument."

## Lines for Music.

### THE FOLLOW-ME-LAD.

As she hurried along, from square to square,
The curb smiled bright, and the bricks grew glad;
For her step was soft and her face was fair,
And behind her floated a Follow-me-lad.

I know not how she was dressed, nor care;
I only know, had a fairy bade
Me name one wish, why, then and there,
I'd have wished to be changed to her Follow-me-lad.

Only a ribbon around a neck,
Only a ribbon, plain or plaid;
Only a look, saying; "Come at my beck;"
Only, only a Follow-me-lad!

Only a life hanging 'round that neck,
Only a life to make happy or sad;
Only a fate to prosper or wreck;
Only, only a Follow-me-lad!

*New York Arcadian.*

Digitized by Google

## MARIE MALIBRAN.*

No woman has ever been, in the course of her career, surrounded by more universal homage, or crowned with a more brilliant halo of glory. Marie Malibran occupied for herself alone more space in the periodical press than did all the queens of her time put together; she inspired more poets than all the beauties of the Middle Ages; and obtained more triumphs than all the artists of the present day. Her admirers unharnessed the horses from her carriage to drag her themselves in triumph; they rendered military honours to her as to kings, and they raised a theatre called by her name, a sort of temple in which to perform her apotheosis; but the world, which, constantly guilty of the same mistake, will persist in believing that there is always something mysterious and strange about persons of genius, welcomed, eagerly and in good faith, stories concerning the most innocent details of her private life; made her out so eccentric and fabulous a personage, and placed her in so exceptional a sphere of poetry, that the poor artist laughed at it herself, frequently with her frank, childlike laugh, but sometimes also with sadness. Marie Malibran—and we appeal for corroboration to all who enjoyed the good fortune of being intimately acquainted with her—was great, because she was simple, truthful and ingenuous; yet sometimes she must have appeared guilty of dissimulation.

In the present state of society, where everything is inside out, this was necessarily so; at first sight, any one would have thought her cold and disdainful, but this severity of demeanour was the result of natural timidity, which, despite her utmost efforts, she could never overcome. In society, Marie Malibran was seriously embarrassed, not because she was ignorant of its ways, for she rendered all characters with prodigious facility, but because, naturally inclined to frankness and confidence, she felt completely happy nowhere but in the narrow and familiar circle of her friends. Habituated from infancy to submission and fear, she mistrusted every new face, fancying that every one who was introduced to her, came to look at her as a curiosity; then she would cast down her eyes, quite confused, and as though ashamed of her glory.

Her early years were unhappy; her father, Garcia, soon perceived her marvellous natural talent for music, and looked upon her as the instrument of his fortune, the continuation of his reputation, and the amusement of his leisure hours. The consequence was that not a single caress ever found a place in his efforts to teach her singing. He liked her as he liked his piano. When he had given his lesson, he left her alone, the whole evening, without a light, while he was at the theatre. Marie, a little thing of five or six, summoned the neighbours with her tears, and when, from the sound of footsteps, she was sure that some one was coming, she suddenly became quiet, explaining, very calmly, that, on being left alone, she had been seized with fear; she would then gently beg her visitors to tell her stories till her father returned. The plan proved so successful that, during her long evenings, she never was without stories or company. At length, at the very moment her heart was flattered with the hope that her years of trial and sufferings were on the point of being exchanged for days of happiness, Garcia (under the circumstances, we have not the courage to give him the name of father), sacrificed her to a man who returned with ingratitude the most heroic self-devotion, and filled a peaceful existence with gall and sorrow, till the day when the tribunals forcibly undid a knot contrary to all the laws of society and of affection. But the misfortune which the illustrious actress found it most difficult to bear, was the fact of her being condemned, without any one on earth having the power of helping her, to bear the name of Malibran for the whole of her life. This name poisoned all her triumphs, and caused her to curse her celebrity.

However, despite everything the wickedness of man had done against her, instead of becoming misanthropical, she was good and sympathizing, and that, too, without ambition or display. Scattering her benefits, through the hands of her friends, on all whose necessities she succeeded in divining, her first stipulation was that she should remain unknown. She was amiable and gracious with her comrades at the theatre, no matter what might be their rank, and she did what she could to fill up the distance between them. It was not merely in words, but in deeds, also, that she treated them as though they and she had been members of the same family. A poor dancer, named Durante, had died, behind the scenes at the San Carlo, in an apoplectic fit, leaving his wife and children in the most frightful destitution. After promising the widow to sing at her benefit, Madame Malibran taxed her friends, according to their respective fortunes, and, on this occasion only, proud of the favour she enjoyed at Court, appeared before the King of Naples. "Sire," she said, "I am getting up a subscription for the family of my unfortunate *comrade*, Durante. The Queen and the Prince of Salerno have given me five hundred francs each; I hope your Majesty will not be less generous than your august relatives."—"How much do you require me to give?" replied the King, smiling.—"A thousand francs."—"There they are."

Three days afterwards, her carriage was upset, and she dislocated her arm. In consequence of this accident, the theatre was closed, and the closing of the San Carlo, during the Carnival season, is considered one of the very greatest public calamities. Every day, a crowd of poor wretches, whose only means of subsistance had been suddenly cut off, flocked to Madame Malibran's door, to inquire how she was getting on. Their discouragement was, therefore, profound, when they heard the doctor had given strict orders that she should keep her bed for three months. But Madame Malibran, heedless of all kinds of remonstrances, was playing within the week in the *Somnambula*, at the Fondo, with her arm in a sling. This was the only thing with which the indefatigable *virtuosa* might have been reproached by her friends. Relying on her exceedingly strong constitution, she worked day and night, without rest, without respite, and without sparing herself. This was the real irregularity of her life. The love of art, that invincible passion which has destroyed so many great artists, killed her in her youth. Very often, after having sung in *Otello* or *La Gazza*, her nerves remained in a state of tension, like a string that keeps on vibrating. It was a necessity for Malibran to sing up to two o'clock in the morning. On such occasions her voice was angelic in its expression, and her eyes shone like fire; her singing was alternately melancholy and wildly excited, till she fell exhausted and nearly fainting on her bed. To counteract this state of extreme moral tension she required movement, amusement, and physical exertion. She walked till she was utterly knocked up with fatigue; she designed her costumes; cut out her dresses; put on her things, and dressed her hair, without ever having recourse to a maid. With all this, she was as docile and submissive as a child to the advice of her friends. One evening, after she had sung, the entire audience rose as one man, at the final air. The excitement was so great that, entertaining serious apprehensions that the enthusiasts would jump over the footlights, she ran away. A few minutes afterwards we were in her room congratulating her, and thanking her for the happiness she had procured us. De Beriot was not in the theatre. "For pity's sake," she observed, "do not say a word to De Beriot! He would scold me, for I sang an unhappy note which he has very justly forbidden me to sing, as it might ruin my voice."

With the exception of music, of which she possessed the knowledge of a professor, Madame Malibran never learned anything, and she yet could do anything. As for history, she divined it; it was sufficient to tell her the beginning of an event; she would go on with the continuation and the end, scarcely ever making a mistake. Instinctive knowledge of the human heart enabled her to find the thread in the labyrinth of the passions. She spoke English, French, Spanish, and Italian, perfectly, singing and composing in the four languages. But her own peculiar language was not one of those I have just mentioned. She formed for her own use among her friends an imitative idiom, which possessed for them an indescribable charm. When she related anything that had happened to her, she mimicked, naturally and unconsciously, in the vivacity of her conversation, the voice and tone of the persons of whom she was speaking; if the name of any bird escaped her, she imitated its notes. You fancied you yourself were present at the scene at which she had been present; her language was almost visible and palpable. On one occasion, she

* From the *Guide Musical*.

Digitized by Google

thought she would try her hand at Italian poetry. She showed me some charming designs, and some undoubtedly bad verses; I frankly advised her to keep to painting. "I am sorry for that," she replied, laughing; "I should have liked to prove my gratitude to poetry, for poets have always treated me well, while painters have made me ten times more ugly than I am."

From that time she gave up poetry, but, in her leisure hours, went on with her sketches, the last of which she gave Lablache, the day before her fatal illness. She was gay, contented, and happy that day. On entering church, however, her eyelids were moistened with tears at the sound of the organ. Alas! she had no presentiment she was going to die. In the evening, she sang with Lablache, the duet of the *Prova*, and, with Mdme. Caradori, a duet of Mercadante's. Her singing was superhuman. It was her farewell to life.

A FRIEND.

## REVIEWS.

### DUNCAN DAVISON & Co.

*Do not wound the heart that loves thee.* Song. Words by DEXTER SMITH; Music by Sir JULIUS BENEDICT.

Sir Julius Benedict has aforetime been indebted to the Transatlantic poet, Mr. Dexter Smith, for some capital words; and he is now under additional obligation. The moral of the verses before us is unexceptionable, and the verses themselves are well put together. As for the music, it will suffice to say that Sir Julius here shows not only the qualities of a composer who cannot write otherwise than as an accomplished master of his art, but also a keen sympathy with the subject, and a subtle power of expression. The passages of mark in the song are too numerous for citation. Enough that in its union of high art with deep feeling may be found the essentials of true popularity. Key, D major, with an episode in B flat; voice—mezzo-soprano or baritone.

### MORLEY & Co.

*Keepsakes.* Song. Written and composed by JANET MACDONALD.

A vein of melancholy runs through this song, but it is the tender melancholy—a "sweet sorrow"—called up by pleasant memories of the past. Miss MacDonald has allied to her good verses music of a simple but appropriate character,—such music as most aids the expression of feeling, by giving the performer full scope. Amateurs in want of an easy song, which will alike suit them and their audience, may find it here.

## WAIFS.

Song of the fawn—Call me early, mother deer.

Mr. John Barnett has arrived in London, from Cheltenham.

If a Bedouin should lose his teeth, would he talk gum arabic?

The Coliseum property was sold at auction, Nov. 23, and is to be at once removed.

A New York telegram announces that the Fifth Avenue Theatre has been burned.

Madame Tietjens will sing at the concert of the New Philharmonic Society, Dublin, next week.

Mr. Brinley Richards was engaged on Christmas day, organizing a chorus of colliers at Aberdare (Wales).

Mdlle. Amélie Beer, niece of the composer of the *Huguenots*, was married last week, in Paris, to a M. Ephrussi.

Mr. M. W. Whitney, the well-known basso, has been engaged as a member of the choir at Christ Church, New York.

M. Paulus, the leader of the band of the French Garde Republicaine, intends to visit America with a new musical organisation,

The musicians of Boston have formed a club to establish more social and friendly relations among the members of the profession.

The *Ménéstrel* says that Mr. Mapleson has engaged M. Castelmary, the well-known basso, for his next season at Drury Lane.

A Leavenworth editor sat down in a reserved seat already occupied by a hornet. He stands up when scissoring his editorial now.

The Apollo Club have in rehearsal portions of Mendelssohn's *Antigone*. The Club has secured elegant apartments in Tremont Street.

According to the Milan *Gazetta Musicale*, fifty-one new operas were produced in Italy last year. Of these forty-nine were more or less failures.

During the Governor-General of India's recent official tour, a military band of 300 native musicians performed Kélar Béla's march "The Alpine-Hunter."

Miss Clara Doria has been playing the Page in Meyerbeer's *Huguenots*, with great success at Brooklyn and New York, to Madame Pauline Lucca's Valentine.

A rapture-smitten critic in America says, that Mdme. Lucca's voice "has not a flaw or a scratch in it, and is pure, warm and ethereal as a rosebud in the northern light."

The Harvard Musical Association's second concert was announced for the 21st of November, when Mr. Nelson Varley, the English tenor, and Miss Therese Liébe were to appear.

Mrs. Carl Formes, wife of the singer, is now a lecturer. This lady was Laura Rausch, daughter of a notary of Cologne, and the first female graduate of the medical college at Vienna.

Dr. Tourjee was a loser in the great fire to the extent of 5,000 dols. —all the stereotype plates of *The Tribute of Praise* being destroyed. They were at the office of the State printers in Milk Street. The plates were not insured.

A new *Messe Solennelle* in E flat, by M. Guilmant, the eminent organist of Trinity Church, Paris, was performed for the first time on Christmas day. It is spoken of in the highest terms by all who heard it—a fact at which we are not surprised.

A poet in Louisville, who sat up one whole night in the vain effort to conciliate his Royal Highness Alexis with a string of poetry, says there is but one word in the English language which will rhyme with "Duke," and that begins with a P. He gave it up.

The Handel and Haydn Society will probably have the assistance of Mdlle. Drasdil, the English vocalist, at its Christmas oratorios. At the oratorios to be given in February and March, Mr. Nelson Varley, the English tenor, and Mr. M. W. Whitney will, it is expected, appear, in addition to Madame Rudersdorff and Miss Fairman.

Un joli mot d'Auber:—

Lorsqu'on proclama la commune, de funèbre mémoire, nous trouvâmes Auber sur le boulevard, triste et abattu.

Eh bien, maître, que dites-vous du nouveau gouvernement?

Hélas! nous répondit-il. *Mon Rêve d'amour* se transforme en cauchemar, et la commune est mon *premier jour de malheur*.

The man whom Dr. Chalmers engaged to manage a disorderly Sunday School kept his eyes wide open while praying, and when one boy thrust a pin into another he marched up the aisle, still praying, and cuffed that boy's ears, and went back again, praying all the way. After that, he was master of the situation, for the boys thought that a man who could watch and pray like that was not to be put down.

The *Daily Telegraph*, of Thursday week, thus noticed a song by Miss Francesca Ferrari, which has already been commented upon in our columns:—

"Francesca Ferrari has given us a very well written and effective setting of Uhland's 'Die Kapelle,' with both German and English words. The episode in A flat is specially worthy of praise, and the entire song encourages a hope that its accomplished young authoress will eventually take a high position in the ranks of native composers."

SACRED HARMONIC SOCIETY.—The succession of Mr. C. E. Willing to Mr. Coward, as organist of the Sacred Harmonic Society, owing to the failing health of the latter gentleman, although not publicly announced by the committee, is, we believe, virtually decided upon, and the well-known organist of the Foundling may therefore be congratulated on having been appointed to one of the most honourable positions in the profession. Mr. Willing, it will be remembered, was for some years organist of the church of All Saints, Margaret Street, and is at present superintending choirmaster of the St. Alban's Choral Union.

A bit of romance has just come to light, and of the good old-fashioned kind. The heroine is a very worthy young lady, Miss Matilda Phillipps, sister of Adelaide, who has been, for some time, studying the art divine in Italy. The old adage, "A faint heart ne'er won fair lady," has been for once reversed, and just in this way. By some means or other, a young man fell into the water at Genoa, and would have been drowned, beyond all doubt, had he not been rescued by Miss Phillipps. It was a very brave deed on her part, but a good one. The best of the whole affair lies in the following crisp words, which she sent to her sister: "We are very great friends ever since, and he can scarcely do enough for me. I have had beautiful letters from his mother and sisters, and I feel so happy to have done anything to bring so much happiness to any one." The name of the youth she familiarly terms "Walter." Now you know how the story will end, as well as we!—*Watson's Art Journal.*

## MUSIC RECEIVED FOR REVIEW.

MORLEY.—"Keepsakes," song, by Janet MacDonald.

ADAMS & BERESFORD (Birmingham).—"O, do not ask me," and "Her love was mine," songs, by F. A. Schottlaender.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Just Published,

NEW SONG FOR VOICE AND CLARIONET,

## "THE BIRD'S LOVE SONG,"

For Voice and Clarionet.

(OBBLIGATO.)

DEDICATED TO HENRY LAZARUS, ESQ.

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published This Day,

## TWO DUETS

FOR

## TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN A.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

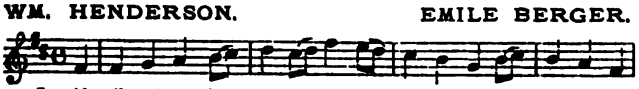
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

In mantle clad of fairest sheen,
The woods burst forth in virgin green—
Bright home of birds and flow'rets gay,
The streamlet wooes thy sheltered way,
Thro' primrose dells, sweet hawthorn glades,
And silver birches' fragrant shades,
Where nightingales, at close of day,
In leafy bow'rs trill raptur'd lay.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

And may be had, by order, of all Musicsellers in town and country.

# IMPORTANT TO VOCALISTS.

## Mdme. Lemmens-Sherrington's

# SIX VOCAL STUDIES,

IN THE FORM OF

# WALTZES.

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| „ 2. Arpeggio Waltz. | „ 5. Staccato Waltz. |
| „ 3. Shake Waltz. | „ 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame

# LEMMENS-SHERRINGTON

Price 4s. each.

## PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

LONDON:

## DUNCAN DAVISON & CO.

244, REGENT STREET, W.


Digitized by Google

# BOOSEY & CO.'S
# NEW PUBLICATIONS.

## SO THE STORY GOES.
By MOLLOY.

New Characteristic Ballad, in the style of "Thady O'Flinn" and "Clochette." Sung by Miss EDITH WYNNE at all her Provincial Concerts.

Price 4s.

## VOICES OF THE PAST.
By ALFRED SCOTT GATTY.

Composed expressly for Mdme. PATEY, by whom it is sung throughout her Concert Tour in the Provinces.

Price 4s.

## MARGUERITE.
By F. H. COWEN.

Sung by Mdme. TREBELLI-BETTINI at the Norwich Festival.

"A song of genuine beauty, and the more to be commended because, while simply a new version of the often-set legend of Gretchen and the flowers ("He loves me, loves me not," &c.), it is quite original."—*The Times.*

Price 4s.

## THE LILY OF KILLARNEY.

The Royal Edition (as an extra volume), with English words, is now ready.

Price 2s. 6d., paper; 4s., cloth.

## SANTLEY'S SINGING METHOD.

Price 10s. 6d.

NEW EDITION OF THE BARITONE SINGING METHOD.

Edited by Santley. 200 pages. Of this the *Athenæum* says:—"If amateur baritones do not make themselves rivals of Mr. Santley it can only be from lack of voice and of intelligence, for the system of Signor Nava is admirable in every respect."

## THE CHORALIST,

For OCTOBER, contains:—"The Happy Peasant," by Schumann, and "Mourn Not," by Mendelssohn, for four voices, price One Penny. The CHORALIST for September contains: "Cherry Ripe," for four voices, and "Children's Cheers," performed and encored at the Crystal Palace. Each number contains two four-part songs, price One Penny, or post free, Three half-pence. The Ten Numbers for the present year will be sent for 12 stamps.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# DANCE MUSIC
BY
# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, W.*


Digitized by Google

*The Companion Waltz to the Popular and much-admired PRINCESS LOUISE.*

THE

# PRINCESS BEATRICE

# WALTZ,

BY

## CHARLES GODFREY

(*Band Master, Royal Horse Guards*).

**Price—PIANO SOLO - - - 4s. 0d.**
**(Cornet Accompaniment) 6d.**
**„ PIANO DUET - - 5s. 0d.**
**„ SEPTETT - - - 3s. 0d.**
**„ FULL ORCHESTRA - 4s. 6d.**

LONDON:

## ASHDOWN & PARRY,

## HANOVER SQUARE.

**And to be had of every Musicseller and Bookseller in the United Kingdom.**

## WALTER MAYNARD'S
# SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

**SEQUEL TO THE ABOVE—Price 6d.**
**KEY TO THE SEQUEL—Price 6d.**

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hand facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**
*Or of any Musicseller in Town or Country.*

Printed by HENDERSON, RAFF, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Jan.* 11, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT CAN BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 3. SATURDAY, JANUARY 18, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, January 18.—FIRST SATURDAY CONCERT of the Second Series, 1872-73.—The C minor Symphony (Beethoven); Concerto for violoncello and orchestra, first time of performance (Piatti); Trumpet Overture (Mendelssohn); Ballet music in "Gustave," first time at these concerts (Auber); Mdme. Patey and Mr. William Castle. Solo violoncello, Signor Piatti. Full orchestra. Conductor—Mr. MANNS. Numbered stalls, Half-a-crown; Transferable Stall tickets for the 14 Concerts, One Guinea. Admission to Palace, Half-Crown, or by Guinea Season Ticket.

PATRON—H.R.H. THE DUKE OF EDINBURGH, K.G.

FOURTH BRITISH ORCHESTRAL CONCERT, ST. JAMES'S HALL. Conductor—Mr. GEORGE MOUNT. THURSDAY, January 23. Symphony (B flat), Beethoven; Overture (MS.), St. John the Baptist (first time), G. A. Macfarren; Concerto (A minor), No. 5, Molique. Overture, Der Freyschütz, Weber. Violin—Mr. Carrodus. Vocalists—Mdme. Florence Lancia, Mr. W. H. Cummings, and Mr. Santley. Stalls, 10s. 6d.; balcony, unreserved, 4s.; area, reserved, 3s.; Tickets, 2s. and 1s.—Stanley Lucas, Weber & Co., 84, New Bond Street; Cramer, 201, Regent Street; L. Cock, 63, New Bond Street; Chappell, 50, New Bond Street; R. Ollivier, 38, Old Bond Street; Mitchell's, 33, Old Bond Street; Keith, Prowse, 48, Cheapside; Hays, Royal Exchange; and Austin's Ticket Office, St. James's Hall, Piccadilly.

MOZART AND BEETHOVEN SOCIETY.—President—The Most Honourable The MARQUIS of LONDONDERRY; Vice-President—Herr SCHUBERTH. THIRD SEASON, 1873. The NEXT CONCERT will take place at the BEETHOVEN ROOMS on WEDNESDAY, January 29th.

WEDNESDAY EVENING NEXT, JANUARY 22.

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. John Boosey.—Wednesday next, January 22, at Eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Henry Holmes, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Madame Arabella Goddard. Conductors—Mr. J. L. Hatton and Mr. Lutz. Tickets, 1s. to 6s., to be had of Austin, St. James's Hall; and Boosey & Co., Holles Street.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

37th Concert Wednesday, February 19th.
38th do. Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus will be ready on the 1st of February, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—On FRIDAY NEXT, Jan. 24, Handel's "ISRAEL IN EGYPT." Principal Vocalists—Miss Edith Wynne, Mrs. Suter, Madame Patey, Mr. Sims Reeves, Mr. Santley, Mr. M. Smith, and Mr. Lewis Thomas. Organist, Mr. Willing. Tickets, 3s., 5s., and 10s. 6d.

MISS MARION SEVERN will sing "HE WILL BE THERE" at Miss ELCHO'S EVENING CONCERT, Hanover Square Rooms, on the 21st inst., and at all her engagements during the ensuing season. Post free for 18 stamps. LAMBORN COCK, 63, New Bond Street.

MISS ELCHO and M. MELCHISEDECK, will sing Henry Smart's popular duet, "When the wind blows in from the sea," at Miss Elcho's Second Concert, at the Hanover Square Rooms, on Tuesday evening, January 21.

MISS PURDY will sing, at Mr. Henry Holmes's Concert, St. George's Hall, on Wednesday, an Italian air and an English ballad. 36, Victoria Road, Kensington, W.

"THE MESSAGE."

MR. VERNON RIGBY will sing Blumenthal's popular song, "THE MESSAGE," at Manchester, January 16th; and Leeds, 31st.

"THE MESSAGE," AND "SI TU SAVAIS."

MR. ALFRED HEMMING will make his first appearance, since his return from Italy, at Glasgow, Saturday, Feb. 1, and will sing BLUMENTHAL'S admired song, "THE MESSAGE," and BALFE'S "SI TU SAVAIS."

## HIBERNIAN CATCH CLUB.

### A PRIZE OF TEN GUINEAS

IS OFFERED BY THIS CLUB FOR AN ORIGINAL FIVE-PART GEEE,

AND

### A PRIZE OF FIVE GUINEAS

FOR A FOUR-PART GLEE, OR CATCH.

**REGULATIONS.**

1. Each Competitor to send to the Secretary of the Club, on or before the 17th of March next, 1873, *Two Scores* of the Glee (clearly copied), and a copy of the words to print from.
2. Each Composition to be marked with a Motto—the same Motto to be on the copy of words, the *Scores*, and upon a sealed Envelope containing the Composer's name and address.
3. Manuscripts sent to the Secretary not to be in the Composer's hand writing.
4. Any Competitor, directly or indirectly canvassing the members so as to influence their decision, will be disqualified from gaining the prize.
5. The successful Glees to become the property of the Club.
6. No Competitor shall be awarded more than one of the above Prizes; but, should the Committee consider a Second Competition of sufficient merit, they shall have the option of purchasing it for the Club.

The Glees to be performed at a meeting of the Club as early as possible in the season, and the Members then present will decide, by Ballot, which of the Compositions shall have the Prize. After the decision, the Envelopes belonging to the successful Glees will be opened, and the Composer's name declared. All the other Envelopes will be destroyed unopened, and the Honorary Secretary will be requested not to disclose the names of such unsuccessful Competitors as may apply to him for their manuscripts.

By Order,
HENRY BUSSELL, Hon. Secretary.

7, Westmoreland Street, Dublin, 9th Jan., 1873.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

*N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.*

**Published by Subscription,**

And to be ready for delivery on the 1st of March, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

## MENDELSSOHN'S "LIEDER OHNE WORTE,"

(SONGS WITHOUT WORDS,)

Transcribed for the

## HARP,

By JOHN THOMAS,

Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.
NON-SUBSCRIBERS, ONE GUINEA AND A HALF.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street, London, W.

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

WANTED, a PIANOFORTE VAN, Second-hand. State price, with full particulars, by letter, to G. S., care of 66, Gracechurch Street, City, London.

Digitized by Google

MR. O. CHRISTIAN (Primo Basso).—Communications respecting engagements for Oratorios and Concerts to be addressed 18, Adelaide Square, Windsor.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

MR. ALFRED HEMMING will make his first appearance, since his return from Italy, at Glasgow, Saturday, Feb. 1, and will sing BLUMENTHAL'S admired song. "THE MESSAGE," and BALFE'S "Si tu savais."

NOTICE.

MERCER'S CHURCH PSALTER AND HYMN BOOK.

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 63, New Bond Street, W.

NEW SONGS BY MRS. WORTHINGTON BLISS (Miss LINDSAY), "WHEN THE SHIP COMES HOME," and "MRS. BLUE BOTTLE FLY," being No. 6 of "Songs for Children." Post free for 18 stamps each. LAMBORN COCK, 63, New Bond Street.

FRANZ ABT'S SUCCESSFUL SONGS.

A Rose in Heaven. 4s.
O, ye tears! O, ye tears! No. 1 in C, No. 2 in D. 4s. each.
Kathleen Aroon. 4s.
My Mother among the Angels. 3s.
Annie. 3s.
For old love's sake. 3s.
We met, and ne'er have parted. 3s.
Almond Blossoms. 3s.
The Message of the Clouds. 3s.
Blissful Dreams come stealing o'er me. 3s.
Our Blessings on the daisies. 3s.
Not a Sparrow falleth. (Sacred.) 3s.
He giveth his beloved sleep. (Sacred.) 3s.

London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street, W. Order of all Musicsellers.

Now Ready,
THE SONGS FROM THE FAIRY OPERA OF
"THE BLACK CROOK,"
Music by FREDERIC CLAY,
(Performed at the Royal Alhambra Theatre.)

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley.)
Song, "BREAK NOT YET THE SWEET ILLUSION" .. .. .. 4s.
(Sung by Mdlle. Corneille D'Anka.)
Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. .. 4s.
(Sung by Mdlle. Savelli.)
Song, "HOW THROBS MY HEART" .. .. .. .. .. .. 4s.
(Sung by Mdlle. Nita de Castro.)

London: RUDALL, CARTE & Co., 20, Charing Cross, S.W.

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MELBE BENNETT, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

OPERA COMIQUE.

THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

BOUDAULT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).
PRIZE OF THE FRENCH INSTITUTE, 1856.
SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,
and supplied to the principal Hospitals of Paris since 1854.

BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris,
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

"MARCHE BRESILLIENNE,"
By IGNACE GIBSONE.
Played by the Composer with the greatest success at the International Exhibition.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW PIANOFORTE MUSIC.

"IN THE GLOAMING,"
REVERIE FOR THE PIANOFORTE,
By FREDERICK F. ROGERS.
London: NOVELLO, EWER & Co., Berners Street.

TO PIANOFORTE DEALERS AND OTHERS.

THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is

H. T. CASSINI'S,
Finsbury House, Woodgreen, near London,
Twelve Minutes' Ride from King's Cross Station.
N.B.—About Sixty for Sale, very Cheap, for Cash.

Just Published,

"ST. PATRICK AT TARA."
CANTATA.
By PROFESSOR GLOVER.
Dedicated by permission to
HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.
Price 3s.; bound in cloth, gilt, 5s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melodic treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of everliving interest."—*Morning Post.*

"This cantata, it may be remembered, was performed at St. George's Hall last year, and was remarkably well received. It has now been published in a convenient and elegant volume, uniform with Professor Glover's edition of Moore's "Irish Melodies." The theme of the cantata is the introduction of Christianity into Ireland, and the poetical selections set to music are taken from the works of Ossian, Moore, Clarence Mangan, and other poets. The peculiar and distinguishing characteristics of the composition consist in the intermingling of music of a national with music of a sacred description, which produces a striking and not unpleasing effect. There are several pretty melodies in this cantata, among which a contralto solo, "I often wish," and a bass song, "Lord have mercy upon me," stand out conspicuously. As the execution of "St. Patrick at Tara" does not present any formidable difficulties, we should say it is likely to become a favourite with amateur choral societies, as well as with their audiences."—*The Echo.*

"SWEETHEART WALTZ."
FOR THE PIANOFORTE,
On the popular song, "My Sweetheart when a Boy," (beautifully Illustrated.)
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street.

THIS New and Charming Waltz will be played at the ADELPHI THEATRE, nightly, under the direction of Mr. Edwin Ellis.
At the Spa Concerts, SCARBOROUGH, under the direction of Herr Meyer Lutz.
At the Royal STRAND THEATRE, under the direction of Mr. John Fitzgerald.
At the Royal Assembly Rooms, MARGATE, under the direction of Mr. Spillane.

"Mr. Wilford Morgan is to be congratulated. Singer, actor, and composer, equally pleasure-giving in each capacity; but, for choice, most admirable as composer. His song, 'My Sweetheart when a boy,' is one of the most popular of its time; and upon the song he has founded the 'Sweetheart Waltz.' If English composers and publishers would give us more such there would be less scope for going into ecstasies over the German school of dance composition. The leading theme is charmingly fresh and tuneful in its waltz *tempo*; and the subordinate subjects—if they may be called subordinate—are equally piquant and graceful. The 'Sweetheart' will be as popular in the ball room as 'My Sweetheart' is in the concert room; and as a study or practice piece it can be heartily recommended to young or average executants, who will be pleased by sweet melody, and profited by musicianly arrangement and good harmony."—*Brighton Guardian.*

"This set of waltzes is by Mr. Wilford Morgan, having been founded by him on his popular song, 'My sweetheart when a boy,' which has frequently been sung in Belfast, and invariably well received. They keep strictly to the melody, are very skilfully put together, and are altogether much above the average of such compositions. Mr. Morgan, who is an old favourite in Belfast, accompanied the Royal Italian Opera Company during both their visits to this town. 'The Sweetheart Valse' has been published in a very tasteful form."—*Northern Whig.*

"This is a very elegant and melodious waltz, founded on the song of 'My sweetheart when a boy,' which has deservedly become exceedingly popular, which is also the composition of Mr. Wilford Morgan, a member of the Opera Company at present amongst us. The waltz is admirably adapted for dancing, is clear and brilliant, and presents no insuperable executive difficulties to pianists of ordinary acquirements, & by no means unattractive feature, whilst it is written in a highly musicianlike manner, and is a very pleasing piece for drawing-room performance."—*Liverpool Daily Post.*

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS
LYON & HALL,
WARWICK MANSION.

Digitized by Google

## NOTES UPON NOTES.

Before passing on to my Reminiscences of the Royal Academy of Music, let me be permitted to pause in order to record a slight "passage of arms" (or words) which I have had with a gentleman, whose opinion I value most highly on all other subjects—even in music; is well up in dates, and the character of music in the different centuries; also keenly alive to Carl Engel's two works on *Music of the Ancients* and *National Music*, but not *the* also excellent work by him on *Church Psalmody*—in which we are told that the real listener to music ought to be able to tell the sacred from the secular *without* the aid of words—also that an organist should be a good man. This gentleman does not believe in the difference of character between sacred and secular music. Certainly, after hearing my son-in-law (an amateur) sing "'Tis jolly to hunt," from Sir Sterndale Bennett's *May Queen*, our friend did not think it seemed suitable for an anthem! Time has something to do with the character of music—if you play a quadrille tune like a psalm, or a psalm like a quadrille tune. However, there has been a funny fashion of playing, or giving out, as I believe it is termed, as fast as possible, and then beginning the singing in regular time. I can but think that Mendelssohn's songs without words are not quite adapted to the organ for sacred purposes. For example, the association of ideas which music calls up would be, by music masters, for instance, in the visions of young ladies, floundering about over these *easy* songs without words. One of the most striking instances of different characters in music is, I think, to be found in the *Elijah* of Mendelssohn, between the chorus of the priests of Baal, and the really religious music in the rest of the oratorio. On an organ, for sacred purposes, it is as well to avoid all the "bubble and squeak" that may arise from taking music not calculated for that king of instruments (in one way). Albeit, I remember hearing of a performer, in the most solemn style upon it, who always, at the commencement of the sermon, took out *The Weekly Dispatch*, a bottle of port wine and filberts; and, on being censured, by the vestry on the subject, said, in his defence, that Mr. So-and-So was discovered playing at cribbage with the organ-blower behind the organ, and there was not half the fuss made with him on the matter.

The impressions that music may produce on the mind of the listener depends much on the mood of the aforesaid listener. If the mind is attuned to sacred subjects, much that might not have been intended for sacred music might appear as such to the listeners with the mind so attuned. Music has been classed as sacred and secular, or sacred and profane—classical and bravura;—and Dr. Crotch, in his "Lectures," arguing (by way of analogy) from Sir Joshua Reynolds' "Lectures upon Painting," describes music as possessing the attributes of "The sublime, the beautiful, and the ornamental—sacred music as belonging to the sublime." The *intention* of the composer should be thought of, I cannot but feel, in selecting music for sacred purposes; because, although Haydn, Mozart, and Beethoven have written in their symphonies music that certainly appears almost like divine inspiration, yet they were not intended for sacred subjects. Again, the very fact of their being performed in the concert-room and in the drawing-room kindles up ideas of association with the secular—music for the stage, almost even worse, although taking such subjects as the prayer in the grand *scena* for soprano, in *Der Freischütz*, or the prayer from *Masaniello*. Mozart, in his *Requiem*, and in the *Finale* to *Don Giovanni* introduces similar passages in each, and with the same colouring of instrumentation (trombone, &c.)—yet I remember a very clever doctor of philosophy, accounting most plausibly for it (and I think with some truth), that Mozart felt there was a moral to be conveyed in that last scene in *Don Giovanni*. Mendelssohn (of whom it has been asserted that he knew the Bible by heart, and that as a self-interpreting book,)—how sacred is his sacred music!—how grand the "Hymn of Praise!" how comforting the "O rest in the Lord!" how wonderfully heart-searching the song, "But the Lord is mindful of his own!" and the solemn conclusion that must strike everyone with awe at the passage, "The Lord is near," ending in the half close, and without the aid of trumpets or drums, but with such quiet, simple grandeur! Then again—the "Still small voice" in the *Elijah*—where the music seems to add to the sublimity of the words. I heard a gentleman say the other day, that he read with increased pleasure, and I believe profit, all the passages of Scripture set to music in Mendelssohn's *Elijah*. In Sir Sterndale Bennett's *Woman of Samaria*—what devotional feeling throughout!—"God is a spirit, and must be worshipped in *spirit* and in *truth*"—how simple and good!—almost seeming to imply that ceremonies or creeds do not belong to the feeling of the heart alone. Again, in the imagery of the accompaniment to "Thou knowest my down sitting"—in the absence of the bass at the commencement of the bar, one feels physically as if the chair were taken from under one.

What sermons Handel, Bach, and Haydn may have preached in their sacred music!—how much they may have searched out the good there is in every man! Sacred music is a universal teacher, adapted to all sects of religion. The very indefiniteness of music, without words to convey the intentions of the composer, has been by some considered its greatest and most mystical charm; at the same time I think it should be admitted that music that will conjure up the feelings of every-day or secular life should not be used for sacred purposes. Now to my "Reminiscences of the Royal Academy of Music." On a dismal night, when I left my home to travel with my father inside the coach up to London—the journey at that period taking a night and a day—the guard said it was not weather fit to turn a dog out of doors. However, the whole journey was full of interest to me who had been brought up in a country village: the arrival in London with its gas-lights; the hackney coach; the hackney coachman with his wooden clogs, are not to be forgotten, although occurring in childhood. The visits to the theatres; the Italian Opera, &c., never to be forgotten; the band of thirteen harps, under the direction of M. Bochsa; and, lastly, the examination of candidates for admission at the Royal Academy of Music, which took place in the evening, in the Concert Room of the present building, which had originally been the town house of the Earl of Carnarvon. The Board of Professors was very full of the most eminent musicians of the day. I recognized M. Bochsa, the then secretary to the Board of Professors, and to whom I had played at his house in Golden Square; also Mr. J. B. Cramer (to whom I had also played at his residence in Great Portland Street); also Mr. J. W. Holder, with whom we had been dining. There was also a sort of preliminary examination in the room below the Concert Room, where all the candidates remained for their turn to be called upstairs. Mr. Parker, sen., of Reading—whose son, Mr. Charles Parker, was a successful candidate, and who afterwards displayed such talent in composition as well as pianoforte playing—taking the lead. This served to while away the time, and was perhaps of some service in getting up the courage of many who were very timid. The male candidates admitted were—Henry Blagrove (the afterwards almost world-wide distinguished violinist—whose loss we have only lately had to mourn); Grattan Cooke, so justly celebrated as an oboe player; W. H. Phipps, who became distinguished as a composer and pianoforte player; Henry Greatorex, who left the Academy early from ill-health; Charles Sandy Parker, who, as I have before said, became so well known as a fine composer and pianoforte player; Alfred Devaux, clever as a theorist and a most skilful performer on the pianoforte (deceased); E. J. Neilson (also deceased), highly talented on harp, pianoforte, and in composition; T. M. Mudie, a very fine pianoforte performer, and excelling in composition; C. A. Seymour, distinguished as a violinist and leader; Mr. Kellow Pye, who became so excellent in composition and pianoforte, and who has taken his degree as Bachelor of Music, although retired from the profession: and your humble servant W. H. Holmes.

*(To be continued.)*

Leipsic.—Herr Ferdinand David will shortly resign his position as first Professor at the Conservatory of Music, and also as first violin at the Gewandhaus Concerts, being induced to take this step by ill-health. He has held both posts since the time of Felix Mendelssohn. Herr August Wilhelmj, of Wiesbaden, will, it is said, succeed him.

Gotha.—Despite Herr Richard Wagner's assertion that oratorios are "sexless operatic embryos," the members of the Musical Union lately gave an admirable performance of Handel's *Judas Maccabæus*, under the direction of Herr Hermann Tietz, pianist to the Court.

Digitized by Google

## *BABIL AND BIJOU.*

*Babil and Bijou* still retaining its hold on public favour, the Covent Garden manager was fully justified in keeping it in the bills, and dispensing with the ordinary Christmas pantomime on "Boxing night." A more varied and magnificent fairy spectacle, indeed, has seldom been produced; and it is by no means the less attractive because music of a better class than usual is allowed to play a conspicuous part. Certain modifications and alterations in the piece, invented expressly for the occasion, are decidedly for the better; and the additional music has also an especial value. This includes a new *finale* to the second act, composed by Mr. W. H. Eayres; a ballad for Babil, by M. Rivière (conductor of the orchestra), which Mr. Maas, the promising young tenor, sings remarkably well; a charming duet for the hero and heroine (Mr. Maas and Miss Annie Sinclair), contributed by Mr. Frederick Clay, who originally set the whole of the second act; a song for Auricomus (Mr. Lionel Brough), which bears the familiar signature of Mr. R. Coote; a quaint and lively chorus for the "Bees," in Act IV.; a concerted piece for Mistigris (Mrs. Howard Paul), Bijou, Babil, Auricomus, Azurine (Miss Alice Phillips), and Wanda (Miss Annie Taylor), as well as a chorus of Pages—all three by M. Rivière; and last, not least, a tuneful and animated chorus of sutlers, camp followers, and Amazons, supplied by Mr. Clay. These add considerably to the musical significance of the work, and not less so, in the greater number of instances, to its liveliness. There are other new features in the general representation, of which it is enough to say that they are both ingenious and successful. One, however, calls for a word of recognition. Near the end of the last scene, the Princess Fontinbrasse, leader of the Amazons (in the stately person of Miss Helen Barry), introduces to the audience M. Collodian, from the Alcazar in Paris, where, as our readers may not have forgotten, he but lately earned some notoriety. M. Collodian gave specimens of his extraordinary talent as a rapid draughtsman. The one eliciting most attention was a pretended portrait of M. Thiers, which scarcely took a minute to trace, with black chalk, upon the canvas. It is said that, when the Alcazar was officially ordered to be closed for a fortnight, in consequence of a similar feat executed in that establishment under similar circumstances, the rapid draughtsman protested he did not mean the President of the French Republic at all, which, judging by the grotesque exhibition of last night, we may readily believe. What brought M. Collodion to the moon, however, in company with Babil and Bijou, and the Princess Fontinbrasse, it would puzzle Lord Dundreary to explain.

The "cast" of *Babil and Bijou* remains in all important particulars the same to which the public has been now for some months accustomed, and which, it must be admitted, stands in little need of improvement. It will, therefore, suffice to add that the almost unprecedentedly gorgeous ballet of the "Four Seasons"—with the graceful and finished dancing of Mdlle. Henriette D'Or, the wonderful agility of M. Espinosa as the dancing Dervish, and the unison chorus of boys (twice encored)—was, as always, the chief incident of the evening, and provoked the loudest and most unanimous applause. The house was crowded in every part, and the entire performance went off with the utmost spirit.

---

HAMBURGH.—The Stadttheater will be closed next season, the negotiations between the present manager and the proprietor of the building for a new lease having been broken off, and no one else having been found ready to assume the responsibility of an enterprise, hitherto, as a rule, so disastrous. The Municipality will once more be petitioned to grant the Theatre an annual subsidy of three hundred thousand thalers.

DARMSTADT.—A second concert was given the other day in aid of the Fund for the Widows and Orphans of Members of the Grand-Ducal Musical Establishment. The programme was an attractive one. The orchestra, under the direction of Herr Neswadba, performed Schubert's Symphony in C major, and Mendelssohn's Overture to *Melusine*. Herr Emil Scaria sang a number of songs, including Gounod's "Song of Spring," Schumann's "Lotosblume," and Marschner's "Kusa." He was much applauded in each. Herr Anton Urspruch, from Frankfort, played a Pianoforte Concerto, by Chopin, and the "Etudes symphoniques," by Schumann.

### A GROWL FROM GRANDPAPA.

Wish me what? Many happy new Years?
When my years at the most must be few!
If one only prove happy, my dears,
'Twill be more than I ever got through.
Besides, whether they're happy or not,
Should my last year of all be this new,
You'll come in for whatever I've got,
And the sooner the better for you.

Punch.

*To Arthur Sullivan, Esq. (for music).*

## WANTED: A LIVERPOOL MUSICAL FESTIVAL.

(*From "The Liverpool Leader."*)

The Welsh Choral Union, established some years ago, has been deservedly praised for the excellent concert with which its present season opened, at the Lord Nelson Street hall, when numerous sacred choruses and other difficult music were rendered in admirable style. Simultaneously we find it agreed on all sides that the Philharmonic chorus—long a byword of reproach—is so much improved that visitors from Manchester, Birmingham, and London praise it with much warmth; while the Musical Society, though without a building of its own, is running its elder competitor close in the general perfection and attractiveness of its concerts. Nor are these the only instances of the increasing devotion to high-class music which observers notice in Liverpool, for on all sides small organizations exist and are carried on with energy by conductors who find no difficulty in maintaining fairly efficient and numerous choruses; and the natural effect is that in private families there is a spreading acquaintance with the great masters, increased disposition to frequent concerts of a superior description, and a strengthened conviction that music must be included in the education of youth. All this imparts interest to the suggestion of the *Daily Post*, that Liverpool, the second place in the kingdom, should hold a periodical musical festival. The idea is so undeniably excellent that it cannot be opposed, though by whom, and how, it is to be organized we do not know. Our doubt, however, arises rather from the abundance than from the paucity of motive powers. The Philharmonic Society may claim the honourable right to lead; if this be neglected, there are gentlemen connected with the Musical Society who will soon occupy the vacant place. But from the Town Hall may appropriately come the first impulse; nor should this be hopeless, if it be remembered that our present Mayor is nothing if not artistic. Mr. Edward Samuelson probably wishes, as all his predecessors have wished, to leave his mark on Liverpool annals. Fancy fairs, fancy balls, endless dinners, hospital Sunday, teas to working men, entertainment of channel fleets, and various other devices have been resorted to; but this has not yet had its turn, and as no one likes to be called an imitator, Mr. Samuelson may find in it his opportunity. Never had a Liverpool mayor so suitable a time or opportunity to raise this town in the estimation of the musical world. Will the present occupant of the civic chair use his position, his business tact, and his cultivated sympathies to give an impulse which is much needed, and which will bring high honour to Liverpool?

---

FRANKFORT, *January 9th* (*Extract from a letter*).—A concert of particular attraction took place this evening at the rooms of the Saalban, given by Fraulein Lilly Oswald, and Mr. Charles Oberthür, the celebrated harpist, from London. Although a great many concerts have taken place here lately, and Ullman's being in view for Saturday next, the rooms were well filled by a most fashionable and appreciative audience. According to the programme, the concert ought to have begun with Mr. Oberthür's Trio, original, for violin, violoncello, and harp, in F minor, but a printed notice informed the audience that the performance of this Trio had been prevented through the endeavours of a clique; and we understood that the leader of this miserable manœuvre was a person also well known in London as a clever executant. We, of course, can only look with contempt on such proceedings. Mr. Oberthür, whose liberality and generosity towards other artists is well known, need not grieve about the intrigues of such despicable creatures; the less so as the piece which he substituted for the Trio, viz., his own Concertino, with pianoforte accompaniment, has met with enormous success—he having been recalled most unanimously—as also afterwards, when he played his effective solo, "Clouds and sunshine." Fraulein Lilly Oswald, who already is favourably known in London, played Schumann's "Etudes Symphoniques," one of Mendelssohn's "Songs without words," Chopin's "Etude in E Major," and a "Valse-Impromptu" by W. Hill, with such poetical expression and faultless execution as to elicit the warmest appreciation of the audience, resulting in unanimously recalling the fair artist, Fraulein Oswald also joined Mr. Oberthür in his Duo Brillante on *Oberon*, which, in such hands, proved one of the gems of the evening. Frau Charlotte Reger sang "Ah quel giorno," from Rossini's *Semiramide*, Blumenthal's "Adonai," and a song by Liebe, in all of which her beautiful contralto voice produced great effect, she having also been recalled each time. Herr R. Simon, who is in possession of a remarkably fine tenor voice, and sings with taste and musical feeling, sang a highly dramatic Aria by V. Lachner, composed for Lortzing's opera, *Undine*, and also a song by Goltermann, deservedly partaking of the same distinction as the other artists already named. Herr T. Kahl, who officiated as conductor, deserves particular notice for his musician-like playing of the accompaniments, especially the more difficult ones to Oberthür's Concertino, and the Aria to *Undine*. The concert was patronized by the Duke of Nassau, and the principal nobility residing in Frankfort.

Digitized by Google

## LONDON BALLAD CONCERTS.

The second of two morning concerts—forerunners of a series of eight evening entertainments—took place in St. James's Hall, on Saturday, and attracted, as did the first, a large and well-pleased audience. Mr. John Boosey's enterprise is now in its seventh season, but there are no signs to indicate that the public have had enough of it. The signs, in point of fact, are all the other way, and suggest that "a good song, well sung" grows in favour, as a taste for music becomes more and more diffused. We see no reason why the case should be otherwise; why the humible ballad should be left behind in the forward march of art. The ballad has a place and uses which only folly would ignore. Its influence is proverbial, and when composers of mark and singers of eminence take it in hand, they do a work of more value and significance than is generally recognised. For these reasons we look upon Mr. Boosey's concerts with a sincere desire that, carried on as now, they may endure and prosper. They provide enjoyable entertainment of a kind all can appreciate, and they tend to elevate the standard of public taste in regard to the most popular of musical forms.

Saturday's programme contained a large proportion of old songs which have taken a place in the national repertory. Thus, Miss Edith Wynne sang "The harp that once through Tara's halls," and "Robin Adair," her charming talent doing equal justice to both. Madame Patey was heard in "She wore a wreath of roses;" Mr. Sims Reeves gave "The last rose of summer" (encored), and Stephenson's "Sigh no more, ladies;" and Mr. Santley contributed "The lass of Richmond Hill," as well as a capital and piquant ditty, "Fair Hebe I left." Dussek's "Name the glad day" (Miss Banks), and Purcell's "What shall I do to show how much I love her?" (Mr. Nordblom,) completed a group of songs which, in point of merit, would be hard to excel. We are not going to make comparisons between them and the chosen representatives of modern art, but it might safely be said that no *laudator temporis acti* present on Saturday afternoon had reason to blush for his preference in the matter of ballad music. The new songs were none the less well received in consequence. Miss Wynne had to repeat Molloy's "So the story goes"—a composition destined for great popularity; and the talent of Mdme. Patey secured an encore for Gatty's "Unspoken." Mr. Reeves delighted everybody in Molloy's "Dreams," and Mr. Santley successfully introduced "The British Tar," by Messrs. J. V. Bridgeman and J. Hatton. It may be hard to associate "Jack" with a modern ironclad—*monstrum horrendum, informe, ingens*—but traditions of the "saucy Arethusa" days are still cherished, and the prowess of the British tar is always a safe theme, which, by the way, Mr. Bridgeman has treated with rare felicity. Mr. Hatton's energetic music, finely sung, obtained a well-merited encore. Some concerted pieces were agreeably rendered by the Orpheus Quartet Union, and the pianoforte solos of Mdlle. del Bianca gave further variety to the programme. Messrs. Hatton and Meyer Lutz were accompanists.

—o—

## MONDAY POPULAR CONCERTS.

If Mr. Arthur Chappell had determined upon making the renewal of these concerts a special attraction, he emphatically took the right course to gain his end. Beethoven is a name of power, and, to the charm of a "Beethoven night," as such, was added that of a selection from the great tone-poet's most popular works. Familiarity, indeed, characterised the programme not less than excellence, every item being well known to the Monday frequenters of St. James's Hall. Like their countrymen generally, Mr. Chappell's patrons have quite settled that a musical old acquaintance should never be forgot, and they are as delighted to hear a quartet for the fourteenth or fifteenth time as elderly *habitués* of Mr. Boosey's Ballad Concerts are to hear songs which were the familiars of their "hot youth." Hence an overflowing audience on Monday evening, and a degree of enjoyment—measuring enjoyment by applause—which might encourage the director to go on repeating the works his public best know. Happily, Mr. Chappell is trusted to continue doing for art and artistic education the good service rendered during many years. The doctrine of finality does not enter into the Monday Popular scheme, and we may look for things novel, as well as things known, till the supply stops—an event about which the present generation need not worry itself.

The concert opened with the quartet in E minor (Op. 59)—one of the set of three dedicated to Prince Rasoumowsky, and generally accepted as illustrating the composer's "second manner" to perfection. Nothing in the Monday Popular repertory is more welcome or better understood than this great work, and its not less great companions. MM. Straus, Ries, Zerbini, and Piatti addressed themselves, therefore, to critical ears; but, though the wonderful *Adagio* has been interpreted with a greater power of expression, the general result was as satisfactory as the artists themselves could have desired. It need scarcely be said that, if any present were unequal to the *Adagio*, the melodious theme of the *Finale*, with its characteristic episodes, could not but charm the entire audience; and it was mainly for a good performance of this exquisite *Rondo* that Herr Straus and his associates were called back to the platform. The next concerted piece—*Serenade* in D, for violin, viola, and violoncello—shares, with the Kreutzer sonata, Mozart's clarionet quintet, the octet of Schubert, and one or two other works in the almost unlimited favour of Mr. Chappell's public. Its themes are known by heart, and all its movements, from the march which begins to the march which ends, are heard with greedy attention. How every portion of the work was applauded need not, under these circumstances, be told. Enough that Beethoven's light and airy speech received the homage of unmistakably genuine admiration—a result not always attendant upon his more recondite utterances. Mdme. Goddard was associated with Herr Straus in the performance of the Sonata in G (Op. 30), for violin and pianoforte, another old and esteemed favourite at these concerts. That the two artists did justice both to themselves and to Beethoven will readily be assumed. Talent so tried and proven as theirs could not fail of this result, especially when brought to bear upon music so congenial and familiar. Mdme. Goddard's solo was the Thirty-two Variations in C minor, played by her last season with such great and deserved success. We might exhaust the language of eulogy upon this wonderful illustration of Beethoven's fancy; but, like good wine, it "needs no bush." Mdme. Goddard's audience, at all events, needed no more than her quiet and unaffected exposition of its beauties, between admiration of which and of the artist's skill their sympathies were equally divided. This two-fold triumph of creative and executive genius was, indeed, the chief feature of the evening. Mr. Santley sang Meyerbeer's "Le Moine," accompanied by Mr. Zerbini, with all the dramatic power it requires; and his really magnificent delivery of Handel's "Revenge, Timotheus cries," led to a vociferous recall and encore.

---

VIENNA.—The members of the Vienna Singing Academy, who have ever been the zealous champions of elevated serious choral compositions of all ages, have introduced at their recent concerts four-part *a capella* choruses by Antonio Scandellus (1568); and Bartholomæus Gesius (1605).—The annual report of the Imperial Opera has appeared with its usual punctuality. It extends from the 1st December, 1871, to the 30th November, 1872. The number of novelties produced at the new Operahouse were two: *Feramors*, by Herr Anton Rubinstein, and *Abu Hassan*, by C. M. von Weber. Ten operas of the old house were remounted in the new. The opera most frequently performed was M. Gounod's *Faust*, 16 times; then came *Rienzi*, 11 times; and the *Africaine*, *Lohengrin*, and *Der Freischütz*, 16 times each. It appears that by far the highest average receipts are those of Meyerbeer's operas. An average evening's receipts (not counting the subscriptions), when one of his works is played, is 2735 florins; for Wagner they are 2621; for Thomas, 2559; for Gluck, 2526; for Flotow, 2524; for Mozart, 2317; for Weber, 2294; for Donizetti, 2265; for Gounod, 2119; and for Auber, 1739. The repertory now consists of 48 operas and 9 ballets. The operas are by 25 different composers, Meyerbeer, Mozart, and Wagner representing 5 operas each; Donizetti, 4; Auber, Verdi, and Weber, 3 each; Bellini and Gounod, 2 each: Adam, Beethoven, Boildieu, Cherubini, Doppler, Flotow, &c., 1 each.—At a crowded meeting held a short time since, the Wiener Musikerbund, or Associated Musicians of Vienna, passed the following resolution: "The Associated Musicians of Vienna consider its matter of regret that persons have been appointed to the direction of the Hofburgtheater, who pay no regard to the dictates of humanity and justice, and who make so reckless and unworthy a use of the power which they possess over the persons engaged in the Institution. The Associated Musicians of Vienna declare further that the conduct of Count Wrbna, Intendant-General, and Herr Dingelstedt, director of the Hofburgtheater, as a theatre subsidised by the State, towards the members of the orchestra, to be utterly abominable." The Associated Musicians must consider the musicians of the Hofburgtheater to have been indeed ill-used, before they would have used such strong language towards two high government officials. The public will, no doubt, ere long hear more about this affair.

DRESDEN.—The *Dresdener Journal* says it knows, on good authority, that some anonymous admirers of Schumann's music have subscribed thirty thousand thalers to found a Schumann Exhibition Fund, and have lodged the money in the hands of the composer's widow.

Digitized by Google

## MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

### THIRTEENTH CONCERT,

MONDAY EVENING, JANUARY 20, 1873,

*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUARTET, in B flat, Op. 33, No. 4, for two violins, viola, and violoncello (first time at the Monday Popular Concerts)—Mdme. NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI .. *Haydn.*
SONG, "In native worth" (*Creation*)—Mr. SIMS REEVES .. .. *Haydn.*
SONATA APPASSIONATA, for pianoforte alone — Herr DANNREUTHER .. .. .. .. .. .. .. .. *Beethoven.*

PART II.

SONATA, in G minor, for violoncello, with pianoforte accompaniment—Signor PIATTI .. .. .. .. .. .. *Marcello.*
SONGS, { "Una rosa in Cimitero" } —Mr. SIMS REEVES .. .. { *Mariani.* / "A Hunter's Farewell" } { *Mendelssohn.*
QUARTET, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello — Herr DANNREUTHER, Mdme. NORMAN-NERUDA, Herr STRAUS, and Signor PIATTI .. .. .. .. .. *Schumann.*
CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.

EXTRA CONCERT,

**On Saturday, January 18.**

*At Three o'clock precisely.*

PROGRAMME.

QUINTET in G Minor, for two violins, two violas, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, ZERBINI, and DAUBERT .. .. .. .. .. .. *Mozart.*
RECIT. and AIR, "Nasce al bosco" (*Erio*)—Mr. SANTLEY .. .. *Handel.*
SONATA, in G, Op. 29, No. 1, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. *Beethoven.*
SONATA, for violin, with pianoforte accompaniment—Madame NORMAN-NERUDA .. .. .. .. .. .. *Nardini.*
SONG, "The Bellringer" (by desire)—Mr. SANTLEY .. .. .. *Wallace.*
SONATA, in A major, Op. 12, No. 2, for pianoforte and violin—Mr. CHARLES HALLE and Madame NORMAN-NERUDA .. .. *Beethoven.*
Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

**TWELFTH CONCERT—THIS DAY—JANUARY 18, 1873.**

PROGRAMME.

OVERTURE, in C, "The Trumpet" .. .. .. .. .. *Mendelssohn.*
SONG, "O, 'tis a glorious sight" (*Oberon*)—Mr. W. CASTLE .. *Weber.*
CONCERTO, No. 2, for violoncello and orchestra—violoncello, Signor PIATTI (first time of performance) .. .. .. .. *Piatti.*
ARIA, "L'Addio"—Madame PATEY .. .. .. .. .. *Mozart.*
SYMPHONY, No. 5, C minor .. .. .. .. .. .. *Beethoven.*
SONG, "When the Moon"—Mr. W. CASTLE .. .. .. .. .. *Molique.*
VIOLONCELLO SOLO—Signor PIATTI
SONG, "Looking back"—Madame PATEY .. .. .. .. .. *A. S. Sullivan.*
BALLET MUSIC in "Gustave III. ou le Bal Masque" (first time at these Concerts) .. .. .. .. .. .. .. *Auber.*
Conductor .. .. .. .. .. .. MR. MANNS.

Madame NORMAN-NERUDA will appear on the 25th January; Madame SCHUMANN on 1st March; Mr. JOACHIM on Feb. 15th, and March 15th; Mr. CHARLES HALLE on April 5th; Madame LEMMENS on Feb. 1st and 8th; Madame PATEY on Feb. 8th; and Mr. FOLI on Jan. 25th; Feb. 8th and 22nd.

## DEATH.

On the 31st October, 1872, at his father's residence, Tinakori Road, Wellington, New Zealand, of rapid consumption, WILLIAM, the youngest son of the Hon C. J. PHARAZYN, M.L.C., aged 30 years.

## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*


# The Musical World.

LONDON, SATURDAY, JANUARY 18, 1873.


ONE of the most suggestive contributions to musical literature which have recently been made, either in this country or abroad, has appeared in the *Neue Berliner Musikzeitung*, signed "Jost van der Lüchten." We feel sure that our readers will thank us for the subjoined translation, however much they may disagree with the writer's opinion :—

The German proverb, "*Böse Menschen haben keine Lieder*" ("Bad men have no songs"), is fully borne out by entire nations, as well as by isolated distinguished individuals. Among the peoples of the old world were included the Indo-Germans, the Celts, the Semitic tribes, the Mongolians (Finns), and the Sclaves (Russians, Poles, and Bohemians). Among all these races—and are they not the strongest and noblest in the world?—among all these races a love for music, and the highest natural aptitude for that most beautiful of all arts, are a fundamental and characteristic feature, without which they would cease to be what they are. Among modern Romanic mixed races the love and cultivation of music are innate qualities, in so far only as the progenitors of these races originally possessed the qualities in question, and bequeathed them in due course to their successors. Everything else is simply acquired—and is, in consequence, again forgotten, a fact indisputably proved by the instance of Italy. For this reason, too, we do not find among them such stores of genuine *folks' songs* as we find, for example, in Germany, Finnland, Sweden, and Norway, Scotland, &c. The genuine folk's song—as Goethe long since pointed out—is something rare in Italy, and still more so in France. The heroic romances of the Spaniards and Portuguese grew principally upon Semitic (Moorish) soil, just like the Alhambra, that song in stone of a grandeur now passed away.

The mixed Romanic races, compared with the mighty primitive races of the Germans, the Sclaves, and the Mongols, have, properly speaking, no past; and it is only in the depths of the past that the folks' song strikes root. It is in the past alone that the sturdy or the tender shoots of the folks' song can find nourishment and can flourish; and it is, moreover, only upon such a basis that a healthy and permanent future can be established.

And as with entire nations, so it is also with certain highly favoured individuals! We would remind the reader of the Orphicæ, the Homeridæ, of Plato, Aristotle, David, King Arthur—(there is a great deal of history in the earliest legends of Arthur and Merlin)—Alfred, Charlemagne, the Hohenstaufen, Maximilian I., Frederick the Great, and Prince Louis Ferdinand; further, of Calderon, Petrarch, Dante, Salvator Rosa, and Shakespeare, together with the "Minnesänger," and the "Meistersänger." Who would not include all these men, producers and lovers of songs, among the class of *good men?* Those horrible beings, Philip and Peter, on the other hand—Napoleon, &c,—were not fond of music; nay, they actually hated or despised it. They had no songs!

So far, therefore, is the honest proverb with which we set out completely corroborated by history.

But Nero—the most ferocious, the most bloodthirsty, and the most cowardly of all tyrants—Nero, the matricide, the Herostratus of the Capitol and of the Eternal City, Nero, the torturer of the Christians—was he not also an enthusiastic admirer of art, a *virtuoso* on the lyre, a singer, dancer, and charioteer, and, as such, admired and praised by his contemporaries?

Has his wickedness been exaggerated—or was his love of art simply affectation?

With regard to the first point, this is not the place to enter into an investigation. The reader is referred for information to the biography given of the Emperor by Suetonius (especially cap. IX. and sequence), and to the treatise, *De Clementia*, by his master, Seneca; to Aurelius Victor and Tacitus—each of whom has many an honourable fact, much that is indicative of nobleness of mind, and goodness of heart, to relate under the reign of Nero. With regard to the second question—namely, whether the enthusiasm manifested by the tyrant for art was true and genuine?—we will here give a couple of anecdotes not generally known; they are, perhaps, not ill-calculated to assist the reader in arriving at a definite opinion concerning Nero's artistic capabilities and love for art.

After having been brought up almost in poverty, scarcely had Nero ascended the throne, before he summoned to the court at Rome Terpus, esteemed the most celebrated musician of his day, in order, under his direction, to perfect himself on the harp and the zither, both

Digitized by Google

instruments on which he had been accustomed to play from his youth. At the same time, he studied singing, and, in the course of a year, made such progress in these different departments of the art, that he was able to appear in public side by side with approved *virtuosi*; and, at a musical festival given at Naples, he actually won the prize as the best player on the harp. But the golden laurel wreath handed him by the umpire was placed by Nero upon the head of the statue of Augustus, to whom divine honours were paid as the protector of art and science.

On making his first appearance on the stage at this festival, Nero was interrupted by the shock of an earthquake. Without being put out, however, he calmly went on till he had ended the hymn he had begun, exciting thereby the people to thunders of applause. He himself was moved to tears. His fame spread all over Italy. The most celebrated artists flocked from all quarters to hear him and pay him their respects.

When the imperial singer returned, the *Senatus populusque Romanus* were, of course, also in a state of great excitement to hear him—though, as a rule, there was not much feeling for art, especially music, among the descendants of Cato. In reply to the openly-expressed desire of the people, Nero said that he would sing publicly in the Imperial Gardens on the festival of his birthday, then near at hand. The people, however, and his body-guard, were not very contented with this promise. They wanted their unanimous desire to be immediately granted. Without being angry, the Emperor, tired as he was, drove to the theatre, and immediately sang, to a harp accompaniment, the tragic history of Niobe, adding a long succession of hymns, heroic and erotic, to the tragic composition with which he began. He sang on to a late hour in the night—to the great delight of the people.

Once, when the Emperor was performing the character of Hercules when mad, and, as was requisite, appeared loaded with chains, a soldier of the body-guard was so affected by the touching singing and the animated acting, that, with drawn sword, he rushed upon the stage to help the Emperor. Nero was so pleased at what the soldier had done that he ordered an immense sum (above thirty thousand pounds sterling) to be paid him. The Emperor's mother heard of this immoderate and—as she thought—useless piece of extravagance, ordered the money to be heaped up on a table in a certain chamber through which the Emperor must pass. Nero, who—in regular imperial fashion—had forgotten all about his order, saw the large amount of gold, and asked his treasurer for what it was intended. The treasurer replied dejectedly that it was put there for the soldier of the day before. The Emperor instantly perceived that his mother had cunningly calculated on his regretting his extravagance, which she considered so ill-advised. He said, therefore: "You have done well to remind me. So heroic and noble a deed as that of this soldier really deserves a more fitting reward—let him be paid double this sum."

In order to appreciate duly the above fact, we must recollect that Cicero, Mæcenas, and the divine Augustus himself, had squandered enormous sums on banquets, dancing-girls, luxurious residences, &c., and that Seneca, the panegyrist of poverty, eat off silver plate, without anyone having found the slightest fault with such extravagance.

Of all the public entertainments, dramatic and vocal, however, which the Emperor got up, not one was characterised by the same splendour, or so pleased the people of Rome, as that in the Theatre of Pompeius, where Tiridates, the vanquished King of Armenia, laid his crown and sceptre at the Emperor's feet, and, kneeling down, acknowledged himself the vassal and subject of Rome. When the King had concluded his speech, Nero raised him, and, decorating him again with the crown, made him sit by his side upon the throne. Then came a grand dramatic-musical entertainment, which the astounded barbaric monarch witnessed as he sat by the Emperor. On this day Nero struck the Romans as so generous, that they called it the "golden" day.

On the return of the Armenian monarch, the Emperor travelled through Greece, appearing with the greatest success on the stage as a singer and harpist at Athens, Thebes, Sparta, and Corinth. He relieved Greece, the birthplace of art, from all imposts, and showered gifts with Imperial liberality on singers and cithern-players—returning, at length, crowned with glory and triumph, to the City of the Seven Hills.

Can so large-hearted and imaginative a man and artist have been *quite* so like the sombre portrait drawn of him in our schools? Nero's successor, the prosaic Galba, has not left an equally glorious name in the annals of musical art. On one occasion, when a celebrated flautist had played before him, he made him a present of—a Roman shilling!

The shade of Nero ought to be very grateful to Herr Jost van der Lüchten; who has evidently been reading the *Encomium Neronis* of Jerome Cardan, author of the celebrated treatises, *De Subtilitate* and *De Immortalitate Animi*.

## *LES TROIS AMANTS.*

M. EMILE GIRARDIN'S moral or immoral play, on the great question of the punishment of unfaithful wives, having been found unfitted for the stage, has been published in a book form. *Les Trois Amants* is the title of the piece, which is written in two acts for five principal characters—the "three lovers" themselves and two ladies, between whom their love is unequally distributed. The first lover is rich and cynical, and purchases what he calls "love" from one Cora—a name which, on the French stage, seems always associated with brilliancy and heartlessness. The second lover also loves Cora, unbeknown to the first; while the third loves the wife of the second, unbeknown to the second—but platonically, so that there can be no valid excuse for killing him in the last act. The natural consequence of all this misplaced affection is trouble and confusion. The first lover, finding that he has been deceived by the second, proposes to fight him; while the second, finding that he has been deceived by the third, sees the necessity of fighting both third and first. The middle man is in a terrible position, for besides meeting both the lover who has betrayed him, and the lover he has betrayed, he is called upon to give "three year's indemnity" to Cora, as compensation for having allowed her infidelity to be discovered. He hands over the fixed price, 600,000 francs, without a murmur, as though he were paying a gambling debt, when the first lover arranges that his duel with the second lover shall not come off, on the understanding that the projected duel shall not come off between the second lover and the third. This drama, or proposition, with symbols in lieu of characters, has less the look of an argument against wife murder, which it is said to be, than against duelling. The wife in M. de Girardin's play has been guilty only of sentimental flirtation, for which even the most virtuous of French dramatists, even M. Alexandre Dumas *fils* himself, would scarcely award the punishment of death. On the other hand, we find two duels about to be fought from wounded vanity (the true motive of nine duels out of ten), and prevented by a little timely explanation and reflection. M. de Girardin's piece was, it seems, written seven years ago. Probably it was not until after the success of the younger Dumas' *Homme-Femme* that it occurred to M. de Girardin to regard *Les Trois Amants* as bearing on the important social and dramatic question of the day.

THOMAS DIAFOIRUS.

## OCCASIONAL NOTES.

It was in Liverpool, at the old Liver Theatre, that Mr. Sims Reeves made his *début* in Italian Opera, his performance in *Lucia di Lammermoor* being remembered by a scene that marked the confidence of the assured artist. On an "*encore*" being demanded of a certain air by a majority of the audience, an opposition cry was raised by a small foreigner-loving minority. The young singer, nowise abashed, came forward, coolly remarking—"What, ladies and gentleman, is that a hiss I hear?"—and thereupon, turning his back to the audience, he left the stage, not exactly taking with him the sympathy of the house at such an unwonted display of boldness on the part of a *débutante*, although his enthusiastic admirers—and these were nine out of ten among the audience—by clamorous, but vain, demonstrations, strove to bring him back. If at times an unjust imputation has been raised against Mr. Reeves, it may safely be said that the public only reaps the benefit of his careful husbanding of a voice which we hope will long be preserved to the delight of all true lovers of genuine and perfect song.

FROM Vienna we learn that the long expected appearance of Verdi's Opera *Aïda* is postponed *sine die* by reason that the composer, after all other business had been arranged, demanded

Digitized by Google

25,000 francs (£1,000) for personally directing its production. The directors of the Royal Opera House refused to pay so extravagant a sum, for which men of such reputation as Meyerbeer and Gounod would not have ventured to ask. After a sharp and angry correspondence the directors finally offered 2,000 francs (£80), a moderate renumeration, it must be owned. To this offer the *Maestro* vouchsafed no reply; and, to the no small disappointment of the Viennese public, the directors abandoned the idea of producing *Aida* and took up *Hamlet*, which they expect will run until April.—H. L. B.

We learn from *Le Ménestrel* that a most interesting relic has just been brought to Paris. It is a large oaken arm-chair, in which no less a person than Molière has often sat. We know that the illustrious *comedian* left Paris in 1646, and travelled through the Southern provinces of France till 1658. During his peregrinations, he met the Governor of Languedoc, who was no other than an old fellow-scholar of his at the College of the Jesuits, namely: Armand de Bourbon, first Prince de Conti. The Prince kept Molière with him for some time in the town of Pézenas, where he resided in preference to anywhere else. Molière arranged the *fêtes* given by the Government during the session of the States. There were no coffee-houses in those days, and the inhabitants used to meet at the shop of a barber, named Gelly. It was at Gelly's that Molière used to sit in the chair; it was at Gelly's that he studied the gestures and listened to the conversation of the natives; and it was at Gelly's that he learned the Pézenas dialect which he introduced in *Monsieur de Pourceaugnac*.

Sacred Harmonic Society.—Handel's *Israel in Egypt* will be given by the Sacred Harmonic Society, at Exeter Hall, on Friday next, with Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, Mr. Lewis Thomas and Mr. Santley as principal vocalists. Sir Michael Costa will conduct the performance.

## PROVINCIAL.

Liverpool.—*Apropos* of a concert given in St. George's Hall, by Mr. Charles Hallé, the *Porcupine* said:—

"In every number of the programme the performance of the orchestra was excellent; but they particularly distinguished themselves in the overture to *A Midsummer Night's Dream*. The quaint and delicate harmonies and luxuriant instrumentation of this fascinating composition were realised in the most complete manner. The principal orchestral number, Mozart's *Jupiter* Symphony, was equally well rendered; but the superior popularity of the former work gave its execution a preference in the estimation of the audience. We were glad to see Mr. Hallé availing himself of the services of a local vocalist, Madame Billinie Porter, who discharged her duties with a fair amount of efficiency. The solo instrumentalists were Madame Norman-Néruda, Herr Straus, and Mr. Hallé himself. The grace, refinement, and delicate emphasis of the lady's playing were as conspicuous as ever. In the *duo* by Bach she was ably seconded by Herr Straus. Mr. Hallé's contribution was a charming *Valse Caprice* in E, by Schubert and Liszt, played with all the great pianist's finish and more than his usual *verve* and spirit. We, who have so often cried out for delicate orchestral accompaniments, must not close without congratulating the band on their excellence in this department. Their playing with the voice and the violins in Bach's *concerto* was all that could be desired for refinement and sympathetic restraint."

Colchester.—From the *Essex Standard* we extract the following:—

"The record of the series of concerts, by the members of the Glee Club, recently formed in connexion with this Institution, was given in the Lecture Room, St. John Street, and, although there were two or three counter attractions, the large room was wholly inadequate to contain the numbers who flocked thither; and, while many were unable to gain admission, a considerable number were compelled to stand throughout the entertainment. The gems of the evening's programme were the pianoforte solos of Mr. W. H. Holmes, of the Royal Academy of Music. His rendering of the solo, 'The Home Song,' and 'The Night Dancers' (the latter written by our talented townsman, Mr. D. Pegler, for Her Majesty's private band), were enthusiastically received. Mr. F. Holmes, also of the Royal Academy of Music, sang two or three songs in first-class style, especially 'The Vagabond.' A duet by the Misses Darken; and one by Mrs. Winterbon and Mr. Crews, were also well received. Mrs. C. Winterbon was rapturously encored in 'The beating of my own Heart,' and in reply gave 'Robin Red Breast.' The other solos were 'Esmeralda,' and 'Song of the Old Bell,' which were very nicely rendered by Miss Bessie Darken and Mr. Ladell respectively. The selections chosen for performance by the Glee Club were Auber's chorus, 'O, Power Supreme!' Sullivan's part-song, 'O, hush Thee;' part-song, 'Tell me, Roses' (Barnby); and two selections from Mendelssohn's open air choruses, 'Autumn Song' and 'Vale of Rest,' and they were much applauded. There were but two readings, viz.: 'A Reminiscence of the Old Coaching Days,' and 'The Bashful Man,' by Mr. W. T. Hodson, which excited a good deal of merriment. Mr. C. Winterbon acted throughout the musical portion of the entertainment as conductor in his usual efficient manner, and the whole thing passed off excellently. The proceeds are to be devoted to the liquidation of the debt incurred in re-decorating the Lecture Room."

Birmingham.—There was a good attendance, in the assembly room of the Masonic Hall, at the concert given by the choir of St. Philip's Church. Among the instrumental features of the concert were two movements from Hummel's "Septet," the performance of which was in highly competent hands (Mdlle. Le Brun taking the pianoforte part), and two solos by Chopin and Liszt, executed by the same pianist, of whose performance *The Birmingham Gazette* says:—"In her rendering of both these pieces—which are widely different in character and style—she evinced not only a firm, free, and flexible twist, a neat, even, and skilful execution, but also a vigour, earnestness, and expressiveness of style, very different from the mere clever, mechanical playing of too many of our modern pianists." The part songs were the principal feature in the vocal part of the programme, and were effectively given. Mr. C. J. B. Meacham was the conductor.

## OUR CONTEMPORARIES.

To a very interesting article on Mr. Gilbert's admirable and delightful new play, *The Wicked World*, the able dramatic critic of the *Sunday Times* has the following peroration:—

"So ends this charming play; one of the brightest and daintiest fancies Mr. Gilbert has yet woven into dramatic shape. Nothing but the mere outline is apparent from our story. For the beautiful details we must refer the reader to the play itself, which, for many a night to come, is likely to remain one of the most pleasing as one of the most intellectual of London entertainments. It is not very clear to those who do not pay close attention, and it is not provided with any strong dramatic interest. It is, however, something which, for a change at least, is better than stronger qualities, and with men of culture it is sure to be a favourite. Its blank verse is subtle and good, and is agreeable, humorous, and fluent, without claiming any higher quality. The work has, however, the decided stamp of Mr. Gilbert's originality, and that originality is one destined to endure and be discussed by succeeding generations. To carp at the treatment of scenes would not be difficult. It is pleasanter, however, to point to a work in blank verse which fulfils every requirement of classic art, and rouses to absolute delight a modern English audience. Such work is scarce, and we hope Mr. Gilbert will give us more."

To every word of which we zealously exclaim—"Amen!"—Not for a quarter of a century have we seen anything so original and so captivating as this same "*Wicked World*."

## REVIEWS.

Augener & Co.

*The Monthly Musical Record.* Vols. I. and II.

These volumes should be in the library of every musician, not only because they supply an "abstract and brief chronicle of the (musical) time," but also because they contain very many valuable articles, useful for reference, and most instructive to the non-professional reader. Being issued at intervals of a month, and, therefore, free from the hurry and scramble of weekly publications, the *Record* is able to come forth with deliberate and well-considered utterances. This, indeed, is its distinguishing feature; and, though we may not be able to agree with all its opinions, the manner in which these opinions are advanced secures our respect. Perhaps we can best indicate the character of the serial by mentioning a few of the more conspicuous writings in the volume before us. Thus Mr. Ebenezer Prout sends interesting analyzes, with music-type illustrations, of Schubert's Masses and Schumann's Symphonies; Herr Pauer contributes a mass of valuable information with respect to writers for the instrument he professes, and Mr. Dannreuther supplies some very well written articles on Wagner and his theories. Further, the department of foreign music is admirably attended to; all the new publications of note being discussed at length and with much acumen. To sum up, the *Record* fills an important place in our musical literature—a place distinct from that of the weekly journals, but one of equal consequence, and we are glad, however much we may differ in matters of opinion, to witness so much earnestness, ability, and zeal for the interest of art.

Digitized by Google

*Ball Scenes.* Nine Characteristic Pieces for two Performers on the Pianoforte. By ROBERT SCHUMANN (Op. 109). Edited by E. PAUER.

THE most zealous detractor of Robert Schumann must admit that his smaller works for the piano are works of high originality and very distinctive merit. No composer has enriched the repertory of the "household instrument" with more beautiful thoughts, elegantly expressed; and, therefore, we welcome the publication of his *Ball Scenes* as an important addition to those lighter fancies which best serve to spread a composer's reputation among the community at large. There is no reason why these nine pieces should not find their way into drawing-rooms which are inexorably closed against classical music. Not that they are unclassical, but that, being classical, they are, at the same time, adapted to charm the popular ear by reason of "catching" themes, and a cheerful, pleasant spirit. The series begins with a *Preambule*, and is continued through a *Polonaise*, *Walzer*, *Ungarisch*, *Francaise*, *Mazurka*, *Ecossaise*, and *Schnell Walzer*, to the final *Promenade*. In not a few movements grave students of music will find much to charm them; and, as a whole, they possess interest derived from the remarkable man whose lighter labours they represent.

DUFF & STEWART.

*A Fig for the Vicar.* Song in the *Lady of the Lake*, arranged with original Symphonies and Accompaniments by W. C. LEVEY.

THIS song having become familiar, owing to its performance at Drury Lane, throughout the run of Mr. Halliday's latest adaptation from Scott, we need do little more than simply mention it. Those who love a good, jolly, old English effusion will find here something to please them. Mr. Levey's share of the work serves its purpose well enough.

*Quel Ruscelletto, che l'onde Chiare.* Canzonetta. Composta di ED. RUBINI.

THIS song, though somewhat conventional in type, and lacking originality, is pretty, and adapted to display a good *legato* style. As it is easy, and of moderate compass, amateur tenors who affect Italian songs may do worse than give it a share of patronage.

*Dream of Angels, Little One.* Song. Words by GEORGE COOPER. Composed by FRANZ ABT.

THE verses of this cradle song are well written, and Herr Abt has wedded them to some very pretty and attractive music. As usual in the works of this composer the accompaniment plays a prominent part, and adds no little to the general effect. It is extremely tasteful, and the song deserves to take rank as a favourite.

*Sotto un Capella Rosa* (Biondina, No. 2). Parole di G. LAFFIRA. Music di CHARLES GOUNOD.

SIMPLICITY is the chief characteristic of this effusion; the simplicity of which is so uniform that hardly a peg is presented on which to hang a remark. M. Gounod has rarely sent out a more obvious "pot-boiler;" and we should not be at all surprised, looking at the commonplace prettiness of the music, if it answered its purpose, and boiled the pot effectively. Key, E flat; voice, soprano or tenor.

*The Passing Ship.* Words by the Earl of PEMBROKE. Music by VIRGINIA GABRIEL.

A TALE of the sea is here told with effect by both poet and musician. Miss Gabriel has written her music tastefully, and refrained from any excursion likely to carry her out of her depth; although she begins on the dominant seventh, and although there is a C sharp in the seventh bar which challenges anybody to tell whence it cometh or whither it goeth. We have pleasure in approving the song as a whole.

JOSEPH WILLIAMS.

*Lenore.* Mazurka for the Piano. By GEORGE BARNARD.

THIS is a Mazurka of an animated, not to say brilliant, character. It is copiously fingered. Key, F major.

J. F. PETIT.

*I would if I were You.* Ballad. Written by SYLVETER C. Composed by W. LOVELL PHILLIPS.

WE have here a re-issue of a song once connected with the name of Miss Poole. The chief interest lies in some piquant verses to which Mr. Phillips's easy music is wholly subordinate. Well sung, it can hardly fail to be well received in the "social circle."

*Welcome Home.* Galop de Concert pour Piano. Par IMMANUEL LIEBICH.

A GALOP of unusual vivacity. It is more difficult than the general run of its kind, but will repay the trouble of preparation.

LAMBORN COCK.

*Love, what wilt thou?* Words by LONGFELLOW. Music by LINDA.

WHOEVER "Linda" may be, she has no occasion to hide herself, as regards this song, behind a *nom de plume*. The music is written not only with a keen feeling for the words, and much power of forcible expression, but also with such technical skill as is very rarely met with in the works of lady composers. We have no hesitation in saying that Linda's effusion is one of the best songs of recent years, and as such we commend it to public favour. Key, E flat; compass, moderate.

DUNCAN DAVISON & Co.

*Two Duets for Two Performers on one Pianoforte.* Composed by HEINRICH STIEHL.

WE do not remember having met with the name of Herr Stiehl before; but, if these duets be an average specimen of his work, we shall be glad to meet with it again. The music before us is the work of a musician and an artist, who evidently deserves a helping hand. Duet No. 1 is an *Allegro* in G major, light and fanciful as to character, extremely pleasing, and quite easy. The second, in F minor, opens with a March, *Andante*, leading to an expressive melody in F major, which, in turn, is followed by a resumption of the first theme. This, also, is easy; and we commend both pieces to the notice of amateurs as being thoroughly adapted to their requirements.

*Celebrated Overtures for the Pianoforte.*

WE have here twenty-three popular and celebrated overtures, arranged for the pianoforte either by their respective composers or by the capable hands of Diabelli. The list comprises Beethoven's *Men of Prometheus*, Mozart's *La Clemenza*, *Don Giovanni*, *Le Nozze*, and *Die Zauberflöte*, Handel's *Samson* and *Occasional Oratorio*; Rossini's *Il Barbiere*, *Tancredi*, *Gazza Ladra*, and *Otello*; and Weber's *Der Freischutz*. As all these masterpieces are adapted to the use of moderately-skilled performers, we need say but little in favour of Messrs. Davison & Co.'s edition. It is cheap and well printed, and should be well patronized.

*The Royal Leamington Spa Waltzes.* For the Pianoforte. Composed by ALBERT DAVIES.

THERE are some graceful melodies in these waltzes, which, moreover, are easy to play, and thoroughly *dansants*.

*The Marriage Bells.* Song. Written by R. CLOTHIER. Music by W. F. TAYLOR.

THE popularity of this song would be secured by its title-page, whereon a wreath of orange blossoms surround two hands in the act of giving and receiving the ring. But the words and music are attractive in their way, the latter aiming at a good deal of realistic effect.

---

MUNICH.—Third Soirée for Chamber Music, given by Herren J. Vensl, Ch. Lehner, C. Hieber, and J. Werner, took place in the large hall of the Museum. The programme contained Quartet in E flat major, Cherubini; three Scotch Songs, with piano, violin, and violoncello, Beethoven; "Concerto Grosso" for two violins, and violoncello, two oboes, two violins (ripieno), tenor, double-bass, and piano, G. F. Handel; two Songs with Harp, Fr. Lachner, and F. Mendelssohn; Quartet in E, Op. 47, for piano, violin, tenor, and violoncello, R. Schumann.—The fourth and last Subscription Concert was devoted to Handel's oratorio of *Judas Maccabæus*. The solos were entrusted to Madame Diez, Mdlle. Meysenheim, Herren Fischer and Vogl. The delight exhibited by the audience in this great work proved that, despite the—we mean, despite Herr Wagner—and all his works, a love for really classical music still exists in the Bavarian capital.—An interesting concert took place in the grand room of the "Museum." Mr. Oberthür, whose reputation as composer and virtuoso is of world-wide dimensions, charmed the select and critical audience by his exquisite harp playing. The endless difficulties of his instrument do not appear to exist for him, his playing is unpretentious, decided, powerful, and artistic in the highest degree. An original trio, for violin, violoncello, and harp, in four movements of composition of great merit, was given to perfection by the members of the Royal Operahouse, Messrs. Lehner, Menter and the author, who, at the conclusion, were twice recalled by the audience. Another, not less interesting performance, was a trio for three harps, also the composition of Mr. Oberthür. It was played by Messrs. Tombo and Zwerger (also belonging to the Royal Operahouse), and the composer. This trio, which introduces the most beautiful effects and combinations possible for harps, was honoured with the same ovation as the former. In both his solo pieces, "Souvenir de Londres" and "Clouds and Sunshine," Mr. Oberthür was repeatedly recalled. Mdlle. Poyet, who has a beautiful mezzo-soprano, and sang with great success in London, some years ago, gave Beethoven's "In questa tomba oscura," "En der herrlichste von allen," by Schumann, and "Nachtstück" by Schubert, with great effect, and was also highly successful in Oberthür's charming romance, "Je voudrais être," in which she was accompanied by the composer on the harp. Last, not least, we must compliment Fraulein Herbeck on her exquisite playing of Liszt's "Ballade," she also played the piano parts in Oberthür's duos for harp and piano on *Oberon* and *Lucrezia Borgia*, which met with the most flattering reception, both artists being repeatedly recalled.

BARCELONA.—A musical association, entitled the St. Cecilia Society has been formed, under the presidency of Señor Don Juan Casamitjana, with the purpose of giving concerts for the performance of the best works of Spanish and foreign composers, and otherwise advancing the interests of music.

Digitized by Google

## WAIFS.

Madame Arabella Goddard spent Christmas week with friends in Liverpool and its vicinity.

The Mayfair Minstrels have commenced their meetings for the season, under the direction of Mr. Francesco Berger.

Mdlle. Alvina Valleria, the clever pupil of Signor Arditi, made her *début* last Saturday at the Scala, Milan, in the part of Isabella in *Robert le Diable*, with decided success.

Mr. John Francis Barnett's cantatas, *The Ancient Mariner* and *Paradise and the Peri*, are in course of rehearsal, and about to be given in public by more than twenty provincial choral societies; a sure proof of popularity.

Misses Blanche Cole and Lucy Franklin, Mr. Nordblom, Mr. Castle, and Mr. Aynsley Cooke, are engaged, by Mr. Gunn, to perform a series of English operas, next month, at the Gaiety Theatre, Dublin. Mr. Liddle is to be the musical director.

*Le Menestrel* announces that Mdlle. Albani will sustain the part of Ophelia, in M. Ambroise Thomas's *Hamlet*, at the Royal Italian Opera, next season, and Madame Nilsson that of Mignon, at Mr. Mapleson's Italian Opera, Drury Lane.

The American paper, that stated Signor Arditi's *daughter* had figured in the orchestra of the New York Academy of Music, is in error. Signor Arditi's daughter as yet numbers but thirteen summers, and has never been out of England where she was born.

The Winter Italian Opera Company at St. George's Hall brought out Mozart's *Cosi fan tutte*, on Thursday evening, with decided success. The artists exerted themselves to the utmost, and a capital *ensemble* was attained. The orchestra was perfect. Particulars in our next.

Mr. J. M. Bellew embarked at Liverpool, on Thursday afternoon week, on board the White Star line steamer, Atlantic, for New York. Mr. Bellew has entered into an agreement with Messrs Redpath & Fall, of Boston, to give a series of his popular readings in the United States, commencing at Boston about the 27th of this month. Mr. Bellew will return to Europe in April.

The *Liverpool Mercury*, in its notice of Mr. Charles Hallé's concert, thus speaks of Mdme. Billinie Porter:—

"Setting an example which might worthily be followed at other first-class concerts in Liverpool, local vocal talent was engaged, and admirably represented by Madame Billinie Porter, whose efforts were as successful as they were highly satisfactory. Meyerbeer's aria 'Va dit elle' was delivered by her with most telling effect, and her excellent voice, careful training, and intelligent taste were clearly shown in her other numbers. In the matter of orchestral accompaniments Madame Porter was highly favoured, the band playing with fine discrimination and a due regard to the vocalist's position."

I have notes—any commentator shall have them for a round, but remarkably reasonable, sum—of many Shakespearian queries. Divers things want clearing up. How about the sack that William lost at Hickley fair? How much a dozen were Mrs. Keech's prawns? What became of Black George Barnes? Who was Master Surrecard, who is alluded to only? Was Master Dumbleton's satin warehouse celebrated? Why did Master Smooth, as a silkman, exhibit the sign of the lubbar's (or leopard's) head? Is there a portrait of Mistress Eleanor Poins? If my friend, Mr. Doran, the new and most fitting Editor of *Notes and Queries*, can answer me these questions, I will kindly ask him some more.—*Punch*.

Woman's Rights.—"A woman!—what it is to be a woman! it gives you a right to set every power of hell in motion, and always to be spared the consequences; to upset every arrangement of the world, and disturb the quiet, and put your fingers into every mess, and always to be held blameless. That is your right. Oh, I like those "women's rights!" I should have knocked down the man who had interfered as you have done; but, because you are a woman, I must come out of my quiet, I must derange my life, to save you from your folly. God in heaven! was that what those creatures, those slaves, those toys, were made for? to interfere—for ever to interfere—and to be spared the consequences, at any cost to us?"—*Cornhill Magazine*.

The following lyric pieces were put on the Parisian stage during 1872:—

*Fantasio*, Offenbach, 3 acts, Opéra-Comique; *Le Roi Carotte*, opéra-bouffe-féerie, 4 acts, Gaieté; *Une Fête à Venise*, opéra-bouffe, F. Ricci, 4 acts, Athénée; *Le Docteur Rose*, idem, 3 acts, Bouffes-Parisiens; *Le Vengeur*, opéra-bouffe, Legouix, Variétiés; *Les 400 Femmes d'Ali Baba*, Nibelle, Folies-Marigny; *Les Brioches du doge*, Demarquette, Folies-Bergères; *Le Passant*, one-act, Paladilhe, Opéra-Comique; *Sylvana*, de Weber, 4 acts, Athénée; *La Timballe d'Argent*, 3 acts, Léon Vasseur, Bouffes-Parisiens; *Djamileh*, one-act, Georges Bizet, Opéra-Comique; *Les Cent Vierges*, Charles Lecoq, Variétiés; *La Princesse Jaune*, one-act, Camille Saint-Saëns, Opéra-Comique; *L'Alibi*, 3 acts, Nibelle, Athénée; *Dimanche et Lundi*, one-act, Delandres, idem; *Héloise et Abélard*, idem, Henry Litolff, Folies-Dramatiques; *Don César de Bazan*, opera-comique, 3 acts, Massanet, Opéra-Comique; *Mdme. Turlupin*, opéra-comique, 2 acts, Guiraud, Athénée.

We understand that an effort is being made to hold a musical festival at Liverpool similar to that held at Norwich and other places. Many years ago musical gatherings of this description were held periodically, and resulted in adding a large amount to the funds of the local charities. The last of these festivals took place in October, 1836, when £2300 were realised, and appropriated to purposes of benevolence. Several meetings have been held at the town hall, at which the proposal was discussed, and it is probable that a requisition will be presented to the mayor asking him to convene a public meeting on the subject. Should the decision be favourable, action will be taken for giving effect to the suggestion, for holding a festival about September next, the surplus funds to go towards aiding the medical charities. Of late a more decided taste for high-class music has characterised our townsmen, and this, taken in connection with the increased population since festivals were held, justifies a hope that the project would be eminently successful.

*L'Art Musical* gives the following as a list of those eminent in connection with music who have died during 1872:—

"Carafa, Léopold Amat, Théophile Gautier, Michel Carré, Nérée Desarbres, librettistes; S. Dufour, directeur de la *Revue et Gazette de Paris*; Charles Battaille, Ch. Duvernoy, Guérin, Tariot, professeurs titulaires et honoraires du Conservatoire; Eugène Ferrand, secrétaire de cet établissement; Leylon, professeur de chant dans les écoles de la Ville; les ténors Renard et Colin; le baryton Gassier; les cantatrices Sabine Heinefetter, Pisaroni, Carlotta Marchisio, Benita Moreno, Julia Priedo; Lafeuillade, Théodore Cogniard, De Chilly, Raphael Félix, directeurs de théâtres; les chefs d'orchestre Eugène Prévost, Auguste Mey; Alexis Colleuille, régisseur de l'Opéra; les maîtres de chapelle et organistes V. Renaud, Ch. Simonin (de Dinand), Charbonnier (d'Aix), Gaspard Michel, maître tambourinïste au Conservatoire d'Aix; les critiques et musicologues Théodore Hagen (États-Unis), Chorley (de Londres), Dr. Coremans (de Bruxelles), les maestri Alessandro Gandini, Alessandro Ghislanzoni (Venise), N. Manzaros, auteur de l'hymne national grec; Georges Galitzin; Francesco Lucca, éditeur à Milan; Georges Hasselmans, harpiste; Kessler, le célèbre pianiste autrichien; Luigi Anglois, contre-bassiste; les acteurs Arnal et Kopp," &c.

## MUSIC RECEIVED FOR REVIEW.

Duncan Davison & Co.—"Home, sweet Home," and "Remembrance," by C. F. W. Feindt.

Weekes & Co.—"Smile on my evening hour," sacred song, by Mrs. J. Holman Andrews.

Novello, Ewer, & Co.—"The Organist's Quarterly Journal," for January, 1873.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING

Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

**BOOSEY & CO.,**

**HOLLES STREET.**

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on he Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Printed by HENDERSON, RAIN, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Jan.* 18, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 4. SATURDAY, JANUARY 25, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, January 25.—THIRTEENTH SATURDAY CONCERT and AFTERNOON PROMENADE.—The "Reformation" Symphony (Mendelssohn); Violin Concerto, "In modo di scena cantante" (Spohr); Scottish Overture, "In the Highlands" (Gade); Overture in D (first time of performance) (W. Shakespeare), Mdlle. Nita Gaetano and Signor Foli. Solo Violin, Madame Norman-Neruda. Full Orchestra. Conductor—Mr. MANNS. Numbered stalls, Half-a-crown; Transferable Stall Tickets for the Thirteen Concerts, One Guinea. Admission Half-a-Crown, or by Guinea Season Ticket.

**WEDNESDAY EVENING NEXT, JANUARY 29.**

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. John Boosey.—Wednesday next, Jan. 29, at Eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Miss Kate Roberts. Conductors—Mr. J. L. Hatton and Mr. Lutz. Tickets, 1s. to 8s., to be had of Austin, St. James's Hall; and Boosey & Co., Holles Street.

ROYAL ALBERT HALL.—GRAND HARP, CHORAL, and VOCAL CONCERT, SATURDAY Evening, Feb. 1, at Eight o'clock. Full band of Harps, under the direction of Mr. John Thomas, Harpist to Her Majesty. St. Cecilia Choral Society of 500 voices, under the direction of Mr. C. J. Hargitt. Artists—Miss Isabel Weale and Madame Patey; Mr. Sims Reeves and Signor Foli. Conductor—Mr. C. J. Hargitt. Organist—Mr. Willing. Popular pieces and programme. Private Boxes for four, One Guinea; Stalls (reserved), 4s.; Arena Stalls, 3s.; Balcony Seats, 2s. 6d.; Upper Orchestra, 2s.; 5000 admissions, 1s. Tickets at the Hall, usual agents, and at Austin's, St. James's Hall. Programme now ready.

MOZART AND BEETHOVEN SOCIETY.—President—The Most Honourable The MARQUIS of LONDONDERRY; Vice-President—Herr SCHUBERTH. THIRD SEASON, 1873. The NEXT CONCERT will take place at the BEETHOVEN ROOMS on WEDNESDAY, January 29th.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

37th Concert Wednesday, February 19th.
38th do. Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus will be ready on the 1st of February, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

**"MARY DEAR."**

MR. ALFRED HEMMING will sing the admired song, "MARY DEAR," during his engagement in Glasgow and other towns in Scotland, next month.

**"WHEN THE WIND BLOWS IN FROM THE SEA."**

MDME. THADDEUS WELLS, & MR. ORLANDO CHRISTIAN, will sing Henry Smart's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Uxbridge, Monday, Feb. 10th, and at the Town Hall, Abingdon, on Tuesday, Feb. 11th, at Mr. Fred. Cauldrey's Grand Concerts.

**"THE MESSAGE," AND "SI TU SAVAIS."**

MR. ALFRED HEMMING will make his first appearance, since his return from Italy, at Glasgow, Saturday, Feb. 1, and will sing BLUMENTHAL'S admired song, "THE MESSAGE," and BALFE'S "SI TU SAVAIS."

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

MR. JOHN JACKSON, A.R.A.M., has returned to town. For Singing and Harmony Lessons, apply at his residence, 29, Alfred Place, Bedford Square, W.C. *N.B.*—Compositions, revised, &c.

WANTED, a PIANOFORTE VAN, Second-hand. State price, with full particulars, by letter, to G. S., care of 66, Gracechurch Street, City, London.

## ROYAL ALBERT HALL
# CHORAL SOCIETY.

Conductor—MR. BARNBY.

Under the immediate Patronage and Sanction of
THE COUNCIL OF THE ROYAL ALBERT HALL:—

President.
HIS ROYAL HIGHNESS THE PRINCE OF WALES, K.G.

Vice-Presidents.
HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH, K.G.
THE EARL OF FEVERSHAM.
THE LORD CLARENCE EDWARD PAGET, K.C.B.
DR. LYON PLAYFAIR, C.B., M.P.

A SERIES OF
## SIX GRAND ORATORIO CONCERTS
will be given at the
## ROYAL ALBERT HALL
During the ensuing Season, at which the following works will be performed:—

BACH'S PASSION (S. MATTHEW).
MENDELSSOHN'S ELIJAH.
HANDEL'S BELSHAZZAR.
HANDEL'S MESSIAH.
HANDEL'S ISRAEL IN EGYPT.
ROSSINI'S STABAT MATER.
&c., &c.

The Concerts will take place on the following dates:—

WEDNESDAY, ... ... ... FEBRUARY 12.
WEDNESDAY, ... ... ... FEBRUARY 26
WEDNESDAY, ... ... ... MARCH 19.
WEDNESDAY, ... ... ... APRIL 2.
WEDNESDAY, ... ... ... APRIL 23.
WEDNESDAY, ... ... ... MAY 7.

BAND AND CHORUS OF 1200 PERFORMERS.
Organist ... ... ... ... ... ... DR. STAINER.

Subscription for the Series.

| | £ | s. | d. | | £ | s. | d. |
|---|---|---|---|---|---|---|---|
| Loggia (to hold 8 persons) ... | 12 | 12 | 0 | Amphitheatre Stalls ... ... | 2 | 2 | 0 |
| Boxes (Grand Tier) ... ... | 15 | 15 | 0 | Arena Stalls ... ... ... | 1 | 5 | 0 |
| Boxes (Upper Tier) ... ... | 7 | 7 | 0 | Balcony ... ... ... ... | 0 | 15 | 0 |

Prices of Admission to each Concert.

| | £ | s. | d. | | £ | s. | d. |
|---|---|---|---|---|---|---|---|
| Loggia (to hold 8 persons) ... | 2 | 10 | 0 | Amphitheatre Stalls ... ... | 0 | 7 | 6 |
| Boxes (Grand Tier) ... ... | 3 | 3 | 0 | Arena Stalls ... ... ... | 0 | 5 | 0 |
| Boxes (Upper Tier) ... ... | 1 | 10 | 0 | Balcony ... ... ... ... | 0 | 3 | 0 |

Admission—One Shilling.

Doors open at Seven o'clock, commence at Eight.

Subscribers' Names received at Novello, Ewer & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; Austin's Ticket Office, St. James's Hall; Mitchell's, Old Bond Street; Chappell & Co.'s, New Bond Street; Cramer & Co.'s, Regent Street; L. Cock & Co.'s, New Bond Street; and at the Royal Albert Hall.

Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on he Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Jan. 18, 1873.*

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 4. SATURDAY, JANUARY 25, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, January 25.—THIRTEENTH SATURDAY CONCERT and AFTERNOON PROMENADE.—The "Reformation" Symphony (Mendelssohn); Violin Concerto, "In modo di scena cantante" (Spohr); Scottish Overture, "In the Highlands" (Gade); Overture in D (first time of performance) (W. Shakespeare), Mdlle. Nita Gaetano and Signor Foli. Solo Violin, Madame Norman-Neruda. Full Orchestra. Conductor—Mr. MANNS. Numbered stalls, Half-a-crown; Transferable Stall Tickets for the Thirteen Concerts, One Guinea. Admission Half-a-Crown, or by Guinea Season Ticket.

**WEDNESDAY EVENING NEXT, JANUAY 29.**

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. John Boosey.—Wednesday next, Jan. 29, at Eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Miss Kate Roberts. Conductors—Mr. J. L. Hatton and Mr. Lutz. Tickets, 1s. to 8s., to be had of Austin, St. James's Hall; and Boosey & Co., Holles Street.

ROYAL ALBERT HALL.—GRAND HARP, CHORAL, and VOCAL CONCERT, SATURDAY Evening, Feb. 1, at Eight o'clock. Full band of Harps, under the direction of Mr. John Thomas, Harpist to Her Majesty. St. Cecilia Choral Society of 500 voices, under the direction of Mr. C. J. Hargitt. Artists—Miss Isabel Weale and Madame Patey; Mr. Sims Reeves and Signor Foli. Conductor—Mr. C. J. Hargitt. Organist—Mr. Willing. Popular pieces and programme. Private Boxes for four, One Guinea; Stalls (reserved), 4s.; Arena Stalls, 3s.; Balcony Seats, 2s. 6d.; Upper Orchestra, 2s.; 5000 admissions, 1s. Tickets at the Hall, usual agents, and at Austin's, St. James's Hall. Programme now ready.

MOZART AND BEETHOVEN SOCIETY.—President—The Most Honourable The MARQUIS of LONDONDERRY; Vice-President—Herr SCHUBERTH. THIRD SEASON, 1873. The NEXT CONCERT will take place at the BEETHOVEN ROOMS on WEDNESDAY, January 29th.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

37th Concert Wednesday, February 19th.
38th do. Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus will be ready on the 1st of February, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

**"MARY DEAR."**

MR. ALFRED HEMMING will sing the admired song, "MARY DEAR," during his engagement in Glasgow and other towns in Scotland, next month.

**"WHEN THE WIND BLOWS IN FROM THE SEA."**

MDME. THADDEUS WELLS, & MR. ORLANDO CHRISTIAN, will sing Henry Smart's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Uxbridge, Monday, Feb. 10th, and at the Town Hall, Abingdon, on Tuesday, Feb. 11th, at Mr. Fred. Cauldrey's Grand Concerts.

**"THE MESSAGE," AND "SI TU SAVAIS."**

MR. ALFRED HEMMING will make his first appearance, since his return from Italy, at Glasgow, Saturday, Feb. 1, and will sing BLUMENTHAL'S admired song, "THE MESSAGE," and BALFE'S "SI TU SAVAIS."

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

MR. JOHN JACKSON, A.R.A.M., has returned to town. For Singing and Harmony Lessons, apply at his residence, 29, Alfred Place, Bedford Square, W.C. *N.B.*—Compositions, revised, &c.

WANTED, a PIANOFORTE VAN, Second-hand. State price, with full particulars, by letter, to G. S., care of 66, Gracechurch Street, City, London.

## ROYAL ALBERT HALL
# CHORAL SOCIETY.

Conductor—MR. BARNBY.

Under the immediate Patronage and Sanction of
THE COUNCIL OF THE ROYAL ALBERT HALL:—

President.
HIS ROYAL HIGHNESS THE PRINCE OF WALES, K.G.

Vice-Presidents.
HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH, K.G.
THE EARL OF FEVERSHAM.
THE LORD CLARENCE EDWARD PAGET, K.C.B.
DR. LYON PLAYFAIR, C.B., M.P.

A SERIES OF
## SIX GRAND ORATORIO CONCERTS
will be given at the
## ROYAL ALBERT HALL
During the ensuing Season, at which the following works will be performed:—

BACH'S PASSION (S. MATTHEW).
MENDELSSOHN'S ELIJAH.
HANDEL'S BELSHAZZAR.
HANDEL'S MESSIAH.
HANDEL'S ISRAEL IN EGYPT.
ROSSINI'S STABAT MATER.
&c., &c.

The Concerts will take place on the following dates:—

WEDNESDAY, ... ... ... FEBRUARY 12.
WEDNESDAY, ... ... ... FEBRUARY 26
WEDNESDAY, ... ... ... MARCH 19.
WEDNESDAY, ... ... ... APRIL 2.
WEDNESDAY, ... ... ... APRIL 23.
WEDNESDAY, ... ... ... MAY 7.

BAND AND CHORUS OF 1200 PERFORMERS.
Organist ... ... ... ... ... ... DR. STAINER.

Subscription for the Series.

| | £ | s. | d. | | £ | s. | d. |
|---|---|---|---|---|---|---|---|
| Loggia (to hold 8 persons) ... | 12 | 12 | 0 | Amphitheatre Stalls ... ... | 2 | 2 | 0 |
| Boxes (Grand Tier) ... ... | 15 | 15 | 0 | Arena Stalls ... ... ... | 1 | 5 | 0 |
| Boxes (Upper Tier) ... ... | 7 | 7 | 0 | Balcony ... ... ... ... | 0 | 15 | 0 |

Prices of Admission to each Concert.

| | £ | s. | d. | | £ | s. | d. |
|---|---|---|---|---|---|---|---|
| Loggia (to hold 8 persons) ... | 2 | 10 | 0 | Amphitheatre Stalls ... ... | 0 | 7 | 6 |
| Boxes (Grand Tier) ... ... | 3 | 3 | 0 | Arena Stalls ... ... ... | 0 | 5 | 0 |
| Boxes (Upper Tier) ... ... | 1 | 10 | 0 | Balcony ... ... ... ... | 0 | 3 | 0 |

Admission—One Shilling.

Doors open at Seven o'clock, commence at Eight.

Subscribers' Names received at Novello, Ewer & Co.'s, 1, Berners Street, W.; and 35, Poultry, E.C.; Austin's Ticket Office, St. James's Hall; Mitchell's, Old Bond Street; Chappell & Co.'s, New Bond Street; Cramer & Co.'s, Regent Street; L. Cock & Co.'s, New Bond Street; and at the Royal Albert Hall.

Digitized by Google

*N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.*

**Published by Subscription,**

And to be ready for delivery on the 1st of March, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

**MENDELSSOHN'S**

# "LIEDER OHNE WORTE,"

(SONGS WITHOUT WORDS,)

Transcribed for the

# HARP,

**By JOHN THOMAS,**

Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.
NON-SUBSCRIBERS, ONE GUINEA AND A HALF.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street, London, W.

---

Published this Day,

## THREE SONGS,

**By L. M. WATTS.**

| | | |
|---|---|---|
| No. 1. | "STANDING GAZING OVER THE SEA," .. .. .. .. | 3s. |
| ,, 2. | "RIPPLE, RIPPLE, GENTLE STREAM," .. .. .. .. | 3s. |
| ,, 3. | "SHINE ON, FAIR MOON," .. .. .. .. .. .. | 3s. |

London: DUNCAN DAVISON & Co., 244, Regent Street,

Where may be obtained, composed by L. M. WATTS,

| | |
|---|---|
| "HOME TO MY HEART," .. .. .. .. .. .. .. .. | 3s. |
| "THE REASON WHY," .. .. .. .. .. .. .. .. | 3s. |

---

EVENING.—Nocturne for the Pianoforte. Composed by BRINLEY RICHARDS. 3s.; free by post at half price. "A graceful nocturne, which must become a favourite."—*Vide Graphic.* "A graceful pianoforte piece, of an easy tuneful character."—*Vide Norfolk Chronicle.* "Sure to be popular."—*Vide Liverpool Daily Albion.*

---

BEFORE ALL, however, we are inclined to place "'A Rose in Heaven,' one of those songs which, as well on account of their subject as their felicitous musical treatment, find an easy way to every heart. Herr Abt has written nothing more worthy of the reputation he enjoys."—*The Daily Telegraph.* No. 1 in F, No. 2 in G, 4s. Post free for 24 stamps each. ROBERT COCKS & Co., New Burlington Street.

---

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BERNEY, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

---

OPERA COMIQUE.

THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

---

**BOUDAULT'S PEPSINE POWDER.**

Taken by Dyspeptics at each meal (Bottles of One Ounce).

**PRIZE OF THE FRENCH INSTITUTE, 1856.**

**SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,**

and supplied to the principal Hospitals of Paris since 1854.

**BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.**

Delicious and agreeable to take, and superior to all others.

**BOUDAULT'S PEPSINE** Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris,
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

---

NEW PIANOFORTE MUSIC.

## "IN THE GLOAMING,"

REVERIE FOR THE PIANOFORTE,

**By FREDERICK F. ROGERS.**

London: NOVELLO, EWER & Co., Berners Street.

---

**BRIGHTON CONCERT AGENTS,**

**PIANOFORTE AND MUSICSELLERS,**

## LYON & HALL,

WARWICK MANSION.

---

TO PIANOFORTE DEALERS AND OTHERS.

THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is

## H. T. CASSINI'S,

**Pinsbury House, Woodgreen, near London,**

Twelve Minutes' Ride from King's Cross Station.

N.B.—About Sixty for Sale, very Cheap, for Cash.

---

# "MARCHE BRESILLIENNE,"

**By IGNACE GIBSONE.**

Played by the Composer with the greatest success at the International Exhibition.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

Just Published,

## "ST. PATRICK AT TARA."

CANTATA.

**By PROFESSOR GLOVER.**

Dedicated by permission to

HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.

Price 3s.; bound in cloth, gilt, 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melodic treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of ever-living interest."—*Morning Post.*

"This cantata, it may be remembered, was performed at St. George's Hall last year, and was remarkably well received. It has now been published in a convenient and elegant volume, uniform with Professor Glover's edition of Moore's "Irish Melodies." The theme of the cantata is the introduction of Christianity into Ireland, and the poetical selections set to music are taken from the works of Ossian, Moore, Clarence Mangan, and other poets. The peculiar and distinguishing characteristics of the composition consist in the intermingling of music of a national with music of a sacred description, which produces a striking and not unpleasing effect. There are several pretty melodies in this cantata, among which a contralto solo, "I often wish," and a bass song, "Lord have mercy upon me," stand out conspicuously. As the execution of "St. Patrick at Tara" does not present any formidable difficulties, we should say it is likely to become a favourite with amateur choral societies, as well as with their audiences."—*The Echo.*

---

Just Published,

NEW SONG FOR VOICE AND CLARIONET,

## "THE BIRD'S LOVE SONG,"

For Voice and Clarionet.

(OBBLIGATO.)

DEDICATED TO HENRY LAZARUS, Esq.

**Composed by HENRY SMART.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

**SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,**

## "THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

**Composed by LOUIS DIEHL.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

---

New Edition,

## "THE SNAPPED THREAD."

(SPINNING SONG).

**By HERRMANN EISOLDT.**

Sung with great success by MADAME SAUERBREY at Mr. KUHE'S THIRD PIANO RECITAL, at Brighton, Nov. 6.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Madame Sauerbrey was encored in a tuneful and captivating spinning song, 'The Snapped Thread,' by Eisoldt."—*Brighton Guardian*, Nov. 13.

"Mdme. Sauerbrey sang with great effect a spinning song, 'The Snapped Thread, by Eisoldt, and was deservedly encored."—*Brighton Herald*, Nov. 9.

Digitized by Google

## *LA FEMME DE CLAUDE.*

(*Extract from a Letter.*)

*Paris, Jan.* 18.

M. Alexandre Dumas, the younger, has succeeded in persuading the Parisians to swallow such a quantity of trash, that he thinks he is at liberty to play any tricks he may please. There seems reason to believe, however, that he has now reached the length of his tether, and that the theatrical world of Paris has at length said to the author of *La Dame aux Camélias*, "thus far shalt thou go, and no further." There can hardly be a doubt that had *La Femme de Claude* been played by second-rate actors, and the principal part been given to an artist who is considered by good judges to be the best actress in Paris, the piece would have been an ignominious failure.

There is great wit, little action, and a surprising amount of sermonizing in M. Dumas' new piece, but nought else. It is said that the author means to preach a sermon on the results of vicious conduct. Unfortunately the Parisians know very well that there are a vast number of rich rascals in Paris, who, in spite of rascality, are contented with their lot in life, whilst there are many honest men in sad straits.

The author of the *Femme de Claude* is troubled with a theory, and it is this theory which has stood in his way. He thinks that under certain circumstances an injured husband is not only justified in killing his sinful wife, but that it is the duty of every honest man to rid the world of such a disgrace to her sex.

Claude Ripper is an inventor, living in a remote country. When the curtain rises Claude has just succeeded in inventing a cannon, which is to throw a projectile capable of destroying whole regiments at once. But if Claude is successful in discovering new means of destroying human life, he is not equally fortunate in domestic affairs. His wife, Césarine (Mdlle. Desclée), has gone to the bad. Perhaps Claude paid too much attention to his muskets and too little to his wife, or was too good for her, and, like Guinevere, she "half despised the height to which she would not, or she could not climb."

But, in any case, she has ceased to love him. Claude will not separate from her, because he says she is still kept under restraint by the fact of possessing, in name at all events, a husband. At the time when the play begins, Césarine has just returned from a journey, and declares to her *femme de chambre* that, after long being unfaithful to him, she has returned because she is in love with her own husband—perhaps, as she cynically remarks, because so virtuous a passion is quite a new sensation. If Césarine cares for her husband, however, her husband cares very little for her; and, in the first scene, we find him quietly remarking to his pupil, Antonin, that he is aware the latter is in love with his wife, and warning him of the dangers of the love of Césarine. Just as Claude has finished sermon number one—a tirade on the woes of France, and the duty of neglecting even one's wife for one's country's sake—there appears a character who is to play an important part. This is the lawyer Cantagnac, a Marseillese adventurer, the secret agent of an association which makes it a business to buy, borrow, or steal, all promising inventions. This man has attempted to obtain possession of Claude's secret, but, so far, failed. The inventor—who, like most of his class, is hard pressed for money—is about to sell his paternal estate in order to raise the funds of which he is in need. Cantagnac offers to advance Claude whatever he may require, on condition that the inventor guarantees him a fourth of his profits. "They"—the Prussians, though Dumas does not say so—"have killed his son," and the bereaved Cantagnac seeks revenge by aiding the man who has invented a cannon which will ensure the easy triumph of France over her enemies. But Claude is inflexible. So Cantagnac, unsuccessful with the husband, determines to gain his ends by means of the wife, whom he has in his power. In an interview with Césarine, he tells her the history of her past life; how she had a child before marriage, whose birth she had endeavoured to conceal. "Now," says Cantagnac, "you must sell me your husband's secret, or I tell him all." "He knows it," replies Césarine, "send for him and tell him." But the spy has yet a more terrible weapon in his possession. "Come, come, madam, let us have no more trifling. The association, of which I am an agent, employed M. Richard to worm your husband's secret from you. He was fool enough to fall in love with you, and you have passed the last few months in his company. You have suppressed all traces of your amour in a way you believe to be effective, and M. Richard has disappeared. But you have committed at least one crime against the laws of France, and if you refuse to do my bidding I will hand you over to the public prosecutor. Césarine is frightened. She asks for time to reflect, and the lawyer leaves her, sure of his victim. Left alone, the wretched woman sees but one chance of escape—to win her husband's love, and trust to his honourable name to protect her against the attacks of Cantagnac. At the commencement of the second act we are introduced to a most extraordinary personage. This is a Jewish gentleman rejoicing in the name of Daniel, for some unexplained reason dressed like a French notary, or an English clergyman, in solemn black and white tie. This mysterious gentleman announced his attention of going on a voyage to search for the *lost tribe*. He then treated us to sermon No. 2. which was so wearisome, and incomprehensible that the audience yawned. The Hebrew's daughter Rebecca, however, charmingly personated by Mdlle. Pierson, declares, before her father starts, that she will accompany him because she is in love with Claude! She cannot be his wife here below—but *la haut*; and she points to the ceiling. The latter, who had had enough of matrimony to discourage him from taking a fresh partner, declaring that he returns Miss Rebecca's sentiments, she leaves him. All this has gone on in the hearing of Césarine, who, stung to madness by her husband's threatened infidelity, tells Antonin, Claude's weak-minded pupil, that she loves him, and Claude that she must speak to him alone.

Then follows one of the best scenes in the play, although one of which the success was as much to be attributed to the acting of Mdlle. Desclée as to the skill of M. Dumas. The wife makes a last attempt to regain her place in her husband's affections. She endeavours, but in vain, in a scene—to see Mdlle. Desclée play which it is alone worth going many a mile—to convince Claude of the sincerity of her repentance. At last Claude cuts the matter short by telling her that there is no place for love of her in his heart—"*La place est prise.*" Driven to madness by this insult, Césarine vows that if she must fall she will not fall alone. Claude retorts that if she hurts others he will kill her. Césarine flings herself into the arms of Antonin, whom she is anxious to seduce, in order that she may obtain Claude's secret, and, by selling it to Cantagnac, save herself from disgrace.

In the third act the audience has to undergo sermon No. 3, delivered by Claude, in a soliloquy, which was little to the taste of the audience. "Shall he kill his wife?" is the question. In the worst taste Claude is made to ask the Most High for a sign which shall confirm him in his resolve. The appearance of Cantagnac cuts short the soliloquy; but a dialogue follows so cynical, blasphemous, and silly, that the audience cried shame, and were with difficulty persuaded to hear it to the end. No sooner has Cantagnac departed than Edmée, Césarine's *femme de chambre*, appears on the scene, and tells Claude how his wife is determined, by the aid of her lover Antonin, to steal his secret and deliver it up to Cantagnac. Claude listens, pardons Edmée, and goes quietly off to the station, to see the last of his beloved Rebecca. He returns just in time to find Césarine struggling with her lover for possession of the MS. which contains the secret. Shrieking out "*Voleuse!*" he catches up a musket of Antonin's invention, and stretches his wife dead at his feet. Antonin looks as if he expected to receive the contents of the remaining barrel, but no—Claude takes his wife's paramour by the shoulder, says, "Come to work," and the curtain falls.

A more illogical work than the *Femme de Claude* has rarely been set on the stage. Some months ago M. Dumas, in his pamphlet *L'Homme-Femme*, told us that when women were utterly vicious they ought to be killed; and it is evident that he is pleading for this theory in his new play. But more astonishing than the monstrosity of his theory are the arguments by which he endeavours to persuade the public to accept his views. It would have been easy to imagine a woman so abandoned that an outraged husband could have been pitied for slaying her in a moment of ungovernable passion. But so simple a plot would not do for M. Dumas, or rather one might fancy that his courage failed him. After painting Césarine at the beginning as a prodigy of wickedness—unchaste before marriage, and an adulteress, if not murderess, after it—he contrives to excite one's sympathy for the wretched woman, her last crime, for which she perishes, being hardly voluntary. She was an instrument, helpless in the hands of Cantagnac, who could disgrace her for life by a word, and send her to the hulks. And even when so driven to desperation Césarine makes one last effort to escape without betraying her husband. In return for her proffered love, what does Claude tell her? That he must have time to see proofs of her sincerity? He loves another. Such an insult might have driven a better wife than Césarine to madness, and henceforward she has no choice. She must betray her husband, who hates her, and whom she hates, or be tried for her life. It is not wonderful that she does not hesitate. And yet it is not for adultery, but for stealing, that Claude's wife is shot. It was hardly worth while to write a play in order to prove that you have a right to shoot any one who runs away with the contents of your safe.

These are only two of the principal contradictions in the play, which is open to criticism in other points. As to the Jew, Daniel, no one seemed able to understand whence he came or whither he went, and he is inexplicable. Cantagnac, the sham notary, is a copy of a very old "type." Rodin, the Jesuit, in Eugene Sue's *Juif Errant*, has been the father of a tribe of rascals, supposed to be full of the knowledge and cunning which popular prejudice ascribes to the British detective. Claude, the hero, is impossible and untrue to reality. Mdlle. Desclée is so accustomed to success since her "creation" of *Frou-Frou*, that her admirable acting, though highly applauded, was not so appreciated as it would have been if displayed by an artist of less pre-eminent merit. In the scene with Claude, when Césarine plays her last card,

Digitized by Google

and endeavours to win back her husband's love, Mdlle. Desclée surpassed all her previous efforts. It would have been easy to tear the passion to pieces, but Mdlle. Desclée kept within just bounds in a manner which, had she no other title to fame, would stamp her as one of the first actresses on the French stage.

M. Landrol does his best in the character of Claude; and M. Bradeau is an amusing though honest-looking villain; and Mdlle. Pierson, in spite of her forty summers, looks so innocent that one expects to hear of her being a candidate for a *rosière*.

## MONDAY POPULAR CONCERTS.

(*From the "Daily Telegraph."*)

A performance of Schumann's pianoforte quartet, on Monday evening, gave amateurs another opportunity of estimating a remarkable and much debated genius. Like the quintet played not long ago, the quartet belongs to the middle portion of Schumann's career; resembling that work, also, in having the same key (E flat), and in being the only example of its kind produced by the author. To fully appreciate the significance of this composition, as of all others referable to the same period—the pianoforte concerto, three string quartets (Op. 41), &c.—it is needful to remember that Schumann, equally with Beethoven, had his "trois styles," though they were not, perhaps, of a character to rouse another M. de Lens to rhapsody. The first and third divisions of this tripartite career should be looked upon more with regard to the light they throw upon the second, than with reference to any special value of their own. Schumann himself spoke of his early years as a "storm period," and he might have added that the storm left marks upon him which nothing could efface. Youth is always revolutionary, most so as respects matters it least understands; and Schumann, who threw himself into music with the energy of a fervent poetic temperament, thought of nothing less than revolutionizing an art to which, save in the matter of its poetry, he was nearly a stranger. The time that should have been spent in severe self-discipline, and in the acquisition of that technical knowledge which such natures as his are ever ready to undervalue, was devoted to a Quixotic campaign against the "tyranny of form" and the "despotism of the tone-family." He saw Music as a fair maiden, bound hand and foot, and gagged, and he set lance in rest to do his devoir on her behalf. It is easy to sympathise with this enthusiasm for a condition of art as free as man's thought, and as plastic as his emotional nature; but it is inevitable to regret, knowing what we now know of Schumann, that an unquestionable genius was permitted thus to run wild. The time came when soberer ideas prevailed, when the mirage of youth faded, and Schumann saw an arduous and weary travel between him and his goal. To the honour of the man let us say that he faced his task with characteristic earnestness, and gallantly strove to redeem the past. But self-discipline at thirty is difficult; and by taking no amount of thought could Schumann make up for precious time lost in the pursuit of phantoms. There were two storm-periods in the life of this master, the second being hardly less significant than the first. The sun of his genius rose amid fantastic mists, never wholly dispelled; but it set amid clouds and darkness. No story in the tragic annals of earth's gifted sons is more melancholy than that of Schumann, from the time when disease manifested itself till it ended in hallucination and madness. That he laboured while daylight remained to him, his *Manfred*, *Genoveva*, and *Faust*, are enough to prove; but these works have, in our view, a sad significance, and lead us to ask how far their predecessors may have been affected by the peculiar mental and physical condition which culminated thus. Looking at the middle period of Schumann's artistic career in the light thrown upon it from the immediate past and immediate future, much is explained—as, for example, distinctive personality, excessive idealism, a vagueness of expression, and an obvious want of self-control. But, to estimate Schumann aright, it must not be forgotten that these things sprang more from the accident of circumstances and constitution than from any deficiency of genius. Indeed, only a great genius could compel respect and admiration in the face of such adverse conditions. A critic may not admire Schumann, as represented, say, by the quartet performed on Monday, but it is impossible to despise him. Like the Wedding Guest in Coleridge's poem, one "cannot choose but hear" his music, however much the "loud bassoon" of more orthodox composers may be playing more orthodox strains elsewhere. In what lies this attractive force? Partly, as we venture to think, in an earnest enthusiasm which never fails to interest those who come in contact with it; partly, in the poetic expression of feelings which, intense in Schumann's case, are shared by humanity at large. Schumann was no mere mechanic who made a trade of his art. He had something to say—something which welled up from the depths of his nature; and he said it with a passionate fervour and an imaginative power that, spite of drawbacks, will preserve for his memory, through all time to come, "a broad approach of fame, and ever-ringing avenues of song." With regard to the pianoforte quartet, which has often been a theme of comment, we need only add that it aptly illustrates the remarks its performance has suggested. Unqualified approval of all the work contains will not be demanded by its composer's most ardent admirer; who, however, need not trouble to exact the homage due to a work of genius. Such homage is freely given, and will continue to be given as long as human sympathies are instinctively excited by the outpourings of a highly-gifted soul. The work received entire justice at the hands of Madame Norman-Néruda, Herr Straus (viola), Signor Piatti, and Herr Dannreuther (piano), its performance being one which will take no mean place in the season's records.

We must use another opportunity of noticing, as it deserves, Haydn's very charming Quartet in B flat (Op. 33), which was played for the first time at these concerts, and made a lively impression. Herr Dannreuther's performance of Beethoven's Sonata in F minor ("Appassionata") excited much enthusiasm, the brilliant and difficult *finale* being executed with especial vigour, while the whole reading was that of a scholar and an artist. A more favourable *début* at these concerts we do not often have to record. Signor Piatti played Marcello's Sonata in G with his usual exquisite finish, and had to repeat the last two movements. Equally good in its way was Sir Julius Benedict's pianoforte accompaniment, which, never obtrusive, and distinguished by skill as perfect as its taste, set off the solo to great advantage. Sir Julius has often been called the "prince of accompanists;" let us raise him higher, and hail him the emperor of that ilk. Mr. Sims Reeves, who had a very warm reception, sang "In native worth," and with more acceptance, because of their less hackneyed beauty, Mariani's "Una rosa in cemitero" and Mendelssohn's "Hunter's Song." These were given in Mr. Reeves' best style, and the "Hunter's song" was warmly encored.

## LONDON BALLAD CONCERTS.

The second and last morning concert took place in St. James's Hall on the 11th inst., and attracted a very large audience, who had good reason for satisfaction with that which was set before them. Old ballads took up more than their usual share of the programme; and thus did Mr. Boosey reply to a favourite criticism upon his enterprise—a criticism charging him with subordinating the question of merit to a question of trade profit. For ourselves, we have no sympathy with any objection of the kind, in view of actual facts. It is beyond contradiction that Mr. Boosey has presented many good modern ballads, and a host of those which are good and old, under conditions the most favourable as regards performance. If, at the same time, he has enticed to Holles Street customers galore, so much the better for him, and we are glad of it. Among the well-known items of the programme under notice were Dussek's "Name the glad day," well sung by Miss Banks; "The Lass of Richmond Hill," and "Fair Hebe I left," for both of which Mr. Santley did all that was possible; "The harp that once through Tara's Halls," and "Robin Adair," charmingly delivered by Miss Edith Wynne; "The Last Rose of Summer," which Mr. Sims Reeves was obliged to repeat; "She wore a wreath of roses," entrusted to the safe hands of Mdme. Patey; and Purcell's "What shall I do to show how much I love her?"—the excellent choice of Mr. Nordblom. All these were received with immense favour, and certainly formed a bouquet of old songs not very easy to match. The novelties commanded equal favour: Mdme. Patey obtaining an easy encore for Scott Gatty's "Unspoken"—a song which she cannot fail to make popular; Mr. Reeves being recalled after Molloy's "Dreams;" and Mr. Santley being compelled to repeat the last verse of Hatton's "British Tar"—the vigorous music of which he gave with splendid effect. The words by Mr. J. V. Bridgeman could hardly fail to inspire Mr. Hatton with some of his best ideas, so much of the true ring of patriotic poetry have they about them. Another success was achieved by Miss Wynne in Molloy's "So the story goes," a piquant and attractive song which will soon be heard everywhere. The Orpheus Quartet Union again contributed some concerted pieces, and Mdlle. del Bianca played two pianoforte solos with good effect.

On Wednesday took place the first of eight evening concerts, the artists being those named above. Again there was a large audience, and many successes, a few of which we must specify. Miss Banks led off by winning an encore for "The Bailiff's Daughter of Islington;" and other encores were gained by Mr. Santley for Sullivan's "A life that lives for you;" by Mdme. Patey for "Unspoken;" by Mr. Santley for "The King and I;" by Mr. Sims Reeves for a new song, "The Sun-dial" (Roeckel); by Mr. Santley for Hatton's "British Tar;" by Miss Wynne for "So the story goes;" and by Mr. Reeves for an exquisite delivery of the "Pilgrim of Love." These details are enough to show what a successful concert took place, and in what degree the audience enjoyed themselves.

Digitized by Google

## ST. GEORGE'S OPERA.

Excellent as have been, for the most part, the performances of *Il Conte Ory*, *Il Barbiere di Siviglia*, and *L'Elisir d'Amore*, the performance of Mozart's *Così fan tutte* puts them all into the shade. It says no little for the directors of the Italian Company at St. George's Hall that they should have had the courage to bring forward this true model of operatic music, so unjustly neglected by our great houses in Covent Garden and Drury Lane. *Così fan tutte* was written in January 1790, and its gifted author died in December 1791. The book was by Lorenzo da Ponte, the same who adapted *Le Nozze di Figaro* from the celebrated comedy of Beaumarchais, in 1786, and prepared the libretto for *Don Giovanni* in the following year. So that *Così fan tutte* was given to the world in the zenith of Mozart's powers—the year previous to *Die Zauberflöte*, *La Clemenza di Tito*, and the *Requiem*—before he had entirely filled up and completed the last of which he died.

To enter into a detailed analysis of a work which for more than eighty years has been accepted as a masterpiece would be superfluous. All musicians, and, indeed, all cultivated amateurs, are familiar with the beauties of *Così fan tutte*, and need not be reminded of them one by one. The music of this work stands neither in want of a fresh history nor of the process which a conventional phrase of recent years describes as "whitewashing." On the other hand, no amount of "whitewashing" could be of any material use to the libretto, one of the worst Da Ponte is known to have concocted. Fiordiligi and Dorabella, two Neapolitan sisters, are respectively in love with, and loved by, Ferrando and Guglielmo, young officers, whose belief in the stedfast affection of their betrothed is of such a nature that no argument can possibly weaken it. Nevertheless, they are persuaded by an intimate friend, Don Alphonso, who pretends to be a philosopher and has no faith in human constancy, especially where the gentler sex is concerned, to agree to a stratagem by which the good faith of Fiordiligi and Dorabella may be put to the test. Alphonso thereupon informs them that their enamoured suitors are suddenly called away to military duty—so suddenly as scarcely to allow time for the briefest possible farewell. After the departure of Ferrando and Guglielmo, Fiordiligi and Dorabella are in the deepest distress; when Alphonso, through the influence of a bribe, induces Despina, their confidential maid—who, to judge by her one soliloquy, "In uomini in soldati," entertains as supreme a contempt for men (soldiers particularly) as Alphonso professes to entertain for women—to introduce to her mistresses a couple of unknown gentleman. These gentlemen are no other than Ferrando and Guglielmo, who, disguised as Albanian chiefs, so as to utterly deceive the ladies, at once pay court to them, and, though repulsed at first, in the end gain their point through the clumsy pretence of having in despair swallowed poison. From the naturally anticipated results they are thought to be rescued by Despina. This cunning accomplice of Alphonso, by the practice of animal magnetism, is supposed to neutralize the effects of the drugs they have feigned to swallow, and restore them to health. Unable to resist such an extraordinary proof of devoted love, the two ladies are vanquished The marriage contracts are about to be signed, when, under some pretext, the Albanian chiefs withdraw, and shortly afterwards Ferrando and Guglielmo re-appear in their ordinary attire. Their military expedition having been less important than was expected, they had come back with rapture to their beloved mistresses. The divulgement of the stratagem invented by Don Alphonso, added to a short explanation, neither logical nor moral, from that exemplary gentleman, brings about a reconciliation, the couples on either hand being satisfied; and, with an edifying "tag," allotted to the whole of the *dramatis personæ*, accompanied by the chorus—in which we are told that the man is happy who takes everything that comes without grumbling, and allows reason to guide him—the curtain descends. This reminds us of "*Tout est pour le mieux dans ce meilleur des mondes possible*" of Voltaire's *Candide*—with deference, be it understood, to the wittiest of all Frenchmen.

We have given the foregoing particulars because the opera of *Così fan tutte* is now so rarely heard that the dramatic plot upon which it is built has in all probability been forgotten by nine amateurs out of ten. But the exquisitely melodious, graceful, and expressive music of Mozart, who on so many occasions triumphantly proved that he could turn dross into gold, needs no such detailed description, inasmuch as it has long been admitted as classic. Who, for example, does not know and admire the lively and symmetrical overture (a worthy counterpart of that to *Figaro*); the two ingeniously constructed, artfully woven, and thoroughly dramatic finales, brimful of spontaneous tune; the masterly sestet, "Alla bella Despinetta;" the charming little trios, "La mia Dorabella," and "Una bella serenata;" the admirably constructed quintet, "Sento e Dio, che questo piede;" the terzetto in E, "Soave sia il vento;" the tenor air for Ferrando, "Un' aura amorosa;" and, not to tire our readers by extending the catalogue, some half dozen more pieces, solo or concerted? Happily the majority of these have been made familiar and popular through channels independent of the theatre. In a word, *Così fan tutte* (called *Weibertrue* in the German version) contains some of the most beautiful and finished music that ever came from the pen of Mozart, which is equivalent to saying some of the most beautiful and finished music ever written. The first act, without hyperbole, may be likened to a "string of pearls;" the second flags here and there—not through any shortcomings of the composer, but through the defective construction of the piece. As Mozart was compelled to set *Le Nozze di Figaro* to music by his somewhat niggardly patron and master, Joseph II. of Austria (brother of Maria Antoinette), so he was compelled by necessity to set *Così fan tutte*, the libretto of which he would otherwise hardly have been induced to accept.

As we have already hinted, the performance generally was excellent. The characters of Fiordiligi and Dorabella were both well represented, the one by Mdlle. Risarelli, the other by Mdme. Danielli. Each lady sang her music with taste and correctness. Mdlle. Risarelli, of whose qualifications as a dramatic vocalist we have spoken more than once, created a marked impression by her spirited delivery of the air, "Come scoglio immoto resta," when Fiordiligi energetically repulses the advances of Ferrando, who, disguised in his Albanian costume, she of course does not recognize. The less important, though by no means unimportant, character of Despina showed Mdlle. Viscontini in a favourable light, both as actress and singer. Signor Rinaldini, as Ferrando, sang better than we can remember to have heard him sing before till now—especially in the graceful and melodious "Un' aura amorosa," and Signor Mottino was perhaps more completely suited in the part of Guglielmo than in any other we have seen him play. Don Alphonso, the old woman-hater, found a competent representative in Signor Rocca. Signor Fiori, conductor, and M. Pollitzer, leading violin, deserve high credit for the almost perfect manner in which the ingenious and beautiful orchestral accompaniments were played throughout; and it is no more than strict truth to say that *Così fan tutte*, as thus given, is well worth a visit to St. George's Hall.

The new company have also produced the much more familiar opera, *L'Elisir d'Amore*, of which it will suffice to say that the chief characters are represented with commendable efficiency by Mdme. Danielli (Adina), Signor Rinaldini, from Her Majesty's Opera (Nemorino), Signor Mottino (Belcore), Mdlle. Maccagno (Gianetta), and last and perhaps best, Signor Topai (Dulcamara), who imparts all the necessary unctuousness to the erratic compounder and dispenser of infallible nostrums, without the slightest exhibition of buffoonery.

---

HAMBURGH.—The 209th Philharmonic Concert was given in the large room of the Concert Garden. The programme included Symphony in E flat, Haydn; music to the ballet, *Die Geschöpfe des Prometheus* (first and second act), Beethoven; and third Symphony in A, Op. 56, Anton Rubinstein.

POTSDAM.—Herr Franz Ries took part in the last concert given by the Philharmonic Society. He played, among other things, his own Op. 19, a Notturno, and a Saltarello.

### Time for Music.

#### LONG YEARS AGO.

(*Copyright.*)

Long years ago my love and I
Went hand in hand together;
The roses lay about our path,
'Twas always summer weather.
No thought had we of time or change,
No dread of future grieving;
Life's winged hours flew gaily past,
A treasured mem'ry leaving.

My love has vanished from my side,
And now I wander lonely;
The sky is darken'd overhead,
My feet press dead leaves only.
No hope remains for coming years,
And reckless of the morrow,
From day to day I ceaseless bear
The burden of my sorrow.

But near the heart that ever grieves,
May still be found my treasure;
There blooms she in a changeless youth,
And smiles on me with pleasure.
So will she smile when at the gate
Of Heaven's eternal dwelling,
I join her, never more to part,
My breast with rapture swelling.

J. BENNETT.

Digitized by Google

## LUCCA IN GERMAN OPERA.

*(From "Watson's New York Art Journal.")*

The regular season having closed, two extra nights have been given this week. On Wednesday, Lucca appeared as Mrs. Ford, in Nicolai's charming comic opera, *The Merry Wives of Windsor*. The music of this opera is full of genuine traits of beauty—its concerted music especially. It is full of melody, very characteristic, and is redolent of fun and *esprit*. We listened to it throughout with great pleasure.

Lucca in this opera can hardly be criticised; there is not a point, from the beginning to the end, that we could wish to have altered. In the first place, she looked the part, and was beautiful. We might allude to some anachronisms in the costume; but as Shakespeare was not particular as regards his dates or his localities, and as the German operatic view of the play is, to say the least, peculiar, we can afford to give large license in other particulars.

Her personation of the character was truly inimitable, not only in breadth of conception, but in the thousand details which the situations demand. Her scenes with her husband when she assumes the air of injured innocence, her bursts of virtuous indignation, succeeded by tears and sobbing, were as natural as life itself, and gave a vitality to the character, which it has never received from other hands. She sang the music also admirably, sustaining its florid character with brilliant ease, with such dash and such indomitable spirit that we do not care to be critically exigent. Taking it all in all, we think that Lucca's impersonation of Mrs. Ford was the greatest artistic success she has yet achieved. It brought into play all the most brilliant points of her nature, so that her interpretation of the character was perfectly spontaneous. Her success was great; all the points she made were acknowledged; and she had the audience with her from the first scene to the last.

We should have been permitted to witness this truly admirable performance once again, for the more we reflect upon it the more we feel that it is one of the finest examples of musical melody that we have ever seen. If the proverb, "Extremes meet," was ever verified, it is in the case of Lucca; for, while she soars to grandeur in the expression of the intensely emotional, she rises to perfection in the comedy of every-day life. Such extremes are exceptional, and are the attributes of unquestionable genius.

---

MILAN.—*Roberto il Diavolo* was produced at the Scala on the 12th ult. What it must have cost the management to get up, no one but the management knows. Three ladies accepted in succession the part of Alice, and not one, thanks to colds, coughs, rheumatism, neuralgia, and so on, could appear; and a fourth lady, Signora Krauss, had to be engaged. "It is an ill wind that blows nobody good," the proverb tells us, and the indisposition of her three fair sisters in art afforded Signora Krauss a fine opportunity, of which she fully availed herself. She certainly was the great feature of the evening. Signor Bulterini was a satisfactory Roberto. In Signor Maini, Bertramo found an effective representative vocally, but a bad one dramatically, speaking. Signora Valleria was not especially satisfactory as the Princess. The orchestra, under the direction of Signor Faccio, especially distinguished itself; the same is true of the chorus. The ballet might have been better. Altogether, however, the performance may be regarded as a success. With *Roberto*, and Signor Pallerini's ballet, *Le due Gemelle*, music by Signor Ponchielli, the management reckon on not having to change the bill before the production of Signor Gomes's *Fosca*.—*Crispino e la Comare* has been very successfully produced at the Teatro Carcano.

BERLIN.—At the invitation of the Association for producing the "Stage-Festival-Play," *Der Ring der Nibelungen*, by Herr R. Wagner, a large number of ladies and gentlemen attended a meeting held a short time since in Arnim's Rooms. Herr W. Tappert, the secretary, read a report on the object of the Association. From this report it appears that this object is not merely the production of *Der Ring der Nibelungen* at Bayreuth, but its performance at Berlin also, in a theatre erected especially for the purpose. Subscription lists were ready to hand, and several new members signed them. Every member has to pay one thaler entrance money, and an annual subscription of four thalers. Until the success of the Bayreuth scheme is assured, one half of the capital of the Association is to be devoted to the purchase of patrons' tickets (*Patronatsscheine*), which will be raffled for by the members; the other half will be put out at interest for the projected performance here, as will, also, the entire capital of the Association, [illegible]ediately the Bayreuth scheme is safe. The crowded state of the [illegible]roved very plainly that in Berlin, as elsewhere, Herr Wagner can a large number of partisans.

## THE OBITUARY OF 1872.

The following is a list of persons, more or less eminent in connection with music, who died during the past year:—

"Signor Gandini, an operatic composer, at Modena; Signor Gassier, a celebrated baritone operatic singer; Madame Julia Priedo, a Spanish singer; M. Colin, a tenor singer, the original Faust in Gounod's opera; M. David de Vries, a Belgian tenor; Herr Kessler, pianist and composer, at Vienna; Herr Tschersech, a composer, at Berlin; Mr. H. F. Chorley, musical writer and critic; M. Aime Maillart, a French composer; Herr Joseph Schott, a bass singer, at Hanover; Herr Kaufmann, the inventor of many ingenious musical machines and instruments; Signor Torriani, a writer on vocal music, at Milan; Senora Moreno, long ago a celebrated *prima donna*; M. van Boom, of Stockholm; Herr Hahn, a composer and pianist, once an intimate friend of Beethoven; Signor Giulio Regondi, the celebrated guitarist; M. Battailie, French vocalist; M. Renard, a French vocalist; M. Anglois, a famous double-bass player; Herr Heinrich Esser, a celebrated composer, at Salzburg; Herr Ulrich, a composer, at Berlin; M. Enjalbert, an organist, at Paris; M. Renand, musical director, at Paris; Dr. G. F. Flowers, a learned musical writer and composer; M Guerni, a violinist, at Paris; Herr E. Tod, organist, at Stuttgart; M. Moniuszko, a composer of excellence, at Warsaw; Miss Eyles, a popular singer; Carlotta Marchesio, a celebrated singer, at Paris; Baron Nass, a violinist, at Dresden; Ludwig Hetsch, music director, at Mannheim; Michael Carafa, a very celebrated opera composer, at Paris; Herr Weiprecht, bandmaster, at Berlin; Mr. Henry Drayton, a popular singer, at New York; Signor Giannetto, an opera composer; Mr. Thomas Young, an alto singer, at London; M. Eugene Prevost, a French opera composer; Caroline Siedler, a celebrated vocalist who sang in the first performance of *Der Freischütz*; Herr Schulz-Weida, a pianoforte composer, at Brunswick; M. C. Simonen, a celebrated French organist; Dr. Lowell Mason, an American hymn-tune writer; Prince Galitzen, a Russian amateur composer; Herr Kœnig, a celebrated horn player; Dr. F. Robinson, vicar-choral of St. Patrick's, Dublin; Signor Ciabatta, a baritone singer of merit; Signor Lucca, music-publisher, at Milan; Madame Marquet, one of the once celebrated sisters Heinefetter; Signor Mercantani, an Italian composer; M. C. Duvernoy, formerly one of the professors at the Paris Conservatoire; Mr. O. Bradbury, many years a vicar-choral at Westminster Abbey; Mr. Henry Blagrove, one of the ablest of English violinists; Mr. E. T. Jones, organist of Canterbury Cathedral; Signor Tadolini, an opera composer, at Bologna; and Herr Badar, Beethoven's pianoforte tuner."

---

VIENNA.—After being allowed to slumber for almost, if not quite, as long a period as the Sleeping Beauty in the Wood, Gluck's *Armida* has been revived at the Imperial Operahouse, and restored to its place among the stock-pieces of that establishment. It is just a century since it was composed, and since it triumphed at Paris over Duni, Philador, and Monsigny, over Remeau and Lulli, besides effectually putting an extinguisher on the previously popular Piccini. Everyone engaged on the present occasion strove to do his or her best towards making the revival a success. First comes Mdme. Dustmann, who sustained the part of the heroine in a manner fully justifying the loud and frequent applause bestowed upon her. Mr. Adams was zealous and correct as Rinaldo. The characters of Ubald, Hidroat, and Artemidor, found efficient representatives in Herren Bignio, Kraus, and Müller, respectively; Mdme. Materna was the Fury of Hate, and Mdlle. Siegstadt, the demon of the same objectionable passion. The chorus was efficient; so was the orchestra; the costumes were rich and in good taste, and the new scenery reflects credit on Herr Brioschi.

REGENSBURG.—A Professor Hofmann, a native of Wurtemberg, has been giving four lectures upon Herr R. Wagner's *Niebelungen Trilogy*. They were very poorly attended.—The Oratorio Association gave a very good performance, on the 4th inst., of Haydn's *Creation*, under the direction of Count Du Moulin. This gentleman intends, shortly, getting up a performance of compositions by Herr R. Wagner, whose works are at present totally unknown here. Poor Regensburghians! Will no one whisper in the Count's ear a translation of the line: "Where ignorance is bliss 'tis folly to be wise?" Herr and Madame Vogl, the Wagnerian singers from Munich, are to be the principal vocalists on the occasion.

BONN.—A fresh laurel wreath was laid on Robert Schumann's tomb on the 6th inst. It was sent from the Dresden Singing Academy, which had celebrated the day previous the twenty-fifth anniversary of its foundation by the deceased composer.

---

There was an old critic called Peters;
He was not the greatest of eaters;
But, bless his kind soul,
Sit him down by the bowl,
And he'd suck like six hundred mosketers.*

Jamiels Owl.

* That's a Rabelaisian touch, or I'm blessed.—J. O.

Digitized by Google

## REVIEWS.

### Enoch & Sons.

*The Musical Monthly.* A Magazine of new Copyright Music, edited by Sir Julius Benedict.

The plan of this new musical serial is somewhat novel. It is issued in two editions; edition A containing pianoforte music only; and edition B containing vocal music only. It follows that subscribers can secure one or the other, or both, at their pleasure; and, so far, the arrangement is a good one. As respects the character and scope of their enterprise, the publishers say:—"In this work the publishers will endeavour to place before the public a selection of choice copyright compositions in vocal and pianoforte music by eminent modern composers, at such a price as shall enable everybody to join the list of subscribers. Sir Julius Benedict has undertaken the editorship, and the publishers are happy to announce that contributions have already been secured from the following eminent composers:—Signor Arditi, Mr. Blumenthal, Mr. Gibsone, Mr. Hatton, Mr. Walter Macfarren, Mr. G. A. Osborne, Mr. Silas, Mr. Sloper, and Mr. H. Smart, whilst arrangements are pending with others both here and abroad. The English literary portion of the work will be under the experienced supervision of Mr. W. J. Westbrook. The publishers will endeavour always to offer only such works as are deserving of notice, and the constant contributions of French and German composers—Messrs. F. Abt, Brisson, Delaborde, Delibes, Franck, Guiraud, Jungmann, Krug, Kücken, Vilbac, Reyer, Wekerlin, &c.—will give to the work not only the attraction of containing good music, but also of being at the same time, a faithful reflex of the musical Present, and an offering calculated to gratify every variety of individual taste." So much for the prospectus; and now let us see how its assurances are justified by the first number. The pianoforte edition opens with a Saltarello by J. Duprato, which is not without considerable merit in its way, and has, moreover, the advantage of some original features. A Caprice by Francis Thomé pleases us less, but we like Mr. Ignace Gibsone's Allegretto, "Les Bavardes du Village"—an easy and graceful composition which is sure to be welcomed by the public. M. Rongé's "L'Etoile où l'on s'aime" is a Berceuse characterized by agreeable melody and effective treatment of a somewhat conventional sort; and lovers of the old dance form will see much to interest them in a gavotte, "Pompadour," by M. Renaud de Vilbac. A canzonetta, *Andante cantabile*, by Mr. Walter Macfarren, shows native talent to advantage by the side of its foreign rival, and the pianoforte music may be generally spoken of as bearing out the promise of the publishers, if not presenting any remarkable merit. The vocal edition begins with a song, "Good-bye," the work of Mr. Henry Smart, who, it is needless to state, cannot put pen to paper without writing something worthy of respectful notice. If, in this case, Mr. Smart has not done his very best, his composition is a healthy protest against the twaddle which too often passes current as song music, being emphatically the production of an artist. "Sleep, baby, sleep," by J. B. Rongé, is pretty enough as to the music, but the words are fashioned on the old idea of frightening baby into silence by threats of bogey, who is here represented by a big dog, ready to come and tear the infant "under mother's eye." The English translation, by Mr. Westbrook, may be judged after reading this specimen:—

"The solemn night her flock doth feed,
The silver moon her shepherdess,
And each white star a little lamb,
That wanders on in fittest dress."

We do not precisely know what this means, but then it is customary to sing nonsense to babies. "I never speak thy name aloud" is a good specimen of Franz Abt's most Abtish manner; and M. Cesar Franck's "Roses and Butterflies" is a curious if not beautiful illustration of an eccentric style. "Yonder fades the Daylight," by R. Metzdorff, will please amateurs of melancholy mood, who find their pleasure in a thoroughly dismal ditty. M. Chesneau's "The Winter's past and gone" is an agreeable song, much more likely to please the English public than some of those with which it is associated. On the whole we have a favourable opinion of Edition B—an opinion not lessened by noting that the price of the six songs is but nineponce; and if the publishers can keep up a supply of novelties equally good in subsequent issues, we see every reason why their venture should prove successful.

### Willey & Co.

*Looking right over the Sea.* Song. Written and composed by John Old.

A pretty, simple song, with music which serves to heighten the effect of a little love story well told. The composer has been unambitious, and, because of that, more successful than otherwise would have proved the case. Success does not depend upon the scope of an effort, but upon its completeness; and here we have a small thing, admirably done.

### Metzler & Co.

*Three Kyries.* Arranged by James Monk. From the *Choir*.

Two of these Kyries are adapted respectively from Mozart's "Requiem" and Weber's Mass in G; the third being Mr. Monk's own composition. All are good, and, as regards the last, we may add the high praise that it suffers nothing by comparison with the others.

### Ashdown & Parry.

*Tried and True.* Ballad. Words by W. S. Passmore. Music by James Monk.

The verses of this song are short, and, being treated exactly alike, there is a little too much repetition. On the other hand, the music is good and effective while simple and easy.

*Romance Postique.* Pour Piano, par James Monk.

Mr. Monk, who knows how to write like a musician, should be above the silly weakness of using French titles. What is gained by thus flouting our good, honest English tongue? The piece before us is pretty, and admirably adapted for teaching purposes.

### A. Hammond & Co.

*Berlin Galop.* By Gustave Michaelis.

This is a capital galop, with some novel features which cannot fail to make it acceptable. It is, moreover, quite easy.

*Gemuthsleben Waltzes.* By Keler Bela.

There are some agreeable melodies in these waltzes, but, as a whole, they present nothing of a striking or distinctive character.

*Le Premier Baiser Valse.* By Georges Lamothe.

Here we have another contribution to dance music which, while acceptable enough, adds nothing in the way of original ideas. There is no obvious reason why M. Lamothe could not go on pouring out such things *ad infinitum*. They must cost him but little effort.

*Brise des Nuits.* Valses by Georges Lamothe.

The remarks just made upon the companion piece apply equally to the music before us.

### Duff & Stewart.

*Blanche of Devan's Song.* Sung in *The Lady of the Lake.* Composed by W. C. Levey.

This simple and expressive ballad has been long before the public under conditions that could hardly fail to secure for it much popularity; and all we need do is to record its publication.

*La Réveillez.* Marche Militaire. Pour Piano. Par Walter Macfarren.

Here is another French title to English music, and again we ask—Why? Of course nobody can give a sufficient reason. Mr. Macfarren's piece—he calls it Morceau—lacks nothing of vigour. As regards merit, its best purpose is served when it affords practice for a young student of the piano.

*Alone in the World.* Ballad. Words by B. S. Montgomery. Music by E. L. Hime.

This is a dish-up of very familiar phrases, garnished with the most ordinary of accompaniments.

*Fancy Free.* Song. Written and composed by R. Reece.

A song in waltz rhyme, which serves as the medium by which a young lady exults in her liberty. As music it is not worth much, but words and music together make a whole sufficiently agreeable for use in what is sometimes called the "social circle."

### W. Morley.

*Broken Dreams.* Ballad. Written by J. S. Lyons. Composed by Louis Pereira.

We have simplicity in this song also, but it is attended by commonplace, all the phrases employed falling upon the ear like a tale that is told. We see no good in multiplying the number of such songs.

### Chappell & Co.

*Christmas Hymn and Hymn of Praise.* For the Pianoforte. By A. Buhl.

There is a good deal of pretence about these two pieces, and we are not quite sure that it is justified by the result. From the titles used we may assume that the varied passages have a distinct meaning, but not possessing a key to that meaning, we cannot judge them from the composer's point of view. Sound which signifies nothing has small attraction.

---

Odessa.—The Italian Operahouse was burnt down on the 16th inst. Nothing could be saved. The wardrobe of the artists, music, and instruments belonging to the orchestra, were all consumed. *Norma* was the last performance, the heroine being represented by Madame Savertal, who has enchanted the public with her singing and acting for the last six months.

Digitized by Google

## MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## FIFTEENTH CONCERT,

MONDAY EVENING, JANUARY 27, 1873,

*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUARTET, in D major, Op. 76, No. 5, for two violins, viola, and violoncello—Mdme. NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI .. .. .. .. .. .. .. .. *Haydn.*
SONG, "Go, lovely rose"—Mr. EDWARD LLOYD .. .. .. .. *Platti.*
SONATA, in E minor, Op. 91, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. .. .. *Beethoven.*

PART II.

SONATA, in E major, No. 3, for pianoforte and violin (first time at the Monday Popular Concerts)—Mr. CHARLES HALLE and Madame NORMAN-NERUDA .. .. .. .. .. .. *Bach.*
SONG, "Thou whom I vow'd to love"—Mr. EDWARD LLOYD .. *Schubert.*
TRIO, in C minor, for pianoforte, violin, and violoncello—Mr. CHARLES HALLE, Madame NORMAN-NERUDA, and Signor PIATTI *Mendelssohn.*

CONDUCTOR .. .. .. .. .. MR. ZERBINI.

## SATURDAY POPULAR CONCERTS.

THE REMAINING MORNING PERFORMANCES

WILL TAKE PLACE ON

January 25; February, 1, 8, 15, 22; March 1 and 8.

*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, JAN. 25, 1873.

QUINTET, in A Major, for clarionet, two violins, viola, and violoncello—MM. STRAUS, LAZARUS, L. RIES, ZERBINI, and PIATTI .. .. .. .. .. .. .. .. *Mozart.*
SONG, "The Charmer"—Miss EDITH WYNNE .. .. .. .. *Mendelssohn.*
SONATA, "Ne Plus Ultra" (with variations on "Life let us cherish"), for pianoforte alone—Madame ARABELLA GODDARD (her last appearance for the Season) .. .. .. .. *Woelfl.*
SONG; "The mighty trees bend"—Miss EDITH WYNNE .. .. *Schubert.*
QUARTET, in B minor, for pianoforte, violin, viola, and violoncello—Madame ARABELLA GODDARD, MM. STRAUS, ZERBINI, and PIATTI .. .. .. .. .. .. .. .. *Mendelssohn.*

Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

THIRTEENTH CONCERT—THIS DAY—JANUARY 25, 1873.

PROGRAMME.

OVERTURE in D (first time of performance) *W. Shakespeare* (*Mendelssohn Scholar*).
ARIA, "Ah dolce Guidami" (*Anna Bolena*)—Mdlle. NITA GAETANO *Donizetti.*
ARIA, "Non so donde viene"—Signor FOLI .. .. .. .. *Mozart.*
REFORMATION SYMPHONY .. .. .. .. *Mendelssohn.*
DUET, "Crudel perche" (*Nozze di Figaro*)—Mdlle. GAETANO and Signor FOLI .. .. .. .. .. .. .. .. *Mozart.*
VIOLIN CONCERTO, "In modo di Scena cantante" (Op. 47)—Madame NORMAN-NERUDA .. .. .. .. .. .. *Spohr.*
ARIA, "Batti, Batti" (*Don Giovanni*) .. .. .. .. .. *Mozart.*
SONG, "The Monk"—Signor FOLI .. .. .. .. .. *Meyerbeer.*
OVERTURE, "In the Highlands" .. .. .. .. .. *Gade.*

Conductor .. .. .. .. .. MR. MANNS.

Madame NORMAN-NERUDA will appear on the 25th January; Madame SCHUMANN on 1st March; Mr. JOACHIM on Feb. 15th, and March 15th; Mr. CHARLES HALLE on April 5th; Madame LEMMENS on Feb. 1st and 8th; Madame PATEY on Feb. 8th; and Mr. FOLI on Jan. 25th; Feb. 8th and 22nd.

## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street* (*First Floor*). *It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.

LONDON, SATURDAY, JANUARY 25, 1873.


IT was once asserted that a celebrated political character, who held the reins of government in this country some thirty years ago, believed himself capable of doing anything, from driving a gig to commanding the Channel Fleet. Of course, the assertion was intended, and accepted, as a joke, but we believe that, despite this fact, and the exaggerated form assumed by the joke, there was a certain substratum of truth on which the assertion was founded. *Il n'y a pas de fumée sans feu.* If we could read the real thoughts lurking behind the protestations of humility and modesty which men use as stalking-horses when engaged in the pursuit of dignities, appointments, political influence, social consideration, and such small deer, we should probably find that the veteran statesman in question by no means estimated his skill as a charioteer, or his aptitude for the exercise of high nautical authority, as meanly as the world at large. Nor is his a solitary instance. On the contrary, few men really think there are many things which they could not do if they tried. The more ignorant they are, the more self-satisfied is their confidence in their own powers. What care they for difficulties which they do not perceive, the existence of which they do not even suspect? Anyone with his vision unimpaired, and a desire to live as long in the land as possible, will, if pursuing a path on the edge of a cliff some hundred feet or so high, be more than usually circumspect in his movements; a blind man, if not informed of his danger, would walk along the same path as gaily and confidently as if he were sauntering on the pavement of Portland Place, or lounging down the Broad Walk in Kensington Gardens.

As a natural consequence of this latent belief in themselves, all men, with scarcely an exception, are firmly convinced that they are qualified to form an opinion on any subject whatever: the conduct of a campaign; the plot of a new play; the administration of a great empire; or the metaphysical, and oftimes by no means creditable, subtleties of rival theologians. Alas! they are not even capable of seeing that, as a rule, their opinions are but the reflex of those uttered by a few individuals possessed of more real talent, or gifted with a larger amount of impudence, than the majority of those around them—as the hues of the chameleon, or the colour of the silkworm's raw contribution to the stores of Court milliners and fashionable dressmakers depend entirely upon the food which the chameleon and the silkworm respectively consume. In opinion, as in fashion, a few go first, with all the rest pressing eagerly at their heels, no matter how preposterous the opinion enunciated, or the fashion set up for imitation; and never is the game of Follow-my-Leader played with greater zest, with more unswerving obedience and accuracy, by boys and girls at school, than by those boys and girls, when, as men and women, they are subsequently engaged in the stern realities and never-ending struggles of every-day life.

Among the cries which people have thus caught up, and repeated with all the spontaniety of an echo, and with just the same amount of intelligence, is the cry about the over-remuneration of artists, especially of singers. "How beautifully So-and-So sang the other day at St. James's Hall; did not he, dear?" observes one young lady to her friend. "Oh! he did, *indeed*," replies the latter. "Did not he look well, too, and was not he in splendid voice? Oh! I *did* enjoy it so much; it was *such* a treat! Do you know, I hear he never sings under thirty pounds!"—'Thirty, dear! Fifty, you mean! I know he has fifty, and he deserves it." "What's that?" suddenly enquires the Papa of one of the be-panniered, bright-eyed, chignon-decorated speakers, looking over his spectacles and laying down the Blue Book on Pauperism which he has been supposed to be reading, while really listening to the conversation carried on near him. "What's that?" he repeats.

Digitized by Google

"Fifty pounds? do you mean to say that So-and-So receives fifty pounds for merely singing a song or two?"—"A song or two—I suppose, Papa, he would sing in an opera or an oratorio for the same amount, but that is the——" "Then it is too bad; a stop ought to be put to such a state of things. It is high time for Parliament to step in. When pauperism is rampant in the country; when trade is paralysed by strikes in every direction; when provisions are attaining fabulous prices, do you mean to tell me that—do you seriously assert—I—well, I maintain that—that—So-and-So ought to be ashamed of himself. I repeat: Parliament ought to put an end to this state of things. Now I recollect, it was only the other day that I was reading in the *Belgravia Chronicle*, that So-and-So's earnings in one year amounted to the salaries of three or four of Her Majesty's judges, or—let me see—was it the pay of all the officers of the Flying Squadron put together, Admiral and all? I am not quite sure, but it was something of the kind."

Here we have it: "I was reading in the *Belgravia Chronicle*." The speaker, being an average respectable member of the House, cannot well be expected to possess an opinion of his own; he depends for that commodity upon his parliamentary or journalistic leader. In this case, he has been guided by the latter; for the Press, both in England and abroad, the Press which should set a better example, and not render itself ridiculous, is far too fond of giving these comparative statistics of artists' gains, and indulging in pinchbeck moralisings thereupon. It is a funny fact, too, that, whether the paper be English, French, German, or Italian, whether it be written in one language or another, the favourite standard by which to measure the earnings of singers appears to be the emoluments received by ecclesiastical dignitaries, officers of high rank in the army or navy, and the occupants of the judicial bench. As variety is charming, we beg to suggest to our own editors that a dash of that quality might be introduced into their comments, by a change in the standard of measurement. We then might be gratified by learning that the sum paid to that eminent vocalist, Mr. C. Sharp, for his services at the last provincial festival, would purchase the "plant and goodwill of a most eligibly situated free corner publichouse at Kingsland, now in the market, and a bargain," or that Mdlle. Solfeggina earned in three days the exact sum asked for a "Baker's business, doing 21 sacks a week," and for a "Milk-Walk established upwards of half a century."

To our thinking, all such details and fancy statistical parallels are completely foreign to the subject at issue. What we fain would know is: Why should not singers enjoy as much right as other persons to obtain the highest price they can, in return for what they offer? A man fortunate enough to own a plot of ground in the City of London does not hesitate to ask thousands of pounds a foot for it; a noble coal owner raises the price of coals, without the slightest compunction, immediately the weather begins to grow cold; and a highly respectable tradesman is not above demanding twenty or thirty pounds as the rent of a window, from which a good view can be obtained of any grand national pageant, the burial of a great hero, or the thanksgiving procession of a Royal Prince; all is one to the highly respectable tradesman. Why should not exception be taken to these persons as well as to singers and other artists? But the whole question lies in a nut-shell. Leaving art for the moment out of consideration, if singers obtain what certain quidnuncs are pleased to designate preposterous terms, it is because their power of attraction is commensurate with their terms; it is because the capitalist finds them a profitable investment. For this reason, and for this reason alone, he cheerfully and wisely pays eminent artists liberally. A wine merchant who had a chance of purchasing a stock of the real Cabinet Johannisberger would not hesitate about a pound or two in the price; whatever he gave, he would be sure to get back, with a very pretty per centage into the bargain. If singers command such high prices, it is simply because they are worth them.

L. T.

## OCCASIONAL NOTES.

THE assertion that the music of a ballet, by no less a person than Mozart, has been lately found in the library of the Grand Opera, Paris, was received with incredulity in many quarters. It appears, however, to be correct. The *Ménéstrel* promises its readers that it will shortly publish a full and detailed description of the work, which latter will, also, ere long be produced on the stage.

AT a recent interesting sale of autographs in Paris, 35 francs were given for a letter, (one page) of Chopin's; 80, for one of Hérold's; and 275 for one, in two languages, of Mozart's.

A SHORT time since, *La Gazzetta Musicale di Milano* published a highly curious article on "Cannon considered from a musical point of view." The first person to use cannon as a musical instrument was an Italian, Guiseppe Sarti, established in St. Petersburgh, who composed, in 1788, a "Te Deum," to celebrate the taking of the fort of Oczakoff, by Prince Potemkin. In addition to immense numbers of vocalists and instrumentalists, he introduced a great many cannons of various calibres. He placed them in the court-yard of the Imperial Palace, and employed them to strengthen, at certain moments, his basses. The effect was considered so grandly satisfactory that Catherine II. ennobled the lucky signor without a moment's hesitation. After all, as our foreign contemporary observes, cannon are not often employed in so harmless a manner.

M. ARNOLD MORTIER, the theatrical critic of the *Courier de France*, relates the following anecdote, highly characteristic of modern French dramatic literature. When Nestor Roqueplan was manager of the Variétiés, two friends called, for the purpose of reading him a wretched vaudeville. One of the two began as follows:—"Dramatis Personæ: Goddard, a Rentier; Agathe, his daughter; De Flex, an Officer of Cavalry. The scene represents——" Here Roqueplan interrupted the reader: "I beg pardon, my dear fellow, there are no surprises in your piece, are there? It ends by De Flex's marrying Agathe, does not it?"—"Yes, it does."—"That's all right, then; I do not require to hear the rest. It is charming. Your piece is accepted."—Roqueplan was a practical man, and the managers of the present day would not run any very great risk were they to follow his example. The vaudevilles they produce seem, with scarcely an exception, to be accepted in the way just described.

A LADY in Vienna, Madame Cornelie von Czikann, was the widow of an Austrian major, and a fine pianist. She did not play at concerts, but earned a scanty subsistence by giving lessons on her instrument. Some short time ago, she received a long letter from America. On reading it, she found she had come into a fortune; an American millionaire had left her something like a million dollars, and she was requested to come and receive her inheritance. The testator had passed a year and a half in the Austrian capital, and the lady, being acquainted with him, and knowing him to be fond of music, used to play to him an hour or so a day.

ACCORDING to a foreign contemporary, Rossini hit upon an admirable method for speedily getting rid of the very numerous unwelcome visitors who would persist in calling on him; there was not a single chair in his reception room, so that it was impossible for anyone to sit down and make himself comfortable. It was only highly favoured persons whom the composer sometimes invited to—fetch themselves a chair out of the next room.

ACCORDING to a local paper, a Vocal Burial Society will shortly be established in Minden!

Digitized by Google

A LADY visitor at a Sunday School was examining the pupils. Pointing to an "i," she enquired of an intelligent boy: "Do you know that letter, my man?"—"Oh, yes, mum, I know it very well by sight; but I can't tell you it's name."

IT is often the case that the pupil teaches his teacher. An example of this upside-down state of things is just now afforded by Japan, where has recently been issued the following:—

"DECREE AGAINST LEWD FARCES.

"On the 5th inst., Morita Kanya, and the two comedians, Kawatake Shinshichi and Sakurada Jisuke, were summoned to the office of the first division of the city. These persons were admonished by the officers thus: 'Although it cannot be doubted that all such ancient regulations as are judicious must be kept in force, it has yet been decided that hereafter the comic pieces must be modified, and that the intentional misapplications of words in all dramas may be discontinued—such as Ushiba Hisayosi for Hashiba Hideyosi. [This is one of the names of Taiko, the famous ruler of the 16th century.] If children remember Hisayosi for Hideyosi, and Harunaga for Nobunago (a predecessor of Taiko), it may finally happen that they bring themselves under great misfortune. In the theatre, not only these, but also all other things, should be represented with exactness. Although it is true that the historical plays are of the highest importance, the comedies should not be unreasonably neglected; because from them, properly performed, good lessons can often be derived. Reflect well upon this, and tell the actors of the other two houses what has been said to you. With the present civilized idea of the people, the theatre may be considered as a little college. The learning of the sages and philosophers is taught for the moral instruction of the community. The explanation of their books and the Chinese classics, and the development of historical and moral truths by actors, are nearly the same, differing only in circumstance. The actors are thus instruments of education. Such being their office, their behaviour must be carefully guarded. The best object of the theatre is now to teach the youth and women history. Therefore, to make the circumstances the same as those of the Yeddo dynasty, and give them the appearance of having happened during the Ashikaga government, is a great mistake, as those two periods are widely different. In order to reform these abuses the above notice is given, not only for the benefit of the public, but of the theatre as well."

The time is quite recent when European civilisation landed on the shore of the Mikado's singular realm. Europe may now sit humbly at the feet of Japan and learn at least one useful lesson.

PEOPLE have often wondered what became of the charming views, painted by Mr. William Beverley, that used to illustrate Albert Smith's famous Mont Blanc Lecture, at the Egyptian Hall. Some years ago we recollect seeing Mr. Phillips's Panorama of the Rhine, which formed a part of the same entertainment at the South London Music Hall; and one of Mr. Beverley's views of the Grande Rue Boulogne is in possession of a friend of the present writer. More than three years ago, passing through Maidenhead one November day, we saw the advertisement of a forthcoming entertainment in the Town Hall, which was to be illustrated "with the unique views of Albert Smith's Ascent of Mont Blanc." Not having time to stop to see the entertainment, we are unable to state whether these views were those which were actually painted for the Egyptian Hall or not. The following paragraph, which appears in a Liverpool paper, suggests that they must have come to an untimely end:—

"Those numerous admirers of the late Albert Smith, who have enjoyed his genial lectures on his Alpine experiences, charmingly illustrated as they were by a series of views painted expressly by Beverley, will regret to learn of the ultimate destruction of these scenic gems by the Prussians. A private letter from Paris states that the writer met a Madame Bouchard, who was formerly Mrs. Arthur Smith, and she informed him that she had the Mont Blanc pictures cut into sections, and placed on the walls of her villa, at Rancy, near Paris. The billiard-room walls were entirely covered with these paintings, and during the occupation of the house by the Germans as an outpost, the whole of these mural decorations, as well as 25,000 francs' worth of other property, were in one night ruthlessly destroyed by the soldiers."

*Le Figaro* tells a good story *àpropos* of Dumas' *La Femme de Claude*. The young lady to whom Dumas offered the *rôle* of the Jewish maiden objected, on the score that her face was not of an Oriental type. "But, Mademoiselle," responded the dramatist, "you forget that the Holy Virgin was a Jewess." Mademoiselle was charmed, accepted the part, and took to studying all the Virgins in the gallery of the Louvre. The result was that when she stepped on the stage, attired *à la Vierge*, a cry was heard—"Where are your wings?"

## CONCERTS VARIOUS.

MR. AGUILAR'S performance of pianoforte music, on Thursday, Jan. 16th, at 17, Gloucester Crescent, Hyde Park, was, as usual, listened to with interest by a large audience. The following is the programme:—"Sonata, Op. 10, No. 2, Beethoven; Benediction de Dieu dans la solitude (Harmonie Poétique et religieuse), Liszt; Overture—*Scherzo*, Aguilar; Warum? and Novellette, No. 1 (Miss Grace Aguilar), Schumann; Prelude and Fugue in F sharp, Bach; Sonata in C minor, Aguilar; Lieder ohne worte, Mendelssohn; Weber's Last Waltz (transcription), Aguilar; The Birds at Sunset, and Esmeralda (Miss Grace Aguilar), Aguilar; Last look (Romance), and Boléro (by desire), Aguilar.

BRIXTON CHORAL SOCIETY.—The second concert of this Association was given on Monday, when Mr. Cummings' graceful cantata, *The Fairy Ring*, and Handel's *Acis and Galatea* were performed. The rendering of the cantata, though not faultless, was in many respects exceedingly good. The choruses were given with spirit and zest, the sopranos in particular deserving a word of praise for their steadiness and accurate intonation. The solo parts were entrusted to Mr. Cummings, Miss Ellen Horne, Miss Fox, and Mr. Lawler, who severally left little to be desired. The orchestral accompaniments deserve a word of censure, and had better be omitted at subsequent concerts, unless a vast improvement is possible. The band was ragged in parts, and, besides being out of tune and time, was too loud throughout. Handel's *Serenata* occupied the second part of the programme, the solos being taken by Miss Horne, and Messrs Lawler, Cummings, and Nelson, the last-named gentleman, who is a member of the choir, singing the airs allotted to Damon with care and refinement. Nothing could be better than the singing of the chorus. The precision and quality of tone were admirable, these qualities being well displayed in the difficult chorus, "Wretched Lovers." Mr. Lemare conducted the concert.

MISS ELCHO gave her second evening concert on Thursday evening, January 21, in the Hanover Square Rooms, with the assistance of Miss Marion Severn, Mr. W. H. Cummings, Mons. Melchisedeck, and Mr. J. Barrow. Mr. J. T. Carrodus was the violinist, and Signor Randegger and Mr. F. Clarke accompanied the vocal music. Miss Elcho, as usual, showed her talents in the twofold capacity of pianist and vocalist. The Sonatas for violin and piano, by Mozart, in B flat, and Beethoven, in A, (with Mr. Carrodus), a *Pastorale* by Field, and the *Moto continuo*, by Weber, for pianoforte alone, formed her contributions to the instrumental; and Signor Randegger's song, "Only for one;" Henry Smart's duet, "When the wind blows in from the Sea;" and Blockley's "Excelsior" (with Mons. Melchisedeck), to the vocal portion of the programme. We need scarcely say that Miss Elcho acquitted herself with credit to herself and to the evident satisfaction of her friends and patrons, who duly applauded her after each performance. Mr. Carrodus, besides playing the duets with Miss Elcho already mentioned, gave a fine performance of a *Chaconne* for violin alone, by Bach, which brought out all his executive powers to advantage. Miss Marion Severn, whose fine voice we should like oftener to hear in public, gave a song by M. Blumenthal, and one by Mr. T. H. Severn, "He will be there," with taste and finish. M. Melchisedeck, as the exponent of M. Bordèse's "David Chantant devant Saul," was attentively listened to, and Mr. Cummings, in his own charming song, "She like a seraph sings," proved himself a master of his art. The concert altogether was an agreeable one.

MR. PRENTICE'S CONCERTS.—The following was the scheme of the fourth Brixton Monthly Popular Concert:—Mozart's Quartet in D major, No. 7, for strings; Beethoven's "Sonata Appassionata;" Mendelssohn's "Andante and Variations" in D major, Op. 17, for pianoforte and violoncello; Air and Gavotte from Suite, in D, for violin, by J. S. Bach; and Mendelssohn's Pianoforte Trio in D minor, Op. 49. The quartet was very finely played by Messrs. Burnett, Folkes, R. Blagrove and Pettit, and was well received by the audience. Mr. Prentice gave a vigorous interpretation of Beethoven's grand Sonata, and was honoured with a recall. Mendelssohn's delightful duet was charmingly played by Mr. Pettit and the concert-giver, and thoroughly deserved every plaudit bestowed upon it; and Mr. Burnett showed talents of a high order as a violinist, by his performance of Bach's work. The vocalists were Mrs. Hale and Miss Adelaide Newton, who sang their songs with taste and refinement. The concert was one of the most successful Mr. Prentice has given.

THE British Orchestral Society gave their fifth concert in St. James's Hall, on Thursday evening. The novelty of the programme was Mr. Macfarren's overture to his oratorio of *St. John the Baptist*, which was received with enthusiasm, as was Mr. Carrodus's irreproachable performance of his late master's (Molique) concerto in A minor. The other overture was *Der Freischütz* (encored), and the Symphony was Beethoven's, No. 4 (in B flat). The singers were Madame Florence Lancia, Mr. Cummings, and Mr. Santley. The concert was altogether a great success, and the hall was fuller than on any previous occasion. Mr. George Mount conducted the whole performance with great ability.

Digitized by Google

## PROVINCIAL.

MARKET BOSWORTH.—We read in the *Leicester Chronicle*:—

"A grand concert was given by Mr. Henry Nicholson, assisted by Madame Thaddeus Wells and Mr. Orlando Christian, at the Assembly Rooms, on Monday evening, when a real treat was afforded. Though to eulogise any one of the three artists may seem unnecessary, it is impossible not to take note of the exquisite manner in which Madame Thaddeus Wells sustained her part throughout, especially in 'Kathleen Mavourneen,' 'Lo! hear the gentle lark,' and the inimitable 'Singing Lesson,' all of which were encored; as was Mr. Christian's 'Homeward Bound.' Mr. Nicholson did wonders on his fine-toned flute during the entire entertainment, but the rendering of his own *Fantasia*, and the *obbligato* part in Bishop's 'Lo! hear the gentle lark,' were certainly the most captivating of his splendid performances. It is gratifying to know that Mr. Nicholson expressed himself satisfied with his reception at Bosworth, and intimated that he would be encouraged to pay the town another visit at an early date."

CHICHESTER.—The following is taken from the *West Sussex Gazette*:—

"On Monday evening Mr. J. Burrows, lay vicar, gave an agreeable concert at the Assembly Room. The programme consisted of several choice pieces, the performers being Madame Thaddeus Wells, Mr. H. Nicholson, and the lay vicars. Madame Wells sang very charmingly "Faithful Echo," "Lo! here the gentle lark," and was most heartily encored in "Kathleen Mavourneen." Mr. Nicholson played with his usual grace and skill; and Messrs. Barber, Osmond, Fisher, Young, and Burrows, lay vicars, assisted by Mr. Pillow in one instance, sang several glees, &c. Mr. Burrows, Mr. Young, and Mr. Fisher also sang each a solo with great taste. Mr. C. Osmond was accompanist."

HIGHAM FERRERS.—The *Northampton Herald*, of Jan. 11, reports as subjoined:—

"Yesterday evening week Mr. W. J. Lamb gave his second grand concert in the Bede House, which was filled. The band and chorus comprised 82 performers from Higham and the neighbourhood, and, in addition, Mr. Lazarus, the celebrated clarionetist, and Mr. Percy Rivers (tenor), were engaged for the occasion. The former gentleman has already gained popularity as a perfect master of his instrument; the latter has been only a short time in this country, but he is becoming very popular, as he possesses a splendid voice and a beautiful style, which was especially brought out in the recit. and air, 'Comfort ye,' and 'Every Valley.' Miss Sanderson sang the soprano solos, and Miss Sanders the contralto. Messrs. Warren and Seal were the bass singers, and they also did ample justice to their part of the programme."

RYDE (ISLE OF WIGHT.)—A grand evening concert took place last Monday, Jan. 20th, in the new Town Hall, and gave great satisfaction to a large audience. The local singers were, Misses A. and M. White and B. Basing; Messrs. Connell, Fullen, and the Rev. Dr. Noble. Mr. E. J. Bishenden was engaged from London to sing a selection of his popular English nautical songs, which gave such great pleasure to the Ryde people on the occasion of his two previous visits to the island. A great number of the songs were encored, Mr. Bishenden's singing of Bishop's "Every Bullet" being specially admired. Miss M. Turtle, and Mr. T. W. Noble, R.A.M., were the accompanists.

EDINBURGH.—The *Scotsman*, of January 17th, said:—

"Professor Oakeley has so far progressed towards recovery that he was able yesterday afternoon to give an organ recital in the Music Class Room, and had a warm reception on entering. Before beginning, he alluded in a few words to his pleasure at being able to receive his friends once again, and endeavour as far as possible to him to re-awaken the tones of the University organ, and he expressed his thanks for the greeting elicited by kind sympathy as very musical to him. If any change, he said, in the playing is detected, it will be borne in mind that the effort is made under still existing bodily weakness and infirmity; and he added that, in making the effort, no risk is incurred, but rather the contrary, in respect to progress towards recovery."

DUBLIN.—In the *Freeman's Journal*, of January 15, we read the following:—

"The genial popularity which has attended the vocal and histrionic performances of Mdlle. Emilie Georgi, at the Gaiety Theatre, is but the measure of her dessert. Few actresses possess her easy grace and piquant cleverness, and few have achieved such wide-spread favour in so short a time with an audience so critical as ours. Every successive opera proves her rich resources, her careful training, ready capacity, and 'nameless numberless graces' which she possesses. This young lady, whether regarded as vocalist or actress, must be recognized as an artist of quite exceptional merit. Her songs have been made popular by her cleverness; and she has never undertaken a character which she did not raise in general esteem. Since her arrival she has won hosts of friends, and indeed she deserves them all."

WOKINGHAM.—Mr. T. S. Brown, organist of the Parish Church, gave his annual concert in the Town Hall, on Monday, Jan. 20th, assisted by Miss A. Larkcom, Miss Lazarus, R. A. M., and Messrs. Large, Hunt, and Orlando Christian. There was a large and fashionable audience. Randegger's trio, "I Naviganti," was nicely rendered by Miss Larkcom, Mr. Hunt, and Mr. Christian, and loudly applauded. Mr. Christian sang Mr. Emanuel's grand *scena*, "The Desert," and drew forth an enthusiastic demand for its repetition. He also sang a capital descriptive song, "The Raft," by Signor Pinsuti. Miss A. Larkcom, who is a great favourite here, was recalled after M. Gounod's "Serenade." Miss Lazarus was well applauded for a pianoforte solo, and also accompanied the vocal music effectively. The concert was under the direction of Mr. Christian.

BENTLEY-FARNHAM.—The Choral Society gave a concert on Jan. 13th. The first part was Locke's music to *Macbeth*, and the second miscellaneous. Mr. C. J. Bishenden was engaged for the occasion, and acquitted himself to the satisfaction of the audience. Mr. Bishenden was called upon to repeat "Hearts of Oak." The other vocalists were members of the society, and the chorus showed they had been carefully trained.

HULL.—Miss Bolingbroke has given a concert in the Public Rooms, and the *Hull Packet*, of January 17th, has the following remarks on the young artist's performances:—

"Miss Bolingbroke, whose earlier efforts have so charmed her fellow townspeople and gave such promise of future eminence, was in excellent voice, and, after her successes at the London Academy of Music, she was received with a welcome as enthusiastic as it was sincere. From the brilliant manner in which she acquitted herself it is evident that she has made even greater advance in the profession than many of her most sincere well-wishers could have hoped, and it is an advance, too, which reflects credit upon her perseverance and application to study as well as upon her native town. Among the artists by whom she was assisted on the occasion was her brother, Mr. F. C. Bolingbroke, who, though young, has already gained an enviable position as a flautist, in London; Miss Alice Jennings, a student and medallist at the London Academy; Mr. Brandon, bass; Mr. Moxon, tenor; Mrs. De Sternberg-Harding, who is one of our most accomplished local pianists; and M. Paque, solo violoncellist to Her Majesty, whose perfect and brilliant execution surprised and delighted all who heard him. He played a fantasia, 'Lucia,' of his own composition, and the exquisite delicacy of touch, and easy manipulation of some difficult passages, afforded intense delight to lovers of high-class instrumental music. Equally admired were his solos, 'Praise of Tears,' and 'Serenade Algerienne,' which were faultlessly rendered, and elicited the heartiest tokens of appreciation. Mr. T. Craddock accompanied the vocal music on the pianoforte in musicianly style, and the concert was altogether a great success."

---

WEIMAR.—The programme of the third Orchestral Concert included "Leonoren Sinfonie" (founded on Bürger's ballad), Klughardt; Concert-Ouverture, Abert; Concerto in E flat minor, Beethoven; "Ungarische Rhapsodie," Liszt; Scherzo for Orchestra, Goldmark; and Songs, Schumann, Schubert, and Gounod.—Mdlle. Amann has appeared very successfully as Elizabeth in *Tannhäuser*.

AGRAM.—A four-act opera, *Amelia*, has just been successfully produced. It is said to be a youthful effort of Johann von Zaje. The libretto, translated into Croatian by M. V. Gjorgjevic, is founded upon Schiller's play of *Die Räuber*, which the librettist, however, has cut and slashed about, altered and modified, just as it suited his purpose.

FRANKFORT-ON-THE-ODER.—A very interesting *Soirée* was lately given by Herr de Ahna, assisted by Herren Hellmich, Schulz, and Wrede. The programme comprised, among other things, Beethoven's Grand Quartet in B flat major, Op. 130; the Pianoforte Quartet in G minor, Mozart; and the Quintet, Op. 44, Robert Schumann.

BRUSSELS.—It will now, probably, not be long ere *Tannhäuser* is produced at the Théâtre de la Monnaie. The instrumental portion is already in rehearsal under the direction of M. J. Dupont.—M. Avrillon is in negotiation with Mdme. Nilsson, for a short series of performances to commence on the 15th April at the above theatre.

There was a shrewd critic—John Oxenford.
If you think you could go to the docks, and ford
The Thames when 'tis high,
And keep your feet dry,
You *may* think to get over John Oxenford.

Beeher.

Digitized by Google

## AUSTRIAN MILITARY MUSIC.

(*Extract from a Letter.*)

The Austrian military music has for a long series of years enjoyed the very best reputation in Europe. At the Universal Exhibition of 1867, in Paris, it will be remembered, the Austrian military band excited general admiration. The reduced term of active service in the Austro-Hungarian army, as now established, threatens seriously to affect the efficiency of the military bands in the empire. Formerly the men had to serve in their regiments fourteen, and at a later period eight, years. At present a three years' service is all that is required, and although it is very possible to obtain very able performers on the various instruments used in military bands even within this shorter period, yet no sooner is their training completed than the men quit the service, or, if they consent to remain, their demands involve a far greater expense than the officers can afford to defray. The same labour has therefore to be repeated with the recruits every year, without the possibility of retaining their services when they have become proficients in the art, except under too onerous conditions. Hence, in order to prevent the inevitable decay of the once famous "military music" in this country, already two years ago an institution was created in the army called "Music Pupils;" but it did not answer, and had consequently to be abandoned. It would lead too far to explain "the why and wherefore." Suffice it to say the aforesaid dilemma still exists. Some few months since another project was started by M. William Westmeyer, well known to the musical world in Germany by "The Austrian Emperor's Overture," "The Forest of Hermannstadt," "The Vision on St. Helena," &c. This gentleman proposed to create an "Austrian Conservatory for Military Music." With energy and patriotic zeal M. Westmeyer elaborated a plan of organization, to be commended on account of its originality and its practicability. According to his plan this musical academy should receive from 400 to 500 pupils, who have attained their 18th year, and are bound to remain in the institution for three years, during which period they should be educated not only in the art of music, but also in such general knowledge and military duties as would be useful to them for life after quitting the military service. In consideration of receiving this education gratis, the pupils should be bound to serve as musicians in the army for three years more on leaving the "Conservatory." Thus, the young men would serve six years, from the age of 18 to 24, and then be at liberty to follow such civil vocations as their circumstances and general knowledge may fit them for.

M. Westmeyer's project has been highly approved on all sides. The highest military authorities have strongly recommended it to the Emperor Francis Joseph for adoption, the more so as, also, the two greatest musical authorities in Germany—M. Jules Rietz, *chef d'orchestre* to the Court of Saxony, and Director of the Conservatory at Dresden, and M. de Herbeck, Director of the Imperial Operahouse at Vienna—have reported thereon most favourably. M. Westmeyer's efforts to overcome the pecuniary difficulties which stood in the way induced a wealthy patriot, M. de Schwarz, of Salsburg, to make a present to the Imperial Ministry of War of a large house and garden, situate in one of the suburbs of this city, for the "Military Music Conservatory" for all time to come. This munificent gift was accepted, and the compliment returned by the creation of a barony for M. de Schwarz. Moreover, M. Westmeyer succeeded in obtaining subscriptions and donations amounting to upwards of 60,000 florins. The correctness of these data I can vouch for; but is it not strange that, up to the present moment, the "Military Music Conservatory" has not been called into life; and the inevitable decline of the Austrian military bands is still permitted to disquiet the consciences of all lovers of military music in the empire? And why? Baron Kuhn, the Imperial Minister of War, is supposed to be at loggerheads with Colonel Horst, the Cis-Leithan Minister of National Defence, upon the subject. Meanwhile, the practical acknowledgment of M. Westmeyer's deserts in the matter is postponed *sine die*, it being assumed that the old adage of "procrastination being the thief of time" no longer holds good. As this subject is of more or less importance to all the European armies, in which the active service of the men has of late years been considerably reduced, I have deemed it right to call the attention of your readers to M. Westmeyer's project of a "Military Music Conservatory."

---

Mr. Hallet Sheppard's new Mass, for male voices, was performed at the Beethoven Rooms, on Monday, by an efficient choir, in the presence of Dr. Manning, the Roman Catholic Archbishop of Westminster, and many clergymen, and it has many points of excellence, and will be available for practical use in the Roman Catholic Church. It was loudly applauded. Mr. C. S. Jekyll presided at the pianoforte; Mr. O'Leary Edwards at the harmonium, the composer directing the whole of the performance.

## WAIFS.

M. Delaborde is now on a visit to London.

Herr Hans von Bülow has recently been playing in Brussels.

A ballet entitled *Le Forgeron de Gretna-Grenn* (*sic*), is in rehearsal at the Grand Opéra.

M. Jules Simon has supplied the necessary materials for the proposed monument to Auber.

M. Thiers attended the fourth conservatoire concert of this season and was warmly received.

The Théâtre Italien of Paris has closed its doors, and the direction has declared itself bankrupt.

Signor Federici is now added to the list of barytones engaged by Mr. Gunn, for his English Opera Company in Dublin.

A poet in Pittsburgh has sent to a local paper a poem, in which he alludes to the dew as "the perspiration of the moon."

The Emperor of Austria has written to Verdi, begging him to direct in person the forthcoming representations, at Vienna, of *Aida*.

We are happy to learn that Prince Poniatowski is recovering from his illness, and is able to assure his friends that they need be under no alarm.

It is positively stated that Signor Campanini is engaged by Mr. Max Strakosch, for the Adelina Patti tour in the United States of America, next year.

Mr. John Francis Barnett has just finished an overture for the British Orchestral Society, the subject of which was suggested by *The Winter's Tale* of Shakspere.

A new English opera company has been organized, embracing the following singers: Miss Rose Hersée, Miss Emma Howson, Mrs. Zelda Seguin, Mr. Nordblom and Mr. Gustavus Hall.

Signor Campobello is singing in the provinces, with Mr. Mapleson's Opera and Concert Party, comprising Mdlle. Tietjens, Mesdames Sinico, Macvitz, Signors Borella, Tombesi, and Agnesi.

Mr. Francis Howell's oratorio, *The Land of Promise*, was given lately at the United Presbyterian Church, at Blackburn. The local press speak in high terms of the music, and of its performance by the congregation, accompanied by a full band of instrumentalists.

Mdlle. Christine Nilsson has written from Russia announcing her intention of playing in London, in the ensuing season, in M. Balfe's last opera, *The Talisman* (MS.), to be produced by Mr. Mapleson. Madame Parepa-Rosa has also been negotiating for the right of producing it in the United States.

A lecture was given on Irish music in Dublin, by Sir Robert P. Stewart, and a great effect was created by the choir singing an Irish Caoine, (by one of his pupils). The circumstance of the singers being concealed, imparted a mysterious effect to the dirge in question, which Sir Robert stated he heard many years ago at a funeral procession entering the ancient Priory of St. John the Baptist, Turin.

Earl de Grey, only child, and son and heir of the Marquis and Marchioness of Ripon, comes of age on the 29th inst. A grand concert will be given, on this occasion, in the large drawing-room, Studley, on the same evening. A special feature will be an ode, composed for the occasion by Dr. Spark, words by Mr. F. Curzon. A large choir, selected from the Leeds Madrigal and Motet Society, and the Leeds Harmonium Union, are engaged, with Mdlle. Pauline Rita and Mr. Vernon Rigby, as principals, and Miss Florence May as solo pianist.

On Saturday a valuable service of plate was presented to Sir Robert P. Stewart, of Dublin, by the members of the Catholic Choirs, the Philharmonic Society, the Bray Philharmonic Society, and other of his numerous friends; the following is the inscription upon the salver:—

"Presented to Sir Robert P. Stewart, Mus. Doc., professor of music in the University of Dublin, by his friends, in testimony of their regard and esteem, and in commemoration of the honour of knighthood being conferred upon him, February 28, 1872. We understand that it is contemplated to add to the above an album containing the carte-de-visite of each subscriber as a *souvenir*, in accordance with Sir Robert Stewart's own request."

Mdlle. Louise Liebhart is a pure soprano, and sang the beautful air, "Angels ever bright and fair," the ballad of "Robin Adair," a German song, "Ruck-Ruck," and in response to a call, gave "Home, sweet home." Her pronunciation of English is also faultless. Her voice is clear, delicate rather than powerful, and of considerable range. There was something in her singing of "Robin Adair" and "Home, sweet home" that recalled Nilsson. She belongs to the same school, and in her intonation and style there is such resemblance of method that one would conjecture they had been trained by the same master. There was genuine feeling in her interpretation of the songs, and grace of delivery, added to the sympathetic tones of her voice, was indescribably charming.—*Cincinnati Commercial.*

Digitized by Google

Reflection does not seem to have lessened the estimation which Miss Purdy earned by her singing in the *Messiah* at Great Yarmouth—her first appearance as an oratorio singer. The *Norfolk Chronicle*, in reviewing the performance says, that:—"Miss Purdy (contralto) possesses a fine voice, which she displayed with good effect in "O Thou that tellest good tidings," and in the touching air "He was despised." We hope to hear this young lady again."

A "clever" critic of a daily paper, in descanting upon a recent performance of *The School for Scandal* in this city, thinks that the actor who assumed the *rôle* of Moses, the money-lender, was unfortunate because he "could not catch the Hebrew accent." So we are favoured with a new lesson in philology. There is a "Hebrew accent" for actors to acquire, else they cannot be expected to play judiciously that elevated branch of the drama known as the stage Jew. Now, is it not strange? Here are we, editors of a Jewish journal, supposed to be familiar with Hebrew manners and History, and yet we confess that we are ignorant of such a fact as the Hebrew accent? And there are thousands of our readers, presumably intelligent, who are equally ignorant on this interesting subject. What can it be? Please, Mr. Critic, favour us with your acute perceptions, and teach us, without any pretensions on our part to tread the mimic stage, how, and where, and when, to "catch the Hebrew accent."—*Jewish Messenger.*

Referring to some recent publications of Messrs. Ashdown and Parry, the *Daily Telegraph* observed:—

"Every amateur pianist of classical tendencies will be glad to know that this firm has issued a second series of 'Popular Classics for the Pianoforte,' edited by Mr. Walter Macfarren. The twelve numbers include examples of Bach, Haydn (Sonatas in E minor and F), Beethoven (two Minuets), Dussek ('L'Adieu'), Hummel, Schumann, and Handel, each piece being edited with care, and the more difficult passages fingered. We cannot too highly praise so admirable an effort to popularise music of the highest order; and the publishers, who had before done so much in the same way, have now placed the art under an additional obligation. They have also issued Schumann's 'Novelletten' (Op. 21), in a series of eight numbers. The well-known character of these very characteristic pieces makes needless any remark upon their value; and amateurs who desire to know a much-debated composer in one of his most agreeable moods may be trusted not to let slip the opportunity now afforded."

MUSIC RECEIVED FOR REVIEW.

STANLEY LUCAS, WEBER & Co.—"Requiem," by Johannes Brahms (Op. 45).


## Advertisements.

THE VOICE & SINGING
BY
ADOLFO FERRARI.
THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.
London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

DR. STOLBERG'S VOICE LOZENGE,
For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Labiache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.
New Edition, Revised and Improved, of
A COURSE OF STUDY AND PRACTICE FOR
THE VOICE,
By T. A. WALLWORTH.
A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.
Full Music size, price 7s.
London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# IMPORTANT TO VOCALISTS.

## Mdme. Lemmens-Sherrington's

# SIX VOCAL STUDIES,

IN THE FORM OF

# WALTZES.

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| „ 2. Arpeggio Waltz. | „ 5. Staccato Waltz. |
| „ 3. Shake Waltz. | „ 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame
# LEMMENS-SHERRINGTON

## Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

LONDON:

DUNCAN DAVISON & CO.

244, REGENT STREET, W.


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

SEQUEL TO THE ABOVE—Price 6d.

KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

## LONDON BALLAD CONCERTS.

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.- Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard*. Price 4s. Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s. —Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World*. Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era*. Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times*. Price 4s.- Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

## KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

THE SAME POPULAR COMPOSER.

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# "THE LOVE-BIRD'S KISS."

SUNG WITH IMMENSE SUCCESS BY

# MISS KATE SANTLEY

IN THE FAIRY OPERA,

# "THE BLACK CROOK."

MUSIC BY

## GEORGES JACOBI.

## 4s.

## Post Free for 24 Stamps.

## HENRY KLEIN,

## 6, ARGYLL STREET, REGENT STREET, W.

*(MENDELSSOHN PIANOFORTE COMPANY.)*


Printed by HENDERSON, RAFF, AND PRESTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Jan. 25, 1873.*

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE WORTH MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 5. SATURDAY, FEBRUARY 1, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, February 1,—The FOURTEENTH SATURDAY CONCERT. SCHUBERT ANNIVERSARY.—MS. Symphony, No. 5, in B flat (1816), first performance in England (Schubert); Hymn, for four solo voices and chorus of men's voices, accompanied (1828); and Part-Song, for chorus of men's voices, with accompaniment of four horns (1827), both first performance in this country (Schubert); Overtures, "Rhamunde" (Schubert), "Euryanthe" (Weber); Pianoforte Concerto, first time of performance (Henselt). Mme. Lemmens, Mr. Henry Guy, Mr. L. N. Parker, Mr. Wadmore, Mr. Henry A. Pope, and chorus of men's voices. Solo pianoforte, Mr. Oscar Beringer. Full Orchestra and Choir. Conductor—Mr. MANNS. Reserved numbered stalls, Half-a-crown; Transferable Stall Tickets for the remaining Twelve Concerts, One Guinea. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

**WEDNESDAY EVENING NEXT, FEB. 5.**

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. John Boosey.—Wednesday next, Feb. 5, at Eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Mr. Brinley Richards. Conductors—Mr. J. L. Hatton and Mr. Luts. Tickets, 1s. to 6s., to be had of Austin, St. James's Hall; and Boosey & Co., Holles Street.

ROYAL ALBERT HALL.—GRAND HARP, CHORAL, and VOCAL CONCERT, SATURDAY Evening, Feb. 1, at Eight o'clock. Full band of Harps, under the direction of Mr. John Thomas, Harpist to Her Majesty. 4s. Choral Society of 500 voices, under the direction of Mr. C. J. Hargitt. Artists—Miss Isabel Weale and Madame Patey; Mr. Sims Reeves and Signor Foli. Conductor—Mr. C. J. Hargitt. Organist—Mr. Willing. Popular pieces and programme. Private Boxes for four, One Guinea; Stalls (reserved), 4s.; Area Stalls, 3s.; Balcony Seats, 2s. 6d.; Upper Orchestra, 2s.; 5000 admissions, 1s. Tickets at the Hall, usual agents, and at Austin's, St. James's Hall. Programme now ready.

MOZART AND BEETHOVEN SOCIETY.—President—The Most Honourable The MARQUIS of LONDONDERRY; Vice-President—Herr SCHUBERTH. THIRD SEASON, 1873. The NEXT CONCERT will take place at the BEETHOVEN ROOMS on WEDNESDAY, January 29th.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

37th Concert Wednesday, February 19th.
38th do. Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

**FRIDAY, FEBRUARY 14.**

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—On FRIDAY Evening, February 14th, Haydn's "CREATION." Principal Vocalists—Madame Lemmens-Sherrington, Mrs. Sutter, Mr. Vernon Rigby, and Mr. Santley. Organist—Mr. Willing. Tickets, 3s., 5s., and 10s. 6d., are NOW READY, at No. 6, Exeter Hall.

**"MARY DEAR."**

MR. ALFRED HEMMING will sing the admired song, "MARY DEAR," during his engagement in Glasgow and other towns in Scotland, next month.

**"WHEN THE WIND BLOWS IN FROM THE SEA."**

MDME. THADDEUS WELLS, & MR. ORLANDO CHRISTIAN, will sing Henry Smart's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Uxbridge, Monday, Feb. 10th, and at the Town Hall, Abingdon, on Tuesday, Feb. 11th, at Mr. Fred. Cawdrey's Grand Concerts.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Bimbam Terrace, Old Trafford, Manchester.

**TESTIMONIAL TO MR. VAN PRAAG.**

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year, and almost blind, left without the means of sustenance and support. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these sad circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | £. | s. | | £. | s. |
|---|---|---|---|---|---|
| Messrs. John Broadwood & Sons | 2 | 2 | Messrs. Hopwood & Crew .. .. | 2 | 2 |
| *Messrs. Chappell & Co. .. .. | 5 | 5 | J. Lamborn Cock, Esq. .. .. | 1 | 1 |
| John Boosey, Esq. .. .. .. | 1 | 1 | Messrs. Stanley Lucas, Webber & Co. | 1 | 1 |
| G. Bruzeau, Esq. .. .. .. | 1 | 1 | Messrs. Metzler & Co. .. .. | 1 | 1 |
| Charles Coote, Esq. .. .. | 1 | 1 | J. Whitmore, M.D. .. .. | 1 | 1 |
| *Messrs Duncan Davison & Co. | 5 | 5 | Messrs. Hutchings & Romer .. | 1 | 1 |
| Messrs. Schott & Co. .. .. | 2 | 0 | *Rev. J. E. Cox, D.D. .. .. | 1 | 1 |
| Robert Cocks & Co. .. .. | 1 | 0 | C. Lonsdale, Esq. .. .. .. | 1 | 1 |
| Professor Wylde .. .. .. | 1 | 0 | Messrs. A. Hammond & Co. .. | 1 | 1 |
| John Gill, Esq., R.A.M. .. .. | 1 | 1 | G. F. Jefferys, Esq. .. .. | 1 | 1 |
| Wilhelm Ganz, Esq. .. .. | 1 | 1 | Messrs. Henderson, Rait, & Fenton | 1 | 1 |
| Messrs. R. Mills & Son .. .. | 1 | 1 | | | |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

**"THE MARINER."**

SIGNOR FOLI will sing L. Diehl's popular song, "THE MARINER," at the Grand Harp Concert, Royal Albert Hall, this (SATURDAY) Evening, February 1.

MISS PURDY will sing, at the Brixton Chamber Concerts (Mr. Ridley Prentice's), an Air by Stradella, Schubert's "WITHER," and take part in a Duet, by Bishop. Town address, 35, Victoria Road, Kensington, W.

**MR. JENNINGS.**

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

MR. JOHN JACKSON, A.R.A.M., has returned to town. For Singing and Harmony Lessons, apply at his residence, 29, Alfred Place, Bedford Square, W.C. *N.B.*—Compositions, revised, &c.

TO PROFESSORS OF MUSIC.—FOR SALE, a very Respectable and Old Established PROFESSIONAL CONNECTION, an easy distance from London. The purchaser, if competent, would, in all probability, obtain the appointment of Organist to the Parish Church, and, as there is no Pianoforte Dealer in the town, there is a good opportunity for increasing an income from that source. For further particulars apply to Mr. Frederick Lucas, Public Accountant, 26, Maddox Street, London, W.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

MIDLAND COUNTIES GRAND MUSICAL FESTIVAL.—Sir Michael Costa's Oratorio, "NAAMAN," will be given for the first time by the Nottingham Sacred Harmonic Society, on Thursday morning next, February 6th. Vocal Score, Octavo, 6s. All the numbers can be had separately. The March arranged by the composer as a Solo and Duet. LAMBORN COCK, 63, New Bond Street.

WANTED, a PIANOFORTE VAN, Second-hand. State price, with full particulars, by letter, to G. S., care of 86, Gracechurch Street, City, London.

Digitized by Google

*N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.*

Published by Subscription,
And to be ready for delivery on the 1st of March, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

**MENDELSSOHN'S**

**"LIEDER OHNE WORTE,"**

(SONGS WITHOUT WORDS,)
Transcribed for the

**HARP,**

By JOHN THOMAS,
Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.
NON-SUBSCRIBERS, ONE GUINEA AND A HALF.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street, London, W.

---

NEW EDITION OF HULLAH'S GRAMMAR OF HARMONY.
Now ready, in Medium 8vo, price 3s. sewed,

A GRAMMAR of MUSICAL HARMONY. By JOHN HULLAH, Professor of Vocal Music in King's College, Queen's College, and Bedford College, London, and Organist of Charterhouse. New Edition, revised and reconstructed in 1872.

COURSE OF EXERCISES TO ACCOMPANY THE GRAMMAR of MUSICAL HARMONY. By JOHN HULLAH. New Edition, revised and reconstructed in 1872. Medium 8vo, price 1s. sewed.
London: LONGMANS, GREEN & Co., Paternoster Row.

---

MUSIC.—Gratis and post free—The LADIES' GUIDE (invaluable).—London: ROBERT COCKS & Co., 6, New Burlington Street.

ROBERT COCKS & CO'S highly popular ELEMENTARY WORKS.—Hamilton's Modern Instructions for the Piano, 368th Edition, 4s.; Hamilton's Modern Instructions for Singing, 45th Edition, 5s.; Clarke's Catechism of the Rudiments of Music, 148th Edition, 1s.; Hamilton's Dictionary of 3500 Musical Terms, 102nd Edition, 4s.; Clarke's Catechism of Thorough Bass, 2s.; George F. West's Questions relating to the Theory of Music, 10th Edition, 1s.—London: 6, New Burlington Street.

---

Published this Day,

**THREE SONGS,**

By L. M. WATTS.

| | | |
|---|---|---|
| No. 1. | "STANDING GAZING OVER THE SEA," .. .. .. .. | 3s. |
| ,, 2. | "RIPPLE, RIPPLE, GENTLE STREAM," .. .. .. .. | 3s. |
| ,, 3. | "SHINE ON, FAIR MOON," .. .. .. .. .. .. | 3s. |

London: DUNCAN DAVISON & Co., 244, Regent Street,
Where may be obtained, composed by L. M. WATTS,

| | | |
|---|---|---|
| "HOME TO MY HEART," .. .. .. .. .. .. .. .. | | 3s. |
| "THE REASON WHY," .. .. .. .. .. .. .. .. | | 3s. |

---

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

---

OPERA COMIQUE.

THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

---

**BOUDAULT'S PEPSINE POWDER.**

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.
SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,
and supplied to the principal Hospitals of Paris since 1854.

**BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.**

Delicious and agreeable to take, and superior to all others.

**BOUDAULT'S PEPSINE** Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

---

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,

**LYON & HALL,**

WARWICK MANSION.

---

NEW PIANOFORTE MUSIC.

**"IN THE GLOAMING,"**

REVERIE FOR THE PIANOFORTE,

By FREDERICK F. ROGERS.

London: NOVELLO, EWER & Co., Berners Street.

---

TO PIANOFORTE DEALERS AND OTHERS.

THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is

**H. T. CASSINI'S,**

Finsbury House, Woodgreen, near London.
Twelve Minutes' Ride from King's Cross Station.
N.B.—About Sixty for Sale, very Cheap, for Cash.

---

NEW DUET,

**"THE MEETING OF THE SNOW,"**

SUNG BY MISS EDITH WYNNE AND MADAME PATEY,
AT THE LONDON BALLAD CONCERTS,

Composed by HENRY SMART.

Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

Published this Day,

**"CUPID'S APPEAL,"**

BALLAD,
And the Sequel,

**"WEDDING BELLS,"**

SONG.
Price 3s. each.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

Just Published,

**"BEFORE THE WIND,"**

GALOP, FOR THE PIANOFORTE,
Respectfully dedicated to
THE ROYAL CINQUE PORTS' YACHT CLUB.

Composed by THOMAS G. BROOKS.

Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

Just Published,

**"IO LA VIDI,"**

ROMANZA,

Composta da GUISEPPE ROMANO.

Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

Published this Day,

**"AH! WELL A-DAY,"**

SONG,

The Words and Music by JESSICA RANKIN.

Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.,
Where may be obtained
"THE CRYSTAL CAVE," and "IT WAS ONLY A DREAM,"
Composed by JESSICA RANKIN.

---

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,

**"THE MARINER,"**

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.
(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

Digitized by Google

## ST. PAUL'S DAY.

Had any attendant at the metropolitan cathedral in the easy-going days of Dean Milman visited it last Saturday afternoon, unconscious of recent change, he would have been not a little astonished at that which was to be seen and heard. But, indeed, change of any kind within cathedral precincts is astonishing, even when the building does not stand, like a huge petrifaction, in the midst of a sleepy Close, but is ever disturbed by the ebb and flow of a roaring tide of life. The time is quite recent when musical reform in St. Paul's seemed as hopeless as the abolition of visitor's fees. A scanty and inefficient choir attended irregularly, and sang very much as it pleased, while the "service of song" was looked at with an eye so perfunctory that on one memorable occasion the boys and a deputy alto were called upon for Handel's "Hallelujah." So it had been from the beginning, and the "rest and be thankful" spirit which naturally prevails among cathedral dignitaries made change for the better a most unlikely thing. But change has come along with the new men who proverbially bring new measures. Liberty of suggestion and freedom of action have been granted to a young and able organist; the choir, increased to forty boys, with a proportionate number of men, is subject to strict rules, having thorough efficiency in view, and, what is best of all, because underlying all, the authorities are showing themselves alive to the value of music as a handmaid of religion. Though the Puritan horror of "performances" in churches is fast dying out, their value is even yet inadequately appreciated; but we may hope that the attractions of music in its highest forms will soon come to be looked upon as equally legitimate with those of oratory. Dean Stanley's introduction of Bach's *Passion of St. Matthew* to Westminster Abbey was a marked advance; and the latest observance of St. Paul's Day in St. Paul's Cathedral has brought the result still nearer.

Rumours had long been prevalent that great things were contemplated in honour of the Apostle's Feast, and authoritative confirmation of these rumours brought a throng around the cathedral doors long before the time,—three o'clock—fixed for their opening. The special service began an hour later, during which interval crowds poured into the noble edifice, filling it from the altar steps to the western entrance, and from end to end of the transept. The Cathedral being lighted as for the customary evening service, the semi-gloom of its remoter parts gave an appearance of extra vastness to the huge congregation, making the scene absolutely imposing as viewed from the height of the choir gallery. No assemblage of worshippers could have behaved with greater reverence, nor could the special arrangements of the day have been carried out in more orderly fashion. Sharp ears, it is true, could hear faint sounds as of an orchestra tuning in the distance, and some curiosity was shown when a band of our best instrumentalists, headed by Mr. Weist Hill, entered, and took their places on the floor at the western end of the choir. Soon after, the cathedral clergy, preceded by 120 surpliced choristers, filed in, and seated themselves in the choir stalls, the organ remaining all the time obstinately mute. But there was a purpose in its silence. For once the "king of instruments" had to take secondary rank, even in its own special domain, and to hand over the "in voluntary" to the orchestra, which, conducted by Dr. Stainer, played the overture to *St. Paul* with an effect that charmed all hearers. Softened and mellowed by the vast space of the building, but not rendered inaudible to the most distant, the chorale of Mendelssohn's stately Prelude, and even the rapid passages of the *Fugue* were heard to the utmost advantage; nor was the effect at all out of harmony with the place and the occasion. On the contrary, the orchestral music seemed to convey more of tender religious expression, and to appeal more strongly to the emotions of the congregation, than could the organ, though touched by the fingers of Mr. George Cooper himself. Following the overture, and in conformity with an arrangement which handed all the congregation over to the preacher, came the sermon, delivered by the Rev. Prebendary Dalton, M.A., from 2 Timothy iv. 5. The reverend gentleman, who doubtless bore in mind that some thousands of those he addressed could not make out a word, was commendably brief, and at the close of his discourse, the order of Evening Prayer began. The responses, sung to the prescriptive "Tallis," were given with imposing grandeur; and in the "Service," technically so called, a novel effect was produced by the co-operation of the orchestra with choir and organ. If Dr. Stainer may be credited with this idea, and its efficient carrying out, his credit is great indeed; the string and wind instruments being charmingly heard in contrast with the organ, and lending to the *ensemble* a variety of colour otherwise beyond reach. A long selection from the oratorio, which had already contributed its overture to the service, was given, in the place assigned by the Prayer-book, to the Anthem. This was, of course, the supreme act of the Festival, and here, also, the wisdom of the arrangements appeared. Not less than twenty numbers of *St. Paul* were performed, without the slightest interference with the usual order of Evening Prayer, or the slightest approach to anything at variance with the solemnity and decorum of worship. The Cathedral authorities discovered that "Anthem" is an elastic term, and they took a course which will surely become a precedent wherever the æsthetics of religion are valued. Beginning with the recitative, "And he journeyed with his companions towards Damascus," the selection included all that follows of the first part of the oratorio—that is to say, the narrative of Saul's conversion, and the visit to him of Ananias. No lover of Mendelssohn's fine work will need reminding that this section comprises the grand chorus, "Rise up, arise;" the equally grand chorale, "Sleepers wake;" the pathetic air, "O God have mercy;" and the glorious finale, "O great is the depth." From the second part was taken the narrative of Paul's setting out with Barnabas, including the duet, "Now we are ambassadors," and the well-known chorus, "How lovely are the messengers," this being followed by the scene wherein Paul bids farewell to the Church at Ephesus, and goes up to meet "bonds and affliction" at Jerusalem. Nothing was omitted from the last-named beautiful and touching incident, the music to which is rarely heard in concert-rooms, owing to the rush of departures, and no effect could have been greater than that which it produced. Speaking of the performance generally, we have little save words of praise. The choral singing was admirable, and if unsteadiness had been avoided in the rare instances where it was apparent—if, also, the organ had more carefully proportioned its volume of tone to that of the band and chorus, no adverse criticism would now be possible. The tenor recitatives, &c., were divided between Messrs. Kerr Gedge and F. Walker, the first-named gentleman singing "Be thou faithful unto death" with much skill and expression. To Mr. Winn fell all the bass solos, none of which could suffer anything in the hands of an artist so competent; and the solos for soprano were allotted to Masters Grover, Couldery, and Butten, who—the first especially—sang with a correctness as noticeable as was the beauty of their fresh young voices. At the close of the selection the prayers were resumed; and, at the close of the prayers, the vast congregation slowly dispersed, hundreds lingering to admire Mr. George Cooper's splendid performance of Bach's *Prelude* and *Fugue*, (*St. Ann's*), which appropriately brought the musical doings to an end.

Stimulated by the success of St. Paul's Day, the Dean and Chapter will, let us hope, carry out the idea they are said to entertain of introducing Bach's *Passion* at one of the Lenten services. In this hope all who heard the old master's work in Westminster Abbey will join.

---

GRATZ.—A short time since, an association was formed under the name of the Gratz Musicians' Union (Grazer Musikerbund), for the purpose of ameliorating the condition of its members, orchestral performers, who are very miserably remunerated, and, consequently, far from well off. It was proposed to give a monster concert in aid of the capital-fund, and, with a view of making the concert a certain success, to write to Herr R. Wagner, requesting him to conduct it, and draw up the programme. Madame Cosima Wagner wrote back to say that Herr R. Wagner would come, conduct, and even bring the *Feuerzauber* with him, if the concert were given for the benefit of the Baireuth Theatre. The Union have accepted the terms, and declared, with an alacrity that quite excites our pity, that they are ready to perform his work for nothing. They hope that Wagner will be grateful, and, in his turn, do something for them. The poor fellows will probably find that they are marvellously mistaken in their reckoning, and that the only benefit they will ever receive from their devotion will be the honour of being held up in the usual Wagnerian journals for other associations to imitate. "We recommend the Grazer Musikerbund," says the Berlin *Echo*, "to enquire of the Berlin Musical Union what advantage the latter derived from its expensive ovation to Herr R. Wagner, an ovation graciously accepted, but acknowledged only by a few words of thanks. Herr R. Wagner, even when occupying an influential position at Munich, never did a single thing to improve the condition of his poorer brothers in art, and, in all likelihood, never will. We sincerely, and from the bottom of our hearts, condole with the young, and consequently inexperienced, association, in its first step in life. By co-operating in schemes of this kind, which simply serve the ambition of others, it mistakes its aim, and at once jeopardises its existence."

FRANKFORT-ON-THE-MAINE.—Pursuing the course adopted by him in Wiesbaden, Leipsic, and elsewhere, Herr Richard Wagner has brought an action against the Municipality for author's rights. He asserts that it was not to the Stadttheater, or Town Theatre, that he sold the power of representing his operas, but simply to the then manager, Herr Hofmann. He asserts that the Town did not inherit that power from Herr Hofmann, and, therefore, has been performing his works illegally for a long series of years. It was on these grounds that *Rienzi* was never produced here; Herr Wagner was perfectly ready to allow the manager to bring it out, but not the Stadttheater, as such. The reader will perceive from the above that Herr Wagner is a pretty smart man of business, as well as a composer and poet.

Digitized by Google

## BRITISH ORCHESTRAL SOCIETY.

The overture to Mr. G. A. Macfarren's MS. oratorio, *St. John the Baptist*, was played for the first time at the concert given by this society, in St. James's Hall, last Thursday evening week. Having been promised in the scheme of the season, its performance was anticipated with curiosity, not only because of the light it would possibly throw upon the work as a whole, but also because of the high rank in art held by its learned composer. Mr. Macfarren, as few who know his writings require to be told, is a progressive musician, keenly alive to the value of whatever is good, without reference to its age or origin. Very naturally, therefore, a new work from his pen is expected to show sympathy with advanced ideas; or at any rate with ideas which, because more or less new, enjoy the credit of that position. Such expectation was not disappointed on Thursday week, inasmuch as Mr. Macfarren's overture decidedly carries on the movement that, since Handel's day, has changed the oratorio prelude from a prelude merely into a tone picture. In the overture to *Elijah*, Mendelssohn used orchestral music as a part of his "argument," making it convey a vivid idea of the distress Divine chastisement had brought upon the Hebrew nation. This resort to what is sometimes called "programme music" was perfectly legitimate, because the composer's meaning could not be mistaken; nor could any confusion or sense of indefiniteness attend it. Mr. Macfarren has gone farther than Mendelssohn, but with an equal right; that is to say, he has made his overture more elaborately descriptive than the overture to *Elijah*, while linking it as closely as the narrative. True, the composer's meaning is less obvious, on account of elaboration; but, happily, a musical author is not forbidden in our time, any more than when Beethoven wrote the "Pastoral Symphony," to tell us what his music signifies. Mr. Macfarren did this in the annotated programme, from which we learn that his work depicts the "anxious expectancy among the Hebrew nation that preceded the Advent." It also suggests their longing by portraying "some of the ideas of the form under which the King of Glory would reveal himself," and their disappointment at the "unsatisfaction of every hope." Mr. Macfarren was bold to set himself a programme so comprehensive, involving so much that is abstract and, by consequent indefiniteness, not easily grasped. But his case is not one of vaulting ambition that overleaps itself. From the opening notes of the "ram's horn" announcing the Sabbath, to the close, the assured march of his music, and the ease with which every idea is worked out, prove that Mr. Macfarren keeps well within his means. The overture is scored with great fullness, and its style is of the freshest character, but we are conscious of no exaggeration or undue pretence. In point of fact, we are conscious of nothing but that a master of musical language is carrying us with him by the simple force of his eloquence. Without the score at hand, minute criticism of a work so elaborate in its details cannot be attempted, and general impressions must needs suffice. Those impressions are so entirely favourable, that it is no rashness to pronounce Mr. Macfarren's overture one of the finest examples of classical art that England has yet produced. How far the audience held this opinion, their hearty applause when Mr. Macfarren appeared on the platform made evident. The performance, conducted by Mr. Mount, did justice to the work, and was a credit to the orchestra.

Another marked success on Thursday week was that gained by Mr. Carrodus's performance of Molique's concerto in A minor, for violin and orchestra. The work itself was gracefully chosen as a tribute from the artist to the memory of his master; and it was not less well chosen on account of merit, both as a means of display and as music. So sublime a concerto ought not to lie neglected, even though it may come short of the standard set by Beethoven, Mendelssohn, and in certain instances, perhaps, by Spohr. But admiration of the concerto was well-nigh absorbed in admiration of its performance. Mr. Carrodus has long been recognized as a violinist of rare attainments; yet few, perhaps, who heard him on this occasion were prepared for the display he made. Beauty and fullness of tone throughout the entire range of the "marvel of music"—to use Mr. Gladstone's happy description of the violin—executive skill, which was never at fault amid enormous difficulties, and a command of expression great enough to suggest the highest artistic faculties—these were the merits of a performance worthy to hold a place in the memory of all who heard it. The triumph of Mr. Carrodus was complete, and at the close of his task the audience gave way to genuine enthusiasm, recalling the artist amid a storm of applause. As regards the remainder of the programme it must suffice to mention that Beethoven's Fourth Symphony and the overture to *Der Freischütz* (encored), were well played; and that some excellent vocal pieces were contributed by Mdme. Lancia, Mr. Cummings, and Mr. Santley.

---

NICE.—The Abbate Franz Liszt—whom the pope lately characterised as *quel barratino*, "that puppet," or "Jack-pudding"—intends shortly visiting this place. He will probably give a concert or two.

## ROYAL ALBERT HALL.

The first concert of the "Royal Albert Hall Amateur Orchestral Society," about which there has for some time been a great deal of talk in musical circles, was given on Wednesday evening. That it should attract a numerous and fashionable audience might for more reasons than one—but for one in particular—have been expected. A Prince of the Royal Blood was, it was generally reported, to be among the orchestral players—not to exhibit his talent as a "*virtuoso*," but simply to take part in the general performance, like any other member of the band. The Duke of Edinburgh's love of music is no secret, and that the instrument of his choice is the violin is equally well known. A passion for the "divine art" has been the characteristic of numerous Emperors, Kings, and Grand Dukes; and, without going back so far as Nero, we may mention Frederick of Prussia, who was an expert performer on the flute; and Prince Louis Ferdinand of Prussia, patron and intimate personal friend of the greatest pianist and composer for the pianoforte of his day—J. L. Dussek. Prince Louis Ferdinand cultivated music assiduously, both as composer and executant. Other instances might be named by the score; but both Frederick and Louis Ferdinand—the latter, whatever he may have owed to his cherished ally, Dussek, a clever composer as well as a clever pianist—preferred taking a leading part in all their musical displays. We can scarcely recall an example of one in such high position who cared for art alone without thought of self-glorification. Our Duke of Edinburgh, however, is one of very few exceptions, and at the concert last night he undertood the duties of a *ripieno* violin, reading from the same desk as the official leader of the orchestra—Mr. H. Enthoven, if we may rely upon the printed catalogue. The Duke's absolute claims to consideration as a violinist it is therefore impossible to estimate; but that he laboured as conscientiously and as strenuously as any of his companions to contribute to the effect of the performances may be stated without reserve. No doubt the audience would have preferred hearing so distinguished an amateur in a solo, but that is probably reserved for a future occasion. The programme of last night's concert was very good as a whole, and that it was also very well balanced with a view to contrasts of style may be seen by the subjoined:—

PART I.

| | |
|---|---|
| Symphony, "Military" ... ... ... ... | Haydn. |
| Song, "The Sailor's Grave"—Mr. E. G. Cleather | A. S. Sullivan. |
| Solo (Pianoforte), "Concertstück"—Mr. J. H. Cobley ... ... ... ... ... ... | Weber. |
| Song, "Reverie"—Miss Jessie Jones ... ... | Schira. |
| Overture, *Zanetta* ... ... ... ... | Auber. |

PART II.

| | |
|---|---|
| Overture, *Egmont* ... ... ... ... | Beethoven. |
| Cavatina, "Nobil Signor"—Miss Augustine Roche | Meyerbeer. |
| Duet, "Trust her not"—Mrs. Burkingyoung and Miss Mabel Mount ... ... ... ... | Balfe. |
| March, "Prophète" ... ... ... ... | Meyerbeer. |

Of Haydn's famous "Military Symphony" (conducted by Mr. Arthur Sullivan) only the first and second movements were given; and, considering that the entire orchestra,—a very numerous orchestra, complete at all points,—was, excepting four of the double basses (Messrs. Howell, Pratten, Reynolds, and White,) composed of amateurs, extremely well given. Of Weber's no less famous *Concertstück* (conductor, Mr. George Mount, of the British Orchestral Concerts,) a fragment of the March and the final movement were alone presented; but the *finale* was played with such animation by Mr. J. H. Cobley that he was called upon to repeat it, and with little hesitation consented. Auber's quaint, delicate, and charming overture to *Zanetta* (conductor, Mr. Sullivan,) was performed remarkably well, and so was the pompous and brilliant march from the *Prophète* of Meyerbeer (conductor, Mr. Mount). Beethoven's *Egmont* (conductor, Mr. Sullivan,) was, perhaps, a little beyond the means, if not beyond the conception, of the amateur orchestra; nevertheless, there were excellent points in its rendering.

The vocal music was for the most part well selected and well sung. Miss Jessie Jones, pupil, we believe, of the Royal Academy of Music, gave the expressive "Reverie" of Signor Schira with touching effect; Miss Augustine Roche was very successful in the air from the *Huguenots*; and the late Balfe's piquant duet, "Trust her not" (Longfellow) was done full justice to by Mrs. Burkingyoung and Miss Mabel Mount. All the vocal pieces were accompanied with the pianoforte.

The second concert is announced for Wednesday, the 5th of March.

---

CREFELD.—*Der Blumen Rache* (*The Revenge of the Flowers*), by Herr Alexander Dorn, was produced for the first time at the third Subscription Concert. The text is a well-known poem of the same name, by Freiligrath. Two choruses were especially effective. The solo music was entrusted to Mdlle. Büschgens. The audience were liberal in their applause.

Digitized by Google

## MUSIC IN BIRMINGHAM.

*(From our own Correspondent.)*

If I have been idle the last few weeks the "concord of sweet sounds" has not been inactive during that time; and lest my arrears should prove too much for me I will, without further delay, proceed to discharge, however briefly, the duties devolving, upon a faithful, if "*tant soit peu*," unpunctual correspondent.

*Imprimis* there was the usual annual performance of the *Messiah* at the Town Hall by the Festival Choral Society, with Madame Florence Lancia, Mdlle. Enriquez, Mr. Sims Reeves and Mr. Lewis Thomas as principals. That the Hall was literally crammed to repletion was only to be expected, but that so indifferent a rendering of Handel's familiar work on the part of the chorus (the band never is efficient) should have been given was *not* to be expected, but such is the fact nevertheless. Comments have been freely expressed in more than one quarter, and explanations or excuses have not been wanting, their purport being that a number of comparatively untrained vocalists have been recently introduced into the choir, and, as a consequence, unsteadiness both of time and tune have resulted. Whatever be the cause, the Society should see to it and effect a remedy as promptly as may be, Birmingham having a character to lose in the matter of chorus singing. Yet another question might be studied with advantage by this useful body, and that is a little more attention in the matter of pronunciation, more particularly of the aspirates. "'Oo *his* the King of Glory, 'e *his* the King of Glory, the Lord of 'osts" does not fall pleasantly on the ear when heard only once; certainly does not gain by repetition.

The principals gave satisfaction in the solo parts, although Mdme. Florence Lancia seemed rather out of voice, and at times somewhat overweighted, a remark that would apply with equal justice to the lady who undertook the contralto music. Mr. Lewis Thomas sang like the practised artist that he is, and produced a proportionate effect upon his audience, who would fain have demanded a repetition of "Why do the nations" and "The trumpet shall sound," the *obbligato* accompaniment to which was played by Mr. Thomas Harper, with all that fullness and beauty of tone, combined with unerring mechanism, which have so long stamped him as the first living professor of his instrument. To hear Mr. Sims Reeves sing the whole of the tenor music of the *Messiah* does not now fall often to one's lot, and though the two best known airs may command the sympathies of the largest number, it is in the "Passions" that Mr. Reeves proves himself incontestably the greatest artist who has ever sung Handel's touching and pathetic music—music which must go straight to the heart of all who have ears to hear and feeling to understand, no matter what their religion may be. Although I have listened to Mr. Reeves' singing of this for more years than I care to remember, yet the effect upon this occasion was as impressive as ever, and a higher test than that of frequent repetition can hardly be adopted.

On the 8th January, Mr. Russell gave his second concert with Mdme. Lemmens-Sherrington and Signor Foli as principal vocalists, Dr. Swinnerton Heap as solo pianist, the band of Mr. de Jong of Manchester, completing the attractions. The overture to *Masaniello*, Mozart's "Jupiter Symphony" (C major), overture to *Guillaume Tell*, Schubert's *Entr'acte* from *Rosamunde*, and Mendelssohn's "Wedding March," were the pieces set down for the orchestra, who moreover accompanied two movements (if so much, why not more?) *Adagio* and *Rondo* from Beethoven's Concerto in E flat, played with spirit and refinement by Dr. Heap. Although not full, the hall was better attended than at the first concert of Mr. Russell, who now announces the third for an early date in February, with Mdlle. Tietjens, and some other members of Mr. Mapleson's touring party in addition to Mr. de Jong's Band.

Messrs. Harrison's Second Chamber Concert unfortunately fell on the same evening as the Conversazione of the Midland Institute, and to this circumstance may be attributed the somewhat limited audience at the Masonic Hall, where a programme, excellent in every respect, was set forth. Works and artists are alike so well known that to name them is sufficient. Quartet in E flat, Haydn; Fantasie-Sonata in G, Schubert (for piano); Mendelssohn's Posthumous Quartet, and Beethoven's Trio in E flat, executed by Madame Norman-Néruda, Messrs. Ries, Straus, Daubert, and Charles Hallé, all of whom played in a manner which left nothing to desire. Mdme. Barton Edmunds, who is now a resident of Birmingham, made her first appearance here since her marriage, and won much favour by her singing of Handel's "As when the dove" (*Acis and Galatea*), and Arne's "When daisies pied" (the latter encored), and a song of Balfe's substituted.

At the second concert of the Birmingham Musical Union the scheme included Schubert's Quartet in D minor, Op. 161, Impromptu in A flat, No. 4, Op. 90, of the same composer, for pianoforte alone; Beethoven's Sonata in A major, Op. 47, better known as the Kreutzer, for pianoforte and violin; J. S. Bach's Chaconne in D minor, for violin alone; and Mendelssohn's always welcome trio in the same key. The string executants were Messrs. Straus, Bernhardt, Hann, and Vieuxtemps, all of whom acquitted themselves to admiration, the first-named gentleman also winning loud and deserved applause for his wonderful mastery of Bach's difficult Chaconne, and Dr. Heap showing himself an able exponent of the pianoforte music, whether solo or concerted. Although the snow lay some inches thick, and the night was of the most inclement, Messrs. Adams and Beresford's room was well filled, which says something for the good taste of one section of the Birmingham public. As each of the *entrepreneurs* already named has two more concerts announced, the Black Country (so-called) is not likely to lack good music for a while.

D. H.

—o—

## MUSIC IN GLASGOW.

*(From our own Correspondent.)*

On Tuesday evening of last week, the Glasgow Amateur Orchestral Society gave a concert in the Queen's Rooms. The programme was an excellent one, and included Cherubini's overture to *Lodoiska;* Gounod's *Faust* (ballet music); Mozart's Symphony in D, No. 1; and Reissiger's overture to *Yelva*. The performance was one of the most extraordinary I ever listened to, and it was unkind of the fates to constrain me in the way of duty to sit out two such hours. It should be understood that the Society, though an amateur one, charges its supporters an annual subscription, and that the Press is asked to give criticisms of the performances. At the concert in question, there were several professionals (unacknowledged in the programmes), picked up from different establishments in the city. The result was, that during the whole evening, unless in passages for strings alone, the orchestra was never once in perfect tune, which, added to unsteadiness of time, produced, every now and again, novel and startling effects. The conductor, M. Méhul, cannot be congratulated on this extraordinary public exhibition. In a great measure he is responsible for the result indicated, because, as I have pointed out in your columns before, his beat is neither distinct nor steady Mr. Duncan Smyth, a local basso, who has just returned from studying in Italy, sang several songs with good effect, the accompaniments to which were admirably played by Mr. Emile Berger.

—o—

## THE LATE LORD LYTTON.

*(From an occasional Contributor.)*

Yesterday (Jan. 29), Lord Lytton died—until then reigning prince of English literature, having shared the throne during the lives of Dickens and Thackeray. No three men of their generation have exercised such powerful influence for good over the age and art of which they were such eminent representatives; they were all so different and all so great, Lord Lytton being the eldest if not the greatest of the Triad.

What a happy time he must have passed, living in a world of his own creation, he, the sun of his own system, giving light and life to the creations of his own imagination—working to the last day of his existence, and exercising his fancy and his pen as vividly and powerfully as at the commencement of his career.

Sixty-eight years he had of working life, unceasing labour and success, correcting the last proofs, the day before he died, of a new novel recently finished. All he did he did completely, as far as human energy and care could approach perfection.

The only personal recollection I have of him is of the occasion of the dinner given to Charles Dickens previous to his departure for America, when Lord Lytton, as representative of the highest class of English literature, so gracefully took the chair. His fellow student in early days at College, the Lord Chief Justice Cockburn, had to propose his health at the termination of the proceedings; and I shall never forget the eloquent terms in which he did it, or the enthusiasm he called forth, which was almost equally divided between the object of the speech and the speaker. He spoke of their college days when he prognosticated great things of Bulwer, who had since achieved a world-wide fame as "poet, novelist, scholar, statesman, critic, dramatist, and thinker." That ever-to-be-remembered dinner, in the minds of those who had the happiness to be present, attracted the highest representatives of every phase of art—literature, painting, music, and the stage. The most illustrious men of the day were on the roll to drink to the hero of the evening; but the honours were shared by the noble chairman and the Lord Chief Justice.

I would scarcely have the effect of that evening effaced from my mind, or exchanged for any other pleasant recollection of my life—so bright is the spot it occupies.

H. W. G.

*January* 30, 1873.

Digitized by Google

## MONDAY POPULAR CONCERTS,
### ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

## SEVENTEENTH CONCERT,
MONDAY EVENING, FEBRUARY 3, 1873.
*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUARTET, in A minor, Op. 29, for two violins, viola, and violoncello—Mdme. NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI .. .. .. .. .. .. .. .. *Schubert.*
SONG, "O swallow, swallow"—Mr. SANTLEY. (Violoncello obbligato, Signor PIATTI) .. .. .. .. .. .. *Piatti.*
SONATA, in C minor, Op. 10, No. 1, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. *Beethoven.*

PART II.

SONATA, in F major, No. 9 of Halle's edition, for pianoforte and violin—Mr. CHARLES HALLE and Madame NORMAN-NERUDA *Mozart.*
SONGS, { "A weary lot is thine, fair maid" } Mr. SANTLEY .. { *Sullivan.* / "To Anthea" .. .. .. .. ... { *Hatton.*
QUARTET, in B flat, Op. 33, No. 4, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI .. .. .. .. .. .. .. *Haydn.*
CONDUCTOR .. .. .. .. .. .. MR. ZERBINI.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES
WILL TAKE PLACE ON
**February, 1, 8, 15, 22; March 1 and 8.**
*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, FEB. 1, 1873.

QUARTET, in D major, Op. 44, No. 1, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI .. .. .. .. .. .. .. *Mendelssohn.*
SONG, "Vado ben spesso"—Mr. HENRY GUY .. .. .. .. *Salvator Rosa.*
SONATA, in E flat, Op. 29, No. 3, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. *Beethoven.*
PRELUDE, SARABANDE, and GAVOTTE, for violoncello—Signor PIATTI .. .. .. .. .. .. .. *Bach.*
SERENADE, "Through the night my songs adjure thee"—Mr. HENRY GUY .. .. .. .. .. .. .. *Schubert.*
SONATA, in A, Op. 47 (dedicated to Kreutzer), for pianoforte and violin. (By desire.)—Mr. CHARLES HALLE and Madame NORMAN-NERUDA .. .. .. .. .. .. .. *Beethoven.*
Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.
**THIRTEENTH CONCERT—THIS DAY—FEBRUARY 1, 1873.**

PROGRAMME.

OVERTURE, "Rosamunde" .. .. .. .. .. *Schubert.*
PART SONG, "Night in the Forest" Chorus, with accompaniment of Four Horns Obbligato (first time) .. .. .. .. *Schubert.*
ROMANCE, "Der Vollmond strahlt" (*Rosamunde*)—Madame LEMMENS .. .. .. .. .. .. .. *Schubert.*
SYMPHONY, No. 5, in B flat, MS. (first time of performance) .. *Schubert.*
HYMN, "O Lord our God," with Chorus and accompaniment of full Wind Band (first time)—Messrs. GUY, PARKER, WADMORE, and POPE .. .. .. .. .. .. .. *Schubert.*
PIANOFORTE CONCERTO in F minor (first time)—Mr. OSCAR BERINGER .. .. .. .. .. .. .. *Hensel.*
ARIA, "O vago suol"—Madame LEMMENS .. .. .. .. *Meyerbeer.*
OVERTURE, "Euryanthe" .. .. .. .. .. *Weber.*
Conductor .. .. .. .. .. MR. MANNS.

ERRATA.—In our account, last week, of the presentation of a service of plate to Sir Robert Stewart, read—"*The Cathedral Choirs*" (not the Catholic Choirs); and in that of his lecture on Irish music, read—"*Trim, Co. Meath*" (not Turin).


## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.
LONDON, SATURDAY, FEBRUARY 1, 1873.


IN noticing the concert given, on Wednesday, by the newly-formed Amateur Orchestral Society, a daily contemporary remarked as follows upon the appearance, among the first violins, of Her Majesty's second son:—

"Could the noble letter-writer who warned his son against fiddlers and fiddling have emerged from the family vault and looked in at Albert Hall, last evening, he would have seen a sight adapted to make every hair in his courtly wig stand on end. There, on the orchestra, were gentlemen of birth and breeding by the score, including at least one earl and an 'honourable,' armed with all manner of instruments, and fiddling or blowing away as though for dear life, while a brilliant and distinguished company looked on with approbation. But Lord Chesterfield would have seen more, because prominent among the first violins was a Prince of the Blood—his Royal Highness the Duke of Edinburgh. What thoughts of national catastrophe such a spectacle would have created in the mind of the author of the famous letters it boots not to inquire. We can readily imagine his seeking the shortest way back to the repose and safety of the tomb. But times and men have changed since Lord Chesterfield wrote; and the world has learned to approve much that once called forth its displeasure. As to distinguished musical amateurs, they have long been plentiful as flowers in May, if not always quite so agreeable to the sense. Yet we think it may safely be said that never till last night did an English audience assemble in a public place to witness the performance of an English Prince. All the greater honour belongs to the Duke of Edinburgh for having set up a noble precedent, and demonstrated his belief in the fact that the highest rank need not be ashamed of devotion to a heaven-sent art. It seemed an easy thing, that appearance, fiddle in hand, upon the Albert Hall orchestra, but none the less was it a brave act; and, if there were a Victoria Cross for courage in the fight against tradition and prejudice, His Royal Highness would be entitled to wear it among the worthiest. Except that he sat at the leading desk, the Duke was not to be distinguished from the ninety-two fiddlers who were his associates; nor was he singled out for any demonstration whatever. That he remained the 'observed of all observers,' need not be said, and we are sure that many who studied the phenomenon of a royal violinist learnt the old lesson, 'Whatsoever thy hand findest to do, do it with all thy might.'"

These observations record in fitting terms an event which is certainly without precedent on English soil; and in view of it, as well as in contemplation of possible results, we might easily do a worse thing than give it special notice. What if the apparition of "our sailor Prince" as first violin in an orchestra illustrate the Darwinian theory of development and natural selection? The Duke inherits a large aggregation of musical tendencies both from his Mother and Father. The House of Hanover, for example, has always been more or less attached to the "divine art." George I., when merely a German Elector, valued Handel enough to take offence because the master ran away to England; and, when King of England, the charms of the "Water Music" were scarcely needed to bring monarch and composer together again. How steadily George II. befriended the author of the *Messiah* nobody needs to be told; and, as for George III., he lives in musical history the central figure of two very different scenes:—one which shows him rising to his feet, half in admiration, half in awe, as the "Hallelujah" first fell upon his ears; and another, sketched by Thackeray, which shows him seated, in a passing moment of sanity, at the organ, and touching its keys, while tears rolled from his sightless eyes. The "first gentleman in Europe" was an amateur violoncellist, and had as firm a conviction of his ability upon that instrument as he had of his personal valour at Waterloo; while the cultivated musicianship of our present Gracious Sovereign is well known to all her subjects. Whether the ancestors of the late Prince Consort were worthy, as regards art, of their illustrious descendant, history sayeth not; but the present Duke of Saxe-Coburg is a composer of distinction, and his lamented brother shared with him, not only a love for music, but also great practical ability. The Duke of Edinburgh inherits both the predilections and the powers of his family, and the result is, as though wrought out by the action of irresistible forces, his appearance among fiddlers—a fiddler himself.

The contemporary, whose words we have just quoted, speaks of the Duke's *début* as an act of bravery, and so it

Digitized by Google

unquestionably deserves to be considered. In no civilized country are class distinctions more rigidly respected than in England, and nowhere is there a greater horror of doing anything which the "set" of the doer might look upon as *infra dig.* This state of things is not confined to what Thackeray's Jeames used to call the "hupper suckles," but may be found quite as rampant in lower social grades. Miss Tippets, for example, the retired green-grocer's daughter, will attend the private practice of the Little Poppleton Choral Society, but the idea of appearing at the annual concert, side by side with milliners' apprentices and "sich like," is annually scouted with lofty scorn. But Miss Tippets, bursting the bonds of "retired" gentility, and condescending to appear in public, would be nothing as a phenomenon compared to the apparition of a Royal Prince upon an orchestra. The Duke has shown himself a brave man, and he was never more royal than when he took fiddle in hand on Wednesday evening. Pride and exclusiveness have received a lesson not easy to forget, and our only fear is that the lesson will be learnt too well—that everybody with any claim to "respectability" will seize some instrument or other, and incontinently rush upon platforms, in emulation of the royal exemplar.

## TO TIGER.

(*On his coming of age.*)

I nurs'd thee in thy infant years
With many cares and some few tears,
When of thy death I had grave fears,
My Tiger.

What anxious nights and weary days
With thee I spent—'tis to thy praise,
I sing them now in heartfelt lays,
My Tiger.

For thou wert sometimes good and kind,
And only snapped when in the mind,
Or physic made thee so inclined,
My Tiger.

In lusty youth, thy temper hot,
By none can ever be forgot,
Who shar'd with thee in scot and lot,
My Tiger.

And oft thou'st caused an anguish'd heart
By drawing from thy friends apart,
Till thieves were thought of with a start,
My Tiger.

Whate'er thy fault, thy pretty tricks,
Thy agile dance, thy loving licks,
Have sav'd thee from avenging sticks,
My Tiger.

But now thou'st come to dog's estate,
Get wisdom in thy curly pate,
And gravity, ere 'tis too late,
My Tiger.

In hope of this we drink thy health,
And wish for thee all canine wealth,
By fair means gain'd and not by stealth,
My Tiger.

J. B.

INNSBRUCK.—The Innsbruck Musical Union commenced its present season with a programme comprising exclusively music by Mendelssohn—a mark of pious respect for the great musician who died five-and-twenty years ago. The first piece was the Symphony in A major, No. 4, Op 90, given for the first time here. Then followed the two mixed choruses, "Im Walde," and "Auf dem See." The concert wound up with *Die erste Walpurgisnacht.* The solo music was sung by Mdlle. Füsalberger, Herren Schöpfer, and Billunger. The whole performance went off admirably under the direction of the energetic conductor, Herr Nagiller. Mendelssohn's *Elijah* is to be performed in the spring.

CAIRO.—Signore Stolz and Waldmann have been engaged for the approaching Italian Operatic season.

## OCCASIONAL NOTES.

FROM local sources we derive that the Rubinstein concert tour in America has been a pecuniary failure, and that the house of Steinway and Co., pianoforte manufacturers, will be mulcted in a grave amount of dollars. This is pitiable. If Rubinstein, backed by Steinway and Co., is a pecuniary failure, what, in the name of the "*Fratres Helenæ*" ("*lucida sidera*"), may any other pianist expect? *O Gemini!*—Explain, O Watson—the unbending!

WE read the following in the *New York Arcadian*, (No. 18, Volume I.,) one of the most bumptious of the representatives of very young Yankeedom:—

"When the theatrical managers recently held a meeting, and agreed to reduce their advertisements in the daily papers to ten lines, we supposed the matter would stop there; but now the managers of the daily papers purpose to hold a meeting and discuss the advisability of cutting down the amusement notices to ten lines. So there is every prospect of a new and novel contest of cut and come again."

We presume that, from a financial point of view, the managers of the New York theatres are acting for the best, their own interests considered. But of one thing we feel convinced, that the reduction to "ten lines" of the theatrical and operatic criticisms (say, in nineteen papers out of twenty,) would be a priceless benefit to all the readers of the Union.

A GENTLEMAN has just discovered, at a second-hand dealer's, in Brussels, some band parts of Jean Jacques Rousseau's monodrama, *Pygmalion*, which was set to music by Coignet. It was first produced on the 30th October, 1775, at the Théâtre Français, where it achieved a great success, and was a stock-piece for several years. Rousseau was accused of having laid claim to be the composer of Coignet's music, just as he did in the case of *Le Devin du Village*. This charge is supported by M. Castil Blaze among others. That gentleman says that Coignet was originally engaged in commercial pursuits at Lyons, but that, having failed, he went to Paris, with a view of retrieving his fortunes, by turning to account his musical talent. He had not been long in the capital before he published the music to *Pygmalion*. But Rousseau had composed two pieces, Nos. 2 and 10, and, at the head of these, Coignet wrote: "This Andante is by M. Rousseau." The first of the two is introduced into the Overture, while the other forms a part of the Introduction. It is these two pieces which have just been discovered.

THE *Fifth Avenue Journal* says:—

"The Brooklyn Philharmonic made an effort to secure the services of Rubinstein, undoubtedly the greatest of the pianists who have visited this country. A thousand dollars for a single concert was the price asked. The number of lawyers, eminent divines, or any other men or women who could command this sum for a single evening or day's performance may be counted on the fingers of one hand, and the number of managers who could ask it with the expectation of receiving it could be easily accommodated in a single bed. It is scarcely necessary to add that the society retains the thousand dollars for other investment."

How long will writers on this subject make stale and unprofitable comparisons between the salaries of artists and those of other professions. There is positively no argument in such a course. Artists get what the public think them worth, and so do lawyers and divines; if the latter get less than artists so much the worse for them.

IN view of the not improbable continued burning of the leading places of amusement in America, the demand for front seats at the theatres has greatly lessened. Most applicants at the box offices inquire for seats as near the door as possible, and we hear that the scale of prices is to be re-adjusted to suit this new caprice of the public—the orchestra stalls to remain unreserved for late and venturesome comers, and the rear chairs to command the premium. Ticket speculators have already yielded to the new idea as to what are the *choice* places in an auditorium.

AT the funeral of the late Lord Lytton, which was celebrated on Saturday, in Westminster, among the many distinguished persons present to do honour to the illustrious dead, was Sir Sterndale Bennett; so that music, if not poetry, was worthily represented.

Digitized by Google

## PROVINCIAL.

PENZANCE.—*Israel in Egypt* is shortly to be given in St. John's Hall, on a large scale. The chorus will be composed of members of the Camborne and Penzance choral societies. Conductor, Mr. John H. Nunn, M.A., R.E.

MANCHESTER.—With reference to a concert given by Mr. Charles Hallé, on January 23rd, the *Examiner and Times* said:—

"The idea of an opera recital is not new in Manchester—and not the least brilliant pages of the chronicles of Mr. Hallé's past seasons are those which record the production of Gluck's *Iphigénia in Taurus, Armida* and *Orpheus*—nor was last night the first time that operatic music by Mozart was consecutively heard in the Free Trade Hall, as, many years ago, Mr. Hallé conducted a portion, if not the whole, of *Don Giovanni*. But with the exception of the introduction of a portion of *William Tell*, at the Rossini memorial concert, we have heard nothing of the kind in Manchester for a very long time, and the happy idea of giving a recital of the *Nozze di Figaro* had therefore all the charm of novelty. The selection of this popular work was in many respects judicious; it is of course impossible to obtain a perfectly adequate idea of the composer's meaning; especially is it difficult to convey a due sense of the humour of the most amusing situations without stage action, costumes, &c.; and it is also true that the complicated intrigues of the book of this opera do not permit the hearer to obtain so vivid an idea of the plot without witnessing an actual representation, as the simpler actions of the librettos of some other lyric dramas would. But, on the other hand, the inherent charm of the music of the *Nozze di Figaro* is so great that, by itself, it never fails to give pleasure; and we know few operas which a blind man might enjoy with such slight comparative disadvantage as Mozart's *Nozze*. The fact, too, that all the principal airs, duets, &c., enjoy undiminished favour as concert-room pieces, is an evidence of the intrinsically fascinating character of this music. How splendidly Mdlle. Tietjens can sing the music of the Countess, Manchester amateurs have had many opportunities of knowing. Madame Sinico, who is well remembered here as a very engaging and graceful Susanna, was in very good voice, and throughout the evening she exerted herself with unfailing energy. Mdlle. Macvitz, who made her first appearance in Manchester, has a voice of great power, beauty, and expressiveness; but, unfortunately, nervousness and want of complete acquaintance with the music prevented her doing anything like justice to it. We shall certainly hear Mdlle. Macvitz again with pleasure. Mdlle. Bauermeister was, as usual, careful and painstaking. As Figaro, Signor Agnesi achieved, perhaps, the greatest vocal success of the evening. Signor Campobello had a part far more attractive musically than histrionically. His voice is very pleasing. He had evidently made a careful study of the music, and his singing of 'Io sospiro" well deserved the hearty applause awarded to it. Mr. Hallé certainly deserves the thanks of his subscribers for providing so great a musical enjoyment."

---

VIENNA.—The first novelty this year will be the *Hamlet* of M. Ambroise Thomas, which had been temporarily laid aside to make way for Signor Verdi's *Aida*. The latter is, for certain pecuniary reasons, not to be produced. The negotiations had been successfully carried on with Signor Ricordi, of Milan, when, at the last moment, it was stipulated a *sine quâ non* by that gentleman, that Verdi was to superintend the last few rehearsals and conduct the first performance. He further demanded the sum of one thousand pounds sterling for Signor Verdi's travelling expenses and professional services. Signor Ricordi was informed that neither Meyerbeer nor Gounod had accepted or demanded any indemnification under similar circumstances, but the management offered eighty pounds. Signor Ricordi was given up to the 22nd December last to answer; and, as no answer came, the management considered the negotiations at an end.—The last engagement at the Imperial Operahouse is that of Herr Scaria, the bass singer from Dresden. He is to receive an annual salary of one thousand pounds, with three hundred pounds additional, if he sings barytone in addition to bass parts.—The fifth Philharmonic concert opened with Mendelssohn's overture to *Athalie*. This was followed by five Symphonic Pieces for Orchestra, entitled collectively, *Melusine*. The composer is Herr Julius Zellner. Critics differ greatly in their estimate of the merit of the new production. The concert concluded with Schumann's Symphony in D minor.

WARSAW.— M. Godebski, the son-in-law of Servais, the violoncello *virtuoso*, is getting on very rapidly with the statue of Chopin, which will now soon be completed. The idea of erecting a monument to the Polish composer, in this his native land, was started by a number of his admirers here and elsewhere. Among them were Prince Orloff, Count Berg, Countess Dziatinska, (before her marriage, Princess Czartoryska), the Princess Chimay, the Marchioness of Nosilles (who is a Pole), and the Countess de Mercy-Argeesteau.

## OUR CONTEMPORARIES.

In an article published by the *Oxford Times*, of Dec. 28th, with reference to a Christmas performance of the *Messiah* (on the Monday preceding Christmas Day), there is a notice of the singing of Miss Sophie Ferrari, which we have much pleasure in quoting, entertaining, as we do, a firm belief that this young lady will obtain a high rank in her profession:—

"The announcement that the soprano and contralto solos would be sustained by the Misses Ferrari (the accomplished daughters of the late Signor Ferrari) left no doubt as to their perfect rendering. A more thoroughly competent exponent of oratorio music than Miss S. Ferrari, we do not wish to hear, her style throughout was as unaffected as it was pure and devout. She especially distinguished herself in the nativity recitatives. The florid air of 'Rejoice greatly,' and the sublime 'I know that my Redeemer liveth;' this latter was encored, the delicacy and perfection of the reading having such an effect on the audience as to prove irresistible."

Miss Francesca Ferrari being indisposed, the contralto music was entrusted to Miss Meadows, who, as well as Mr. Robson (tenor), and Mr. Lambert (bass), are well spoken of by the *Oxford Times*, which also praises the chorus and orchestra (Mr. Burnett being leading violin).

The following very sensible observations appear in an article printed in the *Oxford Times*, *apropos* of a performance of the *Messiah*, about the detestable system of encores—to which singers, Alboni, Sims Reeves, and one or two others excepted, always womanfully or manfully resist according to the power which is given them:—

"There is a class of concert-goers who are in the habit of encoring not only ballads but also separate portions of concerted music, and in many cases even choruses, solos in the course of the oratorios, and cantatas of the great masters. In the first place, the repetition of any one movement in a sonata or symphony, or of any solo or chorus in an oratorio, destroys at once the entire symmetry of the composition. The due amount of repetition necessary for the development of the composer's idea is indicated by himself (and in the case of the song in question would it be treason to suggest that it is already somewhat spun out?) and when the wind has thus been sufficiently worked upon it is necessary to proceed at once to the movement next in order, if the effect of the work is not to be damaged. In fact all applause between separate movements is simply injurious, and we hope the day is not far distant when, in sacred music at least, all applause will be abolished, and there will be nothing to interfere with a thorough enjoyment of the composer's work. In the second place, the repetition of a song invariably falls flat upon the ears, even of those who have most vehemently demanded it. The feelings have been only gradually wound up to their highest tension during the performance, and it is psychologically impossible to let them down at once to their original calm condition from which they were aroused by the welcome melody, just as it is impossible to keep them strung up to the state to which they were wrought by the climax."

[With every word of which we conscientiously agree.]

### Times for Music.

#### MY DARLING'S ROSES.

*(Copyright.)*

I know a garden, large and rare,
And day by day my love walked there,
A Queen among the roses.
She woo'd her flow'rs with beauty's eyes,
My suit I urged with anxious sighs
And tender speech of posies.

I told the flow'rs my dear intent,
Their heads the pretty blossoms bent,
As though 'twere chilling weather.
"Nay, nay," they cried, "our lady fair,
"Can for no other garden care,
We bloom and fade together."

The winter came, my darling died,
And stricken roses mournful sighed,
"There's no one left to love us!"
Fresh flow'rs now make the garden gay,
And oft I, joyful, hear them say,
"The Queen Rose blooms above us."

J. BENNETT.

MAGDEBURG.—A company has been started to build a new Stadttheater more in keeping than the present one with the increasing importance and size of the town.

Digitized by Google

## LONDON GREGORIAN CHORAL ASSOCIATION.

SIR,—The musical practices of the London Gregorian Choral Association leave little to be desired. But we are anxiously waiting to receive our directions as to ritual. May I suggest that, in the procession, the arm-swingers go first, the hand-pocketers next, after them the inside-edge-cutters, and lastly the Grecian bend men? Some eight of our own choir had intended to come; but I am afraid that our simple and steady walking will form too ridiculous a contrast to that of the majority. Perhaps we had better stay away. G. H. ADAMS.

*All Saints' Church, Lambeth.*

## WAIFS.

Mr. John Barnett has returned to Cheltenham.

Mr. Jacques Blumenthal has returned to town from Italy.

M. de Kontski proposes to give some concerts in Paris next March.

A new theatrical journal, *L'Emporio Teatrale*, has been started at Florence.

M. Gounod's *Romeo et Juliette* was successfully brought out last week at the Opéra Comique.

M. Gevaert has taken the deceased Mercadante's place as Foreign Associate of the Brussels Academy of Fine Arts.

Messrs Steinway & Sons and the Messrs. Chickering have decided to be represented by their pianos at the Vienna Exposition.

Madame Pauline Lucca, having paid the fine imposed on account of the breach of her Berlin engagement, is now free from all connection with the German capital.

Sir Michael Costa's *Naaman* is announced to be given by the Nottingham Sacred Harmonic Society, for the first time, on Thursday, at the Midland Counties Musical Festival, which is to be held at Nottingham next week.

An enthusiastic dramatic critic says of a popular actress that "when she ran out to meet her lover, she carried the whole of the audience with her." Quite an arm full.

The Festival of the Lower Rhine will take place this year at Aix-la-Chapelle, under the direction of Herr Julius Rietz. *Israel in Egypt* will be performed on the first day.

The Fishmongers' Company have established two Scholarships, of £25 a-year, to be obtained by competition in the National Training School of Music, which the Society of Arts is organizing.

The American impresario, Mr. Daly, has signed for a new opera bouffé with Offenbach. Schneider and Theresa are engaged for the work, which will be produced at New York during the season of 1873-4.

At Venice a flute player, M. Aloysio, exhibited a new model for a violin. The strings are made of metal, and pass entirely around the drum. The sound is said to have four times the sonority of an ordinary violin.

The Boston Chorus will begin their second series of oratorio rehearsals at Bumstead Hall, Wednesday evening, January 8. So much interest has been awakened in the rehearsal of *The Woman of Samaria*, that the practice of this work will be continued.

SOUTH KENSINGTON.—It is understood that when, in April next, Mr. Henry Cole retires from the post he has so long held at South Kensington, General Scott will succeed him as Secretary. Mr. Cole will undertake the management of the London International Exhibitions.

The Dean and Chapter of St. Paul's are about to erect a choir school, in which the choristers will be boarded as well as educated. Until it is completed one of the canons' houses has been lent for the purpose; but, as its accommodation is limited, the full number of choristers cannot be received until the school is completed, which will probably be towards the end of next year.

ROYAL ALBERT HALL AMATEUR ORCHESTRAL SOCIETY.—The first private evening concert took place on Wednesday evening at 8.30 p.m., in the Royal Albert Hall. The orchestra numbered above 160 performers. The programme included the overtures to *Zanetta* and *Egmont*, Haydn's Military Symphony, No. 11, the March from the *Prophète*, and one or two vocal pieces.

There was a rumour during the week that Max Strakosch had made arrangements to give a short spring season of Italian opera at the Academy, and had telegraphed to Europe for artists. The latter part of this story is absurd enough. If Strakosch gives a short season of opera, it will be to afford the Americans a last opportunity of seeing Mario on the lyric stage.—*New York Arcadian.*

Herr Rubinstein met Mr. Thomas at Steinway's the other day, after the first rehearsal with the orchestra. The Russian was in great glee and exclaimed, "You have put my head on my shoulders again, which I lost when I first came here." It is a fact, according to the *Fifth Avenue Journal*, that the pianist has regained not only his "head" but his spirits since thrown into the artistic atmosphere of the only orchestra outside of Europe.

Mr. C. L. Gruneison, who has recently visited Brussels with a view of collecting information as to the working of the Conservatoire of Music, and the system of State subsidies and municipal grants to promote musical education, had an audience of the King of the Belgians at the Palace on Thursday last. His Majesty kindly gave directions to the Government departments to afford Mr. Gruneison every assistance to obtain the official returns connected with the Legislative support given for the cultivation of music in Belgium.

Mdlle. Louise Liebhart is an "Imperial blonde," and is a married lady. She possesses, without exception, the largest and most expensive wardrobe of any professional in this country or Europe. Her dresses are more numerous and more costly than even those of Nilsson, and at the recent Lucca reception she was conceded to be the best dressed woman present. *Apropos*, the lady is an intimate personal friend of Lucca, who has repeatedly called upon her at her rooms at the Belvidere. Mademoiselle, or rather Madame Liebhart, is a thorough woman of the world, speaks all the modern languages, including English, and is of a very lively disposition. She is specially addicted to French novels and diamonds, but cares little for dancing. Unlike Lucca, she never sings, or even hums a song in private, reserving all her music for the public ear.—*The New Orleans Sunday News.*

Musical criticism seems in a bad way in Dublin, if we may credit the *Irish Builder*, who discourses thus vigorously upon the subject:—

"Let the fact, then, be made known for the hundredth time, that the musical and dramatic critiques in our daily papers are dishonest, shameful, utterly unworthy, and a scandal to journalism and Ireland! Praise is lavishly dispensed because the system pays, and the evil may be traced to two or three principal causes—'free orders,' long and repeated advertisements, and personal and private influences. Some of these fulsome notices that appear are in substance supplied by the actors, actresses, and singers themselves or their personal friends; and all of them may with truth be said to be written to order. Let this fact be known also: there is not a second daily newspaper in this city—and we say it with a feeling of regret—that has a *bonâ fide* musical, dramatic, or fine-art critic on its staff. The majority of these so-called critics are ordinary penny-a-liners—a very active and industrious class of gentlemen, no doubt, but who have to be unscrupulous in their statements that they may live. If these very industrious gentlemen can create a sensation or make a hit in their 'slap-dash' notices, so much the better for themselves and their employers. 'A full house' on Saturday night will procure a longer advertisement on Monday morning, another 'free pass' all round, and a hobnob perhaps with Signor, Senora, Herr Bugle, Madame, or Mademoiselle. If the latter delightful introductions are accomplished, your enthralled penny-a-liner will revel and luxuriate in his delightful description of the singing or acting in his next notice. Ask his private opinion, however, over a friendly glass-away from the precincts of the theatre, most likely he will honestly blurt out: '— rot,' 'wretched trash, 'pon my soul it is.' Our *soi-disant* critic is quite right, but he will not unlikely add—'the public swallow it; it goes down, and I have earned two 'quids' by it, and hope to earn several more.'"

(*To the Editor of the "Musical World."*)

SIR,—In your last number you were pleased to announce that I am engaged for an operatic tour in the United States; will you be good enough to give it the most unqualified contradiction, having no intention of accepting any engagement in America, or of leaving England.—I remain, Sir, your very obedient servant,

*January 30th*, 1873. J. NORDBLOM (Tenor Singer).

MUNICH.—From the usual annual report just issued for the past year, 1872, by the management of the Royal Opera, we learn that, during the twelvemonth, there were three novelties, *Medea* (*proh pudor!*) Cherubini; *Theodor Körner*, Weissheimer; and *Der Dorfadvokat*, R. von Hornstein. The revivals were eight in number, *La Part du Diable* and *Le Domino Noir*, Auber; *L'Africaine* and *Robert le Diable*, Meyerbeer; *Der fliegende Holländer* and *Tristan und Isolde*, R. Wagner; *Die Schweizerfamilie*, Weigl; and *Les Noces de Jeannette*, Massé. With regard to the number of performances for each composer, Herr Richard Wagner, of course, headed the poll with 21; for is not this city the residence of King Louis of Bavaria, the great patron of the Musician of the Future? Then came Auber, Lortzing, and Weber, with 9 each; Meyerbeer and Rossini, with 8 each; Gounod, with 7; Beethoven and Mozart, with 6 each; Flotow, Hornstein, Marschner, Méhul, and Schubert, with 4 each; Adam, Boieldieu, Cherubini, Gluck, Holstein, and Verdi, with 3 each; David, Donizetti, Nicolai, Spohr, and Weissheimer, with 2 each; and Grétry, Halévy, Maillart, Massé, and Weigl, with 1 each.

LEIPSIC.—Herr Nachbaur, from the Royal Opera, Munich, whom the Berlin *Echo* designates "an artist with little voice and training, but a good deal of puff," will give a series of performances at the Stadttheater. He will appear in *Il Trovatore*, *Die Meistersinger*, *La Dame Blanche*, *Lohengrin*, and other operas.

Digitized by Google

BRESLAU.—At the sixth Concert of the Orchestral Union, the programme contained Robert Schumann's Symphony in C major, and a novelty in the shape of a Concert-Overture, entitled "Normannenfahrt." The composer is Herr Albert Dietrich, who impressed the public with a favourable idea of his ability by a Symphony of his, performed at last year's series of concerts. The new work is full of noisy instrumentation, suggestive enough, no doubt, to willing minds and ears, of warlike incidents and of stormy sea-waves, but not more particularly characteristic of Norman than of Iberian, Gallic, or Moslem warriors. In fact, properly to appreciate all the beauties, and duly to understand the significance of this Concert-Overture, the audience must carefully recollect the title: "Normannenfahrt" ("Passage of the Normans"), and then, like Dick Swiveller's friend, the Marchioness, "make believe" very strenuously. Another important item in the programme was Franz Schubert's March in B minor. Mdlle. Leonore von Bretfield, from the Stadttheater, was the vocalist. She sang the cavatina, "Glöcklein im Thale," from Weber's *Euryanthe;* "Im Herbst," Robert Franz; "Die Nachtigall," B. Scholz; and "Frühling Liebster," idem.

NAPLES.—A new three-act comic opera, *Il Cuoco*, has been successfully produced at the Teatro Rossini. The music is by a young composer, Sig. d'Arienzo. The libretto is founded upon Scribe's Vaudeville of *Le Secrétaire*, familiar to English playgoers as *A Fish out of Water*.

## MUSIC RECEIVED FOR REVIEW.

LONGMANS, GREEN, READER & DYER.—"A Grammar of Musical Harmony" and "A Course of Exercises to accompany a Grammar of Musical Harmony," by John Hullah.

AUGENER & Co.—"The Queen of the Year," song, by Charles H. Sheppard.

DUNCAN DAVISON & Co.—"Standing, gazing over the Sea;" "Ripple, ripple, gentle Stream;" and "Shine on, fair Moon," songs, by L. M. Watts; "Ah! well, a-day," song, by Jessica Rankin: "Before the wind," galop, by Thomas G. Brooks.

ROBERT COCKS & Co.—"Oh, come again," and "Trip lightly with me," songs, by Luigi Golferi; "Only a year ago," and "Her image haunts me yet," songs, by Lynette; "Beside the Garden Gate" and "If wishes were horses," songs, by Alfred Rosen.


# Advertisements.

## THE VOICE & SINGING

BY

**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 672 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 36, Wimpole Street.

## "MARCHE BRESILLIENNE,"

By IGNACE GIBSONE.

Price 4s.

Played by the Composer with the greatest success at the International Exhibition.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Bru.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.



THE

# LOVE-BIRD'S KISS,

SUNG WITH IMMENSE SUCCESS BY

MISS

# Kate Santley

IN THE FAIRY OPERA,

## "The Black Crook."

MUSIC BY

GEORGES JACOBI.

4s.

Post Free for 24 Stamps.

HENRY KLEIN,

6, Argyll Street, Regent Street, W.

(MENDELSSOHN PIANOFORTE COMPANY.)


Digitized by Google

Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex. Published by William Duncan Davison, at the Office, 244, Regent Street Saturday, Feb. 8, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 6. SATURDAY, FEBRUARY 8, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—THIS DAY, SATURDAY, February 8.—The FIFTEENTH SATURDAY CONCERT and AFTERNOON PROMENADE. Schumann's "Paradise and the Peri." Mdme. Lemmens, Miss Katherine Poynts, Miss Annie Butterworth, Miss Lewis, Miss Jacobs, and Mdme. Patey; Mr. W. H. Cummings, Mr. Dudley Thomas, and Signor Foli. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. MANNS. Reserved numbered stalls, Half-a-crown; Transferable Stall Tickets for the Eleven Concerts, One Guinea. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

WEDNESDAY EVENING NEXT, FEB. 12.

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. John Boosey.—WEDNESDAY Next, Feb. 12, at Eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Miss Kate Roberts. Conductors—Mr. J. L. Hatton and Mr. Lutz.—Stalls, 8s.; family tickets (for four), 21s.; balcony, 3s.; area, 2s.; gallery and orchestra, 1s. Tickets of Chappell and Co., New Bond Street; Austin, St. James's Hall; Keith, Prowse and Co.; Hays, Royal Exchange Buildings; and Boosey & Co., Holles Street.

NEXT FRIDAY.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—On FRIDAY NEXT, February 14th, Haydn's "CREATION." Principal Vocalists—Miss Edith Wynne, Mrs. Suter, Mr. Vernon Rigby, and Mr. Santley. Organist—Mr. Willing. Tickets, 3s., 5s., and 10s. 6d., are NOW READY.

ROYAL ALBERT HALL CHORAL SOCIETY. *Conductor*—Mr. BARNBY. Under the immediate patronage and sanction of the Council of the Royal Albert Hall. FIRST CONCERT, on WEDNESDAY, Feb. 12, at Eight o'clock. Bach's Passion (St. Matthew), Madame Florence Lancia, Miss Julia Elton, Mr. Cummings, Signor Foli. Organist—Dr. Stainer. Band and Chorus of 1200. Loggia (to hold eight persons), £2 10s.; Boxes (Grand Tier), £3 3s.; Boxes (Upper Tier), £1 10s.; Amphitheatre Stalls, 7s. 6d.; Area Stalls, 5s; Balcony, 3s.; Gallery, 1s. Tickets and Prospectuses of the series, of Novello, Ewer & Co., 1, Berners Street, W., and 35, Poultry, E.C.; the usual Agents; and at the Royal Albert Hall.

MENDELSSOHN'S SCHOLARSHIPS FOUNDATION.
In honour of the Memory of FELIX MENDELSSOHN-BARTHOLDY, for the Education of Musical Students of both sexes at home and abroad, under the control of the Committee.

COMMITTEE.
Sir JULIUS BENEDICT, Chairman.

| | |
|---|---|
| C. V. Bemecke, Esq. (Trustee). | John Hullah, Esq. |
| Professor Sir W. Sterndale Bennett, Mus. Doc. | Henry Leslie, Esq. |
| J. W. Davison, Esq. | The Rev. Sir F. Gore Ouseley, Bart., Mus. Doc. |
| Sir John Goss. | Kellow J. Pye, Esq. |
| Charles Halle, Esq. | Arthur S. Sullivan, Esq. |

R. Ruthven Pym, Esq. (Trustee), Hon. Treasurer.
Otto Goldschmidt, Esq., Hon. Sec.
Bankers—Bank of England, Western Branch, Burlington Gardens, W.

The Income from the vested capital of the Foundation (about £1,500), being inadequate to maintain continuously even one single scholar, the present

APPEAL

is made to Musical and other Societies interested in Art and Education, Cathedral Chapters, Professors, and lovers of the Musical Art in General, in order to RAISE the FUND to an amount sufficient to serve the purpose for which it was established.

The following donations are gratefully acknowledged:—

FIRST SUBSCRIPTION LIST, January 1873.

| | | | | | |
|---|---|---|---|---|---|
| Members of the Committee | £40 | 0 | 0 | S. W. Waley, Esq. .. .. | £5 | 0 | 0 |
| J. B. Cramer & Co .. .. | 21 | 0 | 0 | H. W. Prescott, Esq. .. .. | 2 | 2 | 0 |
| Novello, Ewer & Co. (H. Littleton, Esq.) .. .. .. | 10 | 0 | 0 | Hon. R. Leslie Melville .. | 2 | 2 | 0 |
| Lady de Rothschild .. .. | 10 | 0 | 0 | The Lady Elizabeth Adeane | 1 | 1 | 0 |
| Baroness Meyer de Rothschild | 5 | 5 | 0 | The "Potteries Tonic Sol-fa Choir" .. .. .. | 1 | 1 | 0 |
| Messrs. S. & P. Erard .. | 5 | 0 | 0 | Lamborn Cock, Esq. .. | 1 | 1 | 0 |
| Signor and Mdme. F. Lablache | 5 | 5 | 0 | H. C. Shepherd, Esq., Newcastle | 1 | 1 | 0 |
| The Madrigal Society, London | 5 | 5 | 0 | J. Seligmann, Esq., Glasgow | 1 | 1 | 0 |
| John Mitchell, Esq. .. .. | 5 | 5 | 0 | Anonymous (per J. Wood, Esq.) .. .. .. .. | 1 | 0 | 0 |
| W. Winter Raffles, Esq., Liverpool .. .. .. | 5 | 0 | 0 | | | | |

The Committee's statement, and other information, can be had on application from the Hon. Secs., by whom donations will be received and gratefully acknowledged.

OTTO GOLDSCHMIDT, } Hon. Secs.
ARTHUR S. SULLIVAN, }

221, Regent Street, W., Feb. 1, 1873.

MONTHLY POPULAR CONCERTS.—BRIXTON.—Director—Mr. RIDLEY PRENTICE. FIFTH CONCERT, TUESDAY Evening, February 11th. Messrs. Straus, Ridley Prentice, Minson; Miss Purdy; Mr. Carter. Sonatas (pianoforte and violin), C minor, Beethoven; D minor, Schumann; Ne Plus Ultra, Woelfl; Preludium, Andante, and Gavotte (violin solo), Bach. Tickets, 5s., 2s. 6d., 1s., of Mr. Ridley Prentice, 30A, Wimpole Street, W.

THE ALEXANDRA HOMES.

Patron—His Royal Highness the PRINCE of WALES.
Patroness—Her Royal Highness the PRINCESS of WALES.
Vice-Patron—His Grace the ARCHBISHOP of CANTERBURY.

There are now Twenty-six Homes erected, and partially endowed. Funds are urgently required for the maintenance of the Inmates, and the unavoidable Annual Expenses.

ASSEMBLY ROOMS, MARGATE,
(*Kindly lent for the occasion by EDWIN VILLIERS, Esq., the Proprietor.*)

ON TUESDAY, 18th FEBRUARY, 1873, Mrs. FRANCIS TALFOURD's Fifth Annual Vocal and Instrumental GRAND CONCERT will be given in aid of the above Institution, when the following eminent Artists and kind friends have generously promised their valuable services: Mdme. Thaddeus Wells, and Mdme. Demeric-Lablache (from the Royal Italian Opera); Mr. Bernard Lane, and Signor Caravoglia (from the Royal Italian Opera); Mr. J. L. Hatton, and Signor Tito Mattei (celebrated Composer and Pianist to the King of Italy); Mrs. Francis Talfourd, Mrs. Tennent, Mr. Purdy, Mr. John Henry Croft.

Under kind and distinguished local patronage, and His Grace the Duke of Marlborough, the Most Hon. the Marquis of Salisbury, the Right Hon. Earl Granville, K.G. (Lord Warden of the Cinque Ports), the Right Hon. the Earl of Granard, K.G., the Right Hon. Earl Kenmare, the Right Hon. Lord Vaux of Harrowden, the Right Hon. Lord Fitzwalter, Sir George Bowyer, Bart., the Patrons, Vice-Patrons, and the Trustees of the Alexandra Homes.

Lady Patronesses—Her Grace the Duchess of Marlborough, the Most Hon. the Marchioness of Londonderry, the Most Hon. the Marchioness of Salisbury, the Right Hon. the Countess Granville, the Right Hon. the Countess Granard, the Right Hon. Lady Vaux of Harrowden, the Right Hon. Baroness Burdett Coutts.

Conductors—Mr. J. L. HATTON and Signor TITO MATTEI.

Doors open at Half-past Seven o'clock, commence at Eight precisely.

Carriages may be ordered as Half-past Ten.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

37th Concert Wednesday, February 19th.
38th do. Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

TUNER, &c., WANTED.

WANTED, a First-Class TUNER and TONER. Apply to Messrs. Kirkman & Son, 3, Soho Square, W.


Digitized by Google

## TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the Principal Concert-rooms of the West End, is now, in his 74th year, and left without the means of sustenance and support. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these sad circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | *Rev. J. E. Cox, D.D. | £1 1 |
| Messrs. John Broadwood & Sons | 2 2 | C. Lonsdale, Esq. | 1 1 |
| * Messrs. Chappell & Co. | 5 5 | Messrs. A. Hammond & Co. | 1 1 |
| John Boosey, Esq. | 1 1 | G. F. Jefferys, Esq. | 1 1 |
| G. Bruzeau, Esq. | 1 1 | Messrs. Henderson, Ralf, & Fenton | 1 1 |
| Messrs. Cramer, Wood & Co. | 1 1 | W. Dorrell, Esq. | 1 1 |
| Charles Coote, Esq. | 1 1 | J. W. Davison, Esq. | 1 1 |
| W. H. Cummings, Esq. | 1 1 | Messrs. Duff & Stewart | 1 1 |
| *Messrs Duncan Davison & Co. | 5 5 | J. Blumenthal, Esq. | 1 1 |
| Messrs. Schott & Co. | 2 0 | W. Kuhe, Esq. | 1 1 |
| Robert Cocks & Co. | 1 0 | W. H. Clemow, Esq. | 1 1 |
| Professor Wylde | 1 0 | —— Baker, Esq. | 1 1 |
| John Gill, Esq., R.A.M. | 1 1 | Novello, Ewer & Co. | 1 1 |
| Wilhelm Ganz, Esq. | 1 1 | E. Aguilar, Esq | 1 1 |
| Messrs. R. Mills & Son | 1 1 | —— King, Esq. | 0 5 |
| Messrs. Hopwood & Crew | 2 2 | Sir Julius Benedict | 1 1 |
| J. Lamborn Cock, Esq. | 1 1 | Matthew Green, Esq. | 1 1 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | W. Mudie, Esq. | 1 1 |
| Messrs. Metzler & Co. | 1 1 | Charles Green, Esq. | 1 1 |
| J. Whitmore, M.D. | 1 1 | R. Carte, Esq. | 1 1 |
| Messrs. Hutchings & Romer | 1 1 | George Dolby, Esq. | 1 1 |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

NOTICE.

## MERCER'S CHURCH PSALTER AND HYMN BOOK.

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 63, New Bond Street, W.

ROBERT COCK'S & CO.'S LIST of 400 CLASSICAL STANDARD MUSICAL WORKS, offered at greatly reduced prices, may be had on application, gratis and postage free.

EVENING.—Nocturne for the Pianoforte. Composed by BRINLEY RICHARDS. 3s.; free by post at half-price. "A graceful nocturne, which must become a favourite." *Vide Graphic.* "A graceful pianoforte piece, of an easy, tuneful character."—*Vide Norfolk Chronicle.* "Sure to be popular."—*Vide Liverpool Daily Albion.*

ROHNER'S WIDELY POPULAR ART of SINGING, 4s.; free by post for 24 stamps. "'Rohner's Art of Singing' is a book to lead pupils gently on, and enable them to obtain a proficiency."—*Vide Midland Counties Herald.* "An excellent work; very comprehensive in scope, yet simple in method."—*Vide Weekly Register.* London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street. Order everywhere.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

## BOUDAULT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868, and supplied to the principal Hospitals of Paris since 1854.

## BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

## BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

OPERA COMIQUE.

THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY WM. HENDERSON. (SONG.) MUSIC BY EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys attend thine advent gay

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet-Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

*N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.*

Published by Subscription,

And to be ready for delivery on the 1st of March, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

## MENDELSSOHN'S "LIEDER OHNE WORTE,"

(SONGS WITHOUT WORDS,)

Transcribed for the

## HARP,

By JOHN THOMAS,

Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.
NON-SUBSCRIBERS, ONE GUINEA AND A HALF.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street, London, W.

Just Published,

## THREE SONGS,

By L. M. WATTS.

No. 1. "STANDING GAZING OVER THE SEA," .. .. .. .. 3s.
" 2. "RIPPLE, RIPPLE, GENTLE STREAM," .. .. .. .. 3s.
" 3. "SHINE ON, FAIR MOON," .. .. .. .. .. .. 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street,
Where may be obtained, composed by L. M. WATTS,

"HOME TO MY HEART," .. .. .. .. .. .. .. .. 3s.
"THE REASON WHY," .. .. .. .. .. .. .. .. 3s.

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"'The King of my Heart' really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

NEW PIANOFORTE MUSIC.

## "IN THE GLOAMING,"

REVERIE FOR THE PIANOFORTE,

By FREDERICK F. ROGERS.

London: NOVELLO, EWER & Co., Berners Street.

TO PIANOFORTE DEALERS AND OTHERS.

THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is

## H. T. CASSINI'S,

Finsbury House, Woodgreen, near London,

Twelve Minutes' Ride from King's Cross Station.

N.B.—About Sixty for Sale, very Cheap, for Cash.

ELTHAM, KENT, MONTAGUE HOUSE, THE COURT YARD.

MR. DYER is favoured with instructions to Sell by Auction in the Premises, on WEDNESDAY next, February 19th, at one o'clock, the genuine Furniture and Effects, including a very handsome CHAMBER ORGAN, in Mahogany case, by Lincoln, comprising an Octave of Pedals, with Venetian Swell Pedal, and Shifting Movement blown by the feet or hand, 6 Stops, &c. In front, 15 gilt Pipes on crimson silk, &c. May be viewed by cards, to be obtained of the Auctioneers, at Blackheath, S.E.

Digitized by Google

## *THE STONE GUEST*, A POSTHUMOUS OPERA BY DARGOMIJSKI.

By W. von Lenz.

The Russian composer, Dargomijski, a man of talent who pursued his own path independently of Glinka, left behind him the sketches of a score, treating in a perfectly novel manner, for the Russian lyric stage, Puschkin's celebrated fragmentary play of *The Stone Guest*. Inspired by a spirit of genuine patriotic devotion for their task, S. Guy (author of *Ratcliff*, and the first writer on the musical press in Russia) arranged and completed the sketches, while Rimsky-Korssakow, who is professor at the Conservatory, scored them in a masterly manner. After surmounting great obstacles with the most disinterested zeal, these admirers of the artist, so prematurely snatched away, produced the work at the Russian Opera previous to Passion Week. A skilful pianoforte arrangement has been published by Bessel, St. Petersburgh. In the arrangement, and in the bills, the work is called a three-act *opera*. In order, however, that we may be in a proper position to judge it, we must above all things remark that, intentionally, and on principle, it does not agree with the signification attached to the term: opera. Speaking popularly, "in the complete pianoforte arrangement, there is neither anything to sing nor anything to play; there is only Puschkin's poem to read, with chords, progressions, and figures in the recitative style underneath." We perceive a three-act recitative, and it is a matter of doubt whether the dramatic action would gain anything by the music, and prove superior if represented in this form, to what it would be if declaimed in the ordinary way. Every scenic representation most decidedly loses something of its intelligibility, and of its impressiveness, whenever the music, which supports it on the basis of the given dramatic idea, possesses no intrinsic value, the possession of such a value being a vital condition for all dramatic music, whatever the name given it. Whenever verses intended for the stage are intoned by a singer, without the act of intonation growing into a melody possessing value and significance, the result will be a cross between declamation and musical intonation; in other words, a split, robbing the words of the effect most peculiar to them, and the music of its independence, and the impression it produces by melodic invention (melodic style). Never was the rhythm more subordinated to the words, never did the latter enjoy to such a degree all their rights as to quantity, cæsura, and correct accent in the musical characters, while, combined with all this, there are now and then charming specimens of melismas; but they never grow into melody, into a rounded theme, duly worked out (a motive). Such are the character and style of the work, the only exception being the short romance, episodically introduced, of Laura (one of Don Juan's victims), who, at the urgent request of her admirers, takes up her lute, and we involuntarily regret that the exception is not the rule, so charming is it, and so much in keeping with the situation. The rhythmus and the style are that of a cachucha, though here, as elsewhere, the harmonic and modulatory supports and their masterly turns predominate. The composition of the work dates from the time when among ourselves, also, Richard Wagner's theories found an echo in practical and active minds, and when opera was forthwith to become musical drama, which every opera worthy of the name always had been. The Wagnerian precepts maintain their good and logical right upon paper, inasmuch as they cut out of opera everything formal, and all set models, and, for the purpose of doing due justice to the dramatic notion, free the words from the traditional musical fetters. These theories have not been rendered by Wagner a reality; the leading principle of an absolute blending of words and music has not been carried out by him, and still less by his followers in the path of musical realism; the theory must finally miscarry from the impossibility of fashioning identically the words to the music and the music to the words! What advantage, we ask, could accrue to the words? Illusion, or poetical deception, is not unattended with difficulties of its own upon the stage; these are respected when the words are musically fashioned, without the process leading to what is understood by vocal-music, by which we mean something that by no means abrogates the significance of the words, but has rather created a peculiar kind of drama, to which, if satisfying the dramatic conditions of the case, we might give the name of opera. If a composer, however, restricts himself to recitative, to short phrases, laconically supported or interrupted by the orchestra, the words thus delivered in recitative, instead of being recited, are necessarily less intelligible, and constitute only a melodrama, which, though not wanting in purpose, can lay no claim to illusion.

What is it, then, which, after the lapse of a century, still so deeply affects and charms us in Mozart's *Don Juan*? It is the transformation of the poem into a musical utterance, the transmission of the dramatic notion to the music, which, though not independent of the words, carries the hearer away over them, and it is this very fact which gives rise to the poetry of all operatic music whatsoever, to that poetry which, inherent in the notion of opera, and of itself fetterless, proceeds from and returns to the words. "Every operatic number," said Weber, who understood something about the matter, "should, by its structure, appear an independent entity; but as a *portion* of the *edifice* it ought to disappear in the contemplation of the whole; herein lies the great and profound secret of dramatic music, a secret that may be felt, but cannot be expressed.

Wagner's operas are recitatives in a certain number of acts, with music in the operatic style interspersed. The last applies especially to the mighty and moving choruses. Dargomijski's opera does not contain even a chorus, though, in the animated scene with Laura, and the crowd of admirers around her, there was an opportunity, as natural as dramatically effective, for introducing one. As it is seldom that in actual life or the spoken drama several persons talk at the same time, only one person is allowed to speak at once in *The Stone Guest*. But there are exceptions in real life, and why should there not be exceptions in art, which mirrors real life? How about choruses in tragedy? and in Schiller's *Braut von Messina*? We cannot conceive an opera—and *The Stone Guest* is called an opera—without a chorus and melodic invention. Why should opera deprive itself of its most powerful element, the chorus? To establish a peculiar kind of stage-play without a foundation? Does not such a work contain within itself the fatal drawback that, when the public are once acquainted with its subject, all further interest in it vanishes, while the interest continued and subjectively intensified in the soul of the hearer by operatic music holds its own? It is the same with realism in literature, and in the other arts, and this tendency, wherever it crops up, is not a saving and fructifying tendency, but, from its nature, a tendency which serves only the moment and its influences, and is specifically ephemeral. Music is above all things the art of the feelings (*Gemüth*). People want to change it from resounding poetry into a mental riddle, which is resounding simply because it is to be perceived by the ear, and which, without a lecture *ad hoc*, without a special programme, and an *examen rigorusum* to be undergone by and conducted by the hearer himself, cannot be understood. We find that between this material tendency and the masters representing dramatico-musical art, such as Mozart and Beethoven, Weber, Méhul, Cherubini, and Meyerbeer, as well as the good Italian composers, there is nothing in common, except that both the ones and the others employ musical notation. Melodic style always has been and always will be the very pith and marrow, the beginning and the end, of every possible kind of music. It is melodic invention alone which imparts to the language of tone the quality of a language of the soul, and the advantage, for the loss of which nothing could compensate, of asserting itself as a universal language, a pasigraphy, intelligible in all countries. Wagner's school produces the chrysalis, the grub, and says: "*That* is the butterfly!" In *The Stone Guest* there is, on principle, no question of melodic invention, or of a melodious style. Thus the work, to which a first place is unconditionally assigned by the Russian press, cannot be judged by the same standard as operatic music of the usual description. It is doubtful whether the composer, had he lived, would have assigned so much importance to the recitative in his work, which was conceived under the first influence of Wagnerian ideas, or whether he would have presented it in a form as naked as its present form

From the *Neue Berliner Musikzeitung*.

Digitized by Google

to the stage, on which it will scarcely keep its ground, despite all the mastery he displays over his resources in a production *opposed* to our notions of opera. Dargomijski was known principally by two works written in the operatic style, namely, *The Water Sprite*, and *Notre Dame de Paris;* by the Cantata, *The Feast of Bacchus*, and a large number of Russian romances for the piano. To put him, as some persons do, on an equality with Glinka, is, in our opinion, mistaken patriotism. He comes first *after* Glinka, and his fancy is superior to Sérof's in the operas (?) *Judith*, and *Rogneda; or the Hostile Power*, which transport Wagner to Russia.

The performance of *The Stone Guest* is attended with peculiar difficulties. Each part is a recitative *a tempo*, and not *a capella*, in which the orchestra patiently obeys. In a recitative *a tempo*, strict attention must be paid to every word and the minutest part of a bar; such a recitative must be mechanically learnt by heart, because there is no stream of melody, no continuity of the musical phrase, to facilitate the task. Petrow, the worthy veteran of Russian opera, is a perfect Leporello; Melnickow, a satisfactory Don Juan; and Madame Platonow, a charming Donna Anna; but Madame Iljin is not strong enough for Donna Laura. Her style is pinched and unfinished. Puschkin's poem is a genial production: the Stone Guest, however, who is here the murdered husband of Donna Anna, strikes us as less tragic than the Commander as a father. As husband, he resembles more nearly Calderon's *Physician of his own Honour*, without making such a profound impression on the spectators.

—o—

## THE VICISSITUDES OF A THEATRICAL MANAGER'S LIFE.

(*From "The Sunday Times."*)

Before I became pilot of the good old dramatic steamship, "Go-ahead," on account of my inexperience in such matters, I had the greatest difficulty to persuade the landlord to grant me a lease of the theatre. He, however, did so, and I advertised for a company. Everybody in the histrionic world applied I verily believe. There were among them novices who had never bearded the horror-stricken glare of the "footlights." The heaviest tragedians on earth advising me to start the legitimate drama, as that would pay the best, besides reflecting credit on my superior taste. Against that I had the opinion of some of the most atrocious stage villains of the old blood, thunder, and melodramatic school, counselling me to rely on sensation dramas or my fate would be sealed in a week. Here was a dilemma. I must own I rather preferred reading the legitimate drama than seeing it placed in the hands of incompetent exponents, and as all the parts in a classic play demand good actors (and I was not in a position to pay anything but a small though money-certain price for their services!), I abandoned the idea and announced sensation as my motto, and that to suit the fluctuating tastes of an incongruous audience, twenty murders and fourteen suicides in the most varied and approved mode of execution should characterise my opening piece, and if the public were not satisfied with that they should drop their cards in a box and select a drama for themselves with a thousand murders in it, "whether it ruined me or not!" My author was an unknown man; he assured me he had succeeded in weaving together such a string of novel and exciting incidents that it could not fail to "bring 'em down" and "take me up!" I read his maiden effort, and failed to detect a fault in it; this was, probably, my want of judgment. I was sitting down in the room allotted to me in my dignified position, holding receptions, when the advertising agent for Messrs. Paste, Puff, and Co., came in. He said they would circulate 30,000 bills at a shilling a thousand; they had stations which could not fail to catch the eye of a transitory throng. I thought it well to strike a bargain here. The next person who came into my room was a young man who wanted nothing but glory for his services, having acted as an amateur for many years with no moderate amount of success. I told him it was unsafe to entrust men who have no acquaintance with stage business. He, however, laid claim to high histrionic pretensions! I requested him to give me a proof of his elocution! He readily began, striking a wild attitude, "Now could I drink hot blood, and do such (*stage*) business as the bitter day would quake to look on!" He said he could play the Idiot of the Mountain splendidly. I assured him I was afraid it would turn out to be so if I engaged him, and he rather unwillingly absquatulated. Two elegantly-dressed ladies followed. *They didn't want pay*: they only wished an engagement; in fact they could, with their connections fill my private boxes every night, besides adding respectability to my theatre by their broughams stopping the way at my stage door! I jumped at them. The low comedian came next, and saluted me with "There be land-rates and water-rates, water thieves and land thieves—I mean pirates—and there is the peril of waters, winds and rocks!" I considered he might have addressed this observation to Mr. Lowe or Mr. Goschen. I thought him funny, and hinted that he must be the worse for liquor, whereupon he replied "Nay, I swear I am not so; I do but labour under the intoxicating influence of a bottle of ginger-beer!" I engaged the wag. It would be a suicidal policy to do without a ballet, so I was interviewed by a varied specimen of those light-footed creatures, with charming smiles and pretty faces, and as they were cheap I engaged them. The stage-manager next swaggered into my room. He spoke with a deep, sepulchral voice which never varied but ran on in a groove of monotony of the most deliberate and punctuated tones. When once you heard him you could not fail to recognise him always. He spoke of the multitude of dramas he had produced. I asked his advice on the subject. He said, "Let 'em have two heavy pieces every Saturday, but for the rest of the week sensation!" I courted his opinion of *Macbeth*. He said "There was no vampire trap for the ghost to appear." I replied "Couldn't you shove him on from the side wings?" He remarked "No! how the d—l could a ghost come on from the side, while ever since he remembered they had come up and gone down the vampire trap?" I replied, "Never mind then;" and I don't believe he did! The leading lady bounced into the room; she was perfection. She had a large volume of press notices and reviews of so flattering a description that she herself, being equal to a host, *would draw a house full*, requesting me to read them for my own conviction, which I respectfully declined. Being captivated I at once gave her her own terms. The super-master came next and said he had a respectable body of young gentlemen (who were known from their habitually taking roost in the casual wards of Lambeth and other workhouses during the off season!) and said at the small charge of 1s. per evening they found their own clean boots and linen, besides reflecting the highest credit on my management. They had acquired and begot a well-trained stage stride, which was the result only of years' drilling. He said as soldiers on the field o' Bosworth they had acquitted themselves in true military fashion, and that they very rarely plugged one another's eyes out with the spears and banners entrusted to their care. I was satisfied. The next person wanted to rent the bars; he said he could fit 'em up and make 'em look like an Eastern palace, and guaranteed that the liquor should be genuine and good. He said he was well known, and the fact of his having the bars would alone suffice to fill the theatre every night. I considered him a very eligible tenant indeed. A ballet mistress skipped into the room like a light and airy nothing of forty stone! She was directly accommodated with a seat. She had so fluttered and buzzed about I thought she was trying to fascinate me with her wily coquetry. She entered fully into the details connected with the graceful gyrations of her troupe, their fully-developed limbs, beautiful forms, &c., and strove to convince me that her ideas were not to be excelled by any other professor of the saltatory art. "All right," I said; she evidently felt so. The next person was the wardrobe master. He tip-toed into the room with one of the most polite assumptions of self-importance. He assured me he could dodge me up a lot of capital stuff out of the old material on the establishment, and that he knew how to convert a gendarme's suit into a waiter's of the most elegant and modern style; that he understood transformations better than any man alive; that he had been engaged for years on the premises, had made costumes for King George the First, even to a chimney sweep. That acting upon the principle of studying his employer's interest, he had succeeded all his life in giving the liveliest satisfaction. Upright fellow, I thought! The scene painter entered, and persuaded me he could vamp up

Digitized by Google

a lot of picturesque scenery, which would effectuate a great saving. I thanked him. The gas man came next, and told me the gas company wanted looking after, because they sent more wind than gas through the pipes. He prided himself on understanding light and shade, and would take care the drama was lighted up, &c., when necessary. The master carpenter walked in, and on my asking him the question, said his men only struck when they didn't get paid down *on the nail*. I informed him they should be paid *on the fall of the hammer!* The leader of the band came next, and boasted that his men could not be matched even by the Opera band, and that they were only in the habit of taking out the big drum and stopping short in rather awkward scenes when they didn't get their salaries, which, of course, could not happen with me, I assured him!

The opening night came. The critics assembled in solemn conclave, passed a milk-and-watery compliment on the actors, extolled the author, whom they believed was capable of writing a higher order of drama, while the manager was told that there must have been an entire absence of discretion or how could he have produced such trash! "Thank you, Mr. Dram Crit," I said, "I will live on the fat of my fading hopes. I will yet survive the reports of ignorant boys and incompetent critics who have never been behind the scenes nor understand the smallest stage directions." The weather was 110 degrees of heat! What was that to me? I had always believed a theatre could be crowded as much in summer as winter, and as I was buoyed up with the most felicitous expectations, and went on working away in the great Thespian home with what success let the sequel tell. I found the bill-poster was in the habit of putting my double-crowns into a bag with a weight attached, and quietly lowering them into the Thames at night, which I believe is a very good circulating medium! The young ladies who acted for nothing so mauled the parts they had to play that the audience hissed them, and, although they filled my boxes, they, by their inartistic efforts, emptied my pit and gallery! The man who rented my bars filled my house with orders! I was too modest to refuse them admittance. The wardrobe on the first night was not ready. Everybody seemed misfitted. Nobody had the costumes they wanted, so they all went on in their own clothes, and as a consequence were immediately recognized by the audience. Many of them chirruped and made sport of the *dramatis personæ* most cruelly, especially the supers about the casual wards. Zounds! I was in a fearful rage. I never shall forget the humiliation. The scene-painter was not ready either, and in the confusion the scene-shifters shunted on a mediæval interior to a portion of a distant view of the sea! I remember the leading lady bathing my temples and plunging her scent-bottle under my nose to keep me from expiring on the spot. Then the blessed gas was *down* when it should have been *up*, and they had forgotten to buy the green glasses for the water scenes. It was shocking. The house never paid, and several times when the carpenters did not get their money on the Saturday they playfully refused to push a scene on or remove them off. The band refused to go into the orchestra, and after an interval of half-an-hour they resumed their seats, not until my leading lady had died without a chord from those gentlemen. There was a clique of leaden plummets about, and directly they saw the ship was sinking, added their weight towards its accomplishment. They were the wreckers! They threatened to pull the establishment down about my ears if I did'nt get out of it; and deeming it more prudent to follow the dictates of wisdom than stick like a faithful pilot at the helm of a sinking concern, I abandoned the ship to its fate, and very shortly afterwards it struck upon a rock, sank into the boundless deep, and was buried and forgotten in the troubled waters of managerial misfortunes, regretting I had ever dabbled in one of the most uncertain, precarious, yet exciting, lives that any man can possibly lead for a short period of his existence.

OUR IDLER.

---

PERTH.—The Abbate Franz Liszt has fixed his quarters here for the present. Contrary to his usual custom, he will give one public Liszt Evening this month, and another in March. His object in taking this step is to assist a well-known German composer, who is suffering from an incurable disease, and for whom Herr Joachim, also, lately gave a concert.

## MONDAY POPULAR CONCERTS.

On Monday evening Mdme. Schumann made her first appearance for the season, and was received with the accustomed favour. The accomplished pianist, on whose performances the interest of the evening was naturally concentrated, selected for her solo display, as on previous occasions, the second Sonata of Beethoven's set of three, Op. 31—viz., that in D minor, which has been proclaimed by eminent German critics, the "dramatic sonata, *par excellence*," and if the keys of the pianoforte can represent "dramatic" impressions, there is no example to be cited by which such impressions are more powerfully suggested. A distinguished quality of Mdme. Schumann's playing, apart from her universally acknowledged skill as a mistress of the instrument in all its mechanical requirements, is her power of realizing the ideas of a composer, whatever conditions may have influenced him during the process of composition. Hence she is essentially a genuine interpreter of Beethoven, who, of all writers for the pianoforte, was the most imaginative and the least mechanical. We need not describe over and over again Mdme. Schumann's reading of the D minor Sonata, one of the most peculiarly individual emanations from the genius of Beethoven. In the impassioned *Allegro* with which it begins, the melodious and pathetic *Adagio* and the *Allegretto*, its concluding movement, she was equally at home. At the end of the performance she was unanimously applauded, and twice called back to the platform; but instead of repeating Beethoven's *finale*, she played a *romanza*—one of a set of four characteristic pieces by Robert Schumann. How Mdme. Schumann plays her late husband's music need hardly be stated, and never did she give her whole soul to it with more enthusiasm than in her execution on Monday night of the pianoforte part in the well known D minor trio. Her associates were Mdme. Norman-Néruda and Signor Piatti, who, to judge by their playing, heartily sympathized with the gifted pianist. In short, Mdme. Schumann impressed her audience as of old.

The quartets were Mozart's in B flat, one of the set of six dedicated to Haydn, and Haydn's in E flat, perhaps the finest of the ten he composed in that key. Both were played to perfection by Mdme. Néruda, Herr L. Ries, M. Zerbini, and Signor Piatti. Every amateur of genuine and sterling music for the chamber must be gratified to find that the director, Mr. Arthur Chappell, is paying more and more attention to the quartets of that most consummate of all quartet writers, Haydn. During the present series of concerts he has brought forward several specimens of the master hitherto unknown to the greater number of those who habitually frequent St. James's Hall, and not one has been heard without unqualified pleasure.

The singer was Mdlle. Nita Gaetano, who gave extremely well an air by Pergolesi, and created a sensible impression in a new and charming song, by Mr. George Osborne—"The Robin and the Maiden"—obtaining a well-merited recall. Sir Julius Benedict was the accompanist. At the next concert Herr Joseph Joachim is to make his first appearance for the season.

---

MUNICH.—The *Augsberger Abendzeitung* informs us that it was exactly fifty years ago, on the 15th January, that the Theatre Royal or Hof-Theater (literally, Court Theatre), was burnt down, after being built only five years. The fire raged nearly twenty-four hours, but fortunately no lives were lost. The present theatre was erected within less than two years, at a cost of 1,920,000 florins. Of this sum, the Insurance Offices contributed 120,000 florins; the molten metal and other materials fetched about 600,000 florins, and the Corporation voted 300,000 florins, leaving a deficit of 850,000 florins. This sum, also, was advanced by the Corporation, so that the "Court Theatre" was at first erected solely at the cost of the city, and not the Court. To pay off the loan, a second "beer-penny" (a tax of a German penny upon every measure of beer consumed here—a German penny being equal to about an English farthing), was voted, to be levied till the debt was extinguished. But, though the Corporation have long since had their money returned, the "beer-penny" remains a fact, and the beer-drinkers are still unconsciously paying for the Theatre Royal. It is a remarkable fact that in all countries, and not in England alone, a tax seems to resemble the garment given by Dejanira to Hercules; once put on, there it sticks.—The King has forwarded a large sum out of his private purse to re-establish the pension-fund for the artists and others employed at the Theatre Royal. No new pension has been granted for twenty-five years.

HANOVER.—The General Committee of the Marschner Memorial have decided on accepting the design sent in by Herr Hartzing, which represents the composer in a standing position between two figures seated. A sub-committee has been appointed to make the requisite arrangements with Herr Hartzing.

Digitized by Google

## LONDON BALLAD CONCERTS.

Though the recent vagaries of our eccentric climate could not affect the audience which crowded into St. James's Hall on Wednesday week, they were able to influence the artists, and much disturb the programme. Mr. Sims Reeves was kept away altogether, and Madame Patey could only get through half her allotted task; while, to make matters worse, a domestic affliction prevented Mr. Nordblom from appearing. But Mr. Boosey was able to make fair amends for this triple disappointment by engaging Mr. E. Lloyd, and by availing himself of the kindness of Mr. Santley, who cheerfully agreed to sing an extra song, so that the entertainment passed off well, and everybody was content. Several of the novelties set down for performance had necessarily to be omitted, but others were given by Madame Patey and Mr. Santley, the lady contributing J. L. Roeckel's "Heaven's light," and the gentleman being heard in Prince Poniatowski's "Stag Hunt." As regards the first of these, it will be better to suspend judgment. Madame Patey sang under difficulties, the full force of which became evident when an apology was made for her subsequent non-appearance. As this favourite artist is not one who lightly abandons her task, the disadvantage attendant upon her rendering of Roeckel's new effusion may be imagined. Mr. Santley, on the other hand, was in fine "form," and gave "The Stag Hunt" with a mixture of vigour and pathos which roused his audience to enthusiasm. The song is capitally written, and contains a very effective contrast, presented by the energy of the conventional hunting passages, and the feeling of those episodes wherein the poor stag plays the chief part. That Prince Poniatowski has supplied one of the best songs of its kind, and a formidable rival to "The Yeoman's Wedding," cannot be doubted. Mr. Santley was called upon to repeat it; but the artist, who had already worked hard, substituted the less exacting ballad by Henriette, "My King and I." Among the more familiar successes of the concert were the encores gained by Madame Patey for Henriette's "Always alone," by Mr. Lloyd for Sullivan's "Once again," and Miss Banks for Claribel's "Five o'clock in the morning." Miss Wynne's contribution of two Welsh songs—"The Ash Grove," and "A silent maid"—was warmly appreciated, as were the pianoforte solos of Mr. Brinley Richards, who selected two of his own Fantasias on Welsh airs.

## BRITISH ORCHESTRAL SOCIETY.

The programme of this society's fifth concert was as follows:—

Symphony, No. 3, A minor, Scottish—Mendelssohn; Song, "The Wanderer" (Mr. Lewis Thomas)—Schubert; Song, MS., "Over the roof and over the wall," *Sapphire Necklace* (Miss Edith Wynne)—Sullivan; Overture (first time) to Shakspeare's *Winter's Tale* (composed expressly for this society)—John Frances Barnett; Song, "Rose, softly blooming," *Azor and Zemira* (Miss Julia Elton)—Spohr; Song, "The shades of evening close around" (Mr. E. Lloyd)—F. Clay; Grand polonaise in E flat, pianoforte (Miss Nathalie Evans)—Chopin; Quartet, "God is a Spirit," *Woman of Samaria* (Miss Edith Wynne, Miss Julia Elton, Mr. E. Lloyd, and Mr. Lewis Thomas)—W. S. Bennett; Overture, *Egmont*—Beethoven,

A work so well known as the *Scotch* Symphony could not fail to be well played, and on this occasion the violins particularly distinguished themselves throughout the slow movement, the first theme of which we have never heard more beautifully "sung." The *Finale* was scarcely so good, owing to shortcomings in the "wind department." Those shortcomings we hope to see remedied by another season. Mr. Barnett's overture is noticed elsewhere; and we go on to the Polonaise of Chopin merely to state that whoever persuaded Miss Evans into a premature appearance did her a very bad service. The young lady has ability, and in time will make a good player; but, at present, she is merely in a state of pupilage, and should confine herself to private study and practice. More than this need not be said, save to warn the new society against seeking its artists from the nursery. Beethoven's overture has been much better given; the "wind" again exhibiting its shortcomings with a persistency worthy of a better cause. The vocal music pleased greatly. Mr. Lewis Thomas sang the "Wanderer" as we have not often heard it sung, all the pathos and passion of the music being admirably brought out. Miss Wynne had to repeat Sullivan's picturesque air; Miss Elton gave a capital reading of "Rose softly blooming;" and Mr. Clay's charming song was done justice to by Mr. Lloyd, though its *tempo* might have been quickened with advantage. The quartet from *The Woman of Samaria*—beautifully sung—met with its usual fate, an encore. Mr. Mount conducted all the works save Mr. Barnett's overture.

DRESDEN.—The last novelty at the Royal Operahouse was Herr Max Bruch's grand opera, *Hermione*. Though mounted with the greatest care and liberality, and exceedingly well performed by all concerned, it pleased so little as to be given only twice, and was then withdrawn. It will probably never be revived.

## CRYSTAL PALACE.

In addition to the Symphony noticed elsewhere, five other works by Schubert helped to commemorate, on Saturday week, the morrow of the composer's birthday. Among them were two novelties: a part-song. "Night in the forest," and a "Hymn to the Holy Ghost." The first is supposed to bear date 1827, and consists of two movements for men's voices, with accompaniment of four horns *obbligato*. Its *ensemble* is charming, thanks, in great part, to the skilful treatment of the horns, which lend truthful colour to the music, and allow of some striking effects. The Hymn was written in 1828 (Schubert's death year), and is also for men's voices, quartet and chorus, with accompaniment of oboes, clarionets, bassoons, trumpets, horns, and trombones. Apart from the novelty of these adjuncts, the work is not very striking, being for the most part commonplace and lugubrious withal. We cannot but think that a better choice might easily have been made, though, perhaps, it was well to make the acquaintance of a work so pretentious in its character. Both pieces were sung by a small choir, headed by Messrs. Guy, Howell, Parker, and Pope. The three known compositions introduced on the occasion were the overture to *Rosamunde*, the beautiful romance from the same work (sung by Mdme. Sherrington), and the part-song, "Gondolier." Weber's overture to *Euryanthe*, and Henselt's Pianoforte Concerto, made up the balance of the programme. The former calls for no remark, but the latter was heard for the first time at the Crystal Palace. Without being a great composition, measured by the standard of the great masters, it is one of much interest, and deserves the consideration due to a work which emanates from a man who stands at the head of his profession. As a means of display, the concerto can hardly be surpassed. Indeed, we question if anything more difficult was ever written, and it is all the more to the credit of Mr. Oscar Beranger that he rendered it throughout with faultless accuracy. A more emphatic performance Herr Henselt himself could hardly have wished.

## MUSIC IN GLASGOW.

(*To the Editor of the "Musical World."*)

SIR,—My attention has been drawn to an article in your valuable paper of February 1st, reflecting on the amateur orchestral society of this city, and proceeding from your own correspondent.

* * * * * * * * *

But I cannot remain longer silent, when that self-constituted critic pours his hostile lucubrations into the columns of an English musical periodical, so generally esteemed, and widely circulated at home and abroad, with a view to mislead the English and foreign public; and in its pages, uses his utmost efforts to hold up to ridicule a deserving musical society, and to connect a foreign name, highly respected in the musical world, with what he chooses to represent as an *extraordinary musical exhibition*.

Under these circumstances, you will pardon, I hope, the liberty I take of occupying so much of your valuable space with my humble protest and repudiation of such pretensions as those of your Glasgow correspondent. It is with reluctance that I undertake this task, but I owe it to your readers to put them on their guard against one capable of playing such fantastic tricks. Trusting in the high standard of your paper, they might suppose those reports are written by a competent judge; but it will not be useless to remind them that the grandsons of "Midas" are still at large.—Yours, &c., A. DAUSSEIGNE MÉHUL.

*Glasgow, 8th February*, 1873.

[We willingly insert M. Méhul's letter, omitting two paragraphs which contain assumptions and personalities wholly beside the mark. It is our duty to say, without judging the particular question at issue, that we have confidence both in the ability and integrity of our Glasgow correspondent.—Ed.]

LUBECK.—Musikdirector Gottfried Hermann's 4th *Soirée Musicale* took place on the 1st of February, with the following programme: String Quartet by J. Haydn; Nocturne for harp, violin, and violoncello, by Oberthür; "Ave Maria," for soli and chorus, by Oberthür; String Quartet by Beethoven; "Exaudi Deus," for soli and chorus, with harp and harmonium accompaniments, by Oberthür; solo, harp, "Clouds and Sunshine," by Oberthür; Impromptu militaire, by Zamara. The concert was well attended, and gave great satisfaction. The choral works were performed by the members of the Vocal Society, who evidently took great interest in the compositions, which pleased very much; it was expected that the composer would have been present, and have played in this *Soirée*, but he was obliged to return to England; therefore Fraulein Anna Dubez, from Schwerin, was engaged to play the harp part in "Exaudi Deus," which she did admirably. She was also highly successful in the two harp solos above mentioned.

Digitized by Google

## M. GOUNOD'S CHOIR.

A series of five "Subscription Concerts," our musical readers are doubtless aware, has for some time been announced, with M. Gounod as director. That the eminent French musician has been diligently training a choir, composed chiefly of amateurs, is a fact not less generally known; and, if we may draw conclusions from the programme of the first concert, given on Saturday night, in St. James's Hall, one of M. Gounod's principal reasons for undertaking these performances is to bring forward compositions of his own. Anything, new or old, to which the name of the composer of *Faust*, *Mireille*, *Romeo et Juliette* is affixed, must naturally be welcome to those who care for music good and earnest of its kind. We should have been glad to see the hall on Saturday more crowded; but every enterprise of this sort must have a beginning, and public sympathy can only be excited by hearsay reports of its progress, and by the gradual steps taken to secure for it a permanent attraction. For our own part we should rate "M. Gounod's Concerts" still higher if the programmes were not limited to M. Gounod's compositions. Out of fourteen pieces, on Saturday night, only three were not absolutely from his pen; and even one of these was half his property, being the "Ave Maria" which he has wedded to John Sebastian Bach's first Prelude (from the *Well-tempered Clavier*)—the only apology for such a liberty being the genuine beauty of the melody—played, on the occasion under notice, upon the violin, by a young gentleman, described in the programme as "honorary member of the Choir." The first part of the selection, besides this "Ave Maria," published and known through so many different arrangements, was devoted exclusively to ecclesiastical pieces, and comprised a new setting of the "Pater Noster" a *Requiem*, and a psalm ("Omnipotent Lord") by M. Gounod, as well as the contralto air, "He was despised," from the *Messiah*, sung by another young gentleman, "member of the choir" (and encored). The "Pater Noster," and the *Requiem* are successful examples of M. Gounod's power to write for sacred themes music which, while simple, shall also be telling and expressive. There is in neither of them any attempt at unusual harmony or elaborate contrapuntal device; and the aim of the composer, to suit them for general use where large resources are not at hand, is evident. In our opinion, he has admirably carried out his intention. The "Pater Noster," in its way, is irreproachable. The "Introit," "Kyrie Eleison," and "Agnus Dei" of the *Requiem* were not new to the English admirers of M. Gounod's sacred music, having been publicly performed some time since. Whatever expectations these may have raised are fully carried out by the "Offertorium," "Sanctus," and "Pie Jesu," which now complete the work. The "Sanctus" especially touches us by its solemnity. Rarely have words of serious import been more emphatically expressed with so little apparent straining after effect. This was undoubtedly the best executed piece of the evening, and the unanimous encore it obtained was a just recognition of its merit. Not to enter further into details—unnecessary, by the way, in reference to a work of so unpretentious a character—we may safely predict for this new *Requiem* a wide-spread popularity in places for which it is expressly intended. The performance was conducted by M. Gounod himself, who was received by the audience with every mark of cordiality.

The second part of the concert consisted of secular compositions, exclusively from the pen of M. Gounod, three of which—a part song, "Gitanella," a double chorus, "Bright star of eve," and two Italian canzonets, "Perchè pisagi?" and "Ho messo nuove corde"—for a tenor voice—were heard for the first time. There was also his setting of Lord Byron's "Maid of Athens," sung with true feeling by a lady "member of the choir," who was recalled and much applauded. The chief interest of the concert, however, attached to the first part and the sacred music.

---

VIENNA.—There has been some talk of Mdlle. Ehnn's leaving the Imperial Operahouse here for the Royal Operahouse in Berlin. The young lady appeared lately in a round of operas at the last-named establishment, and pleased the Berliners so much that she was asked to become a permanent member of the company. In Vienna she receives 16,000 florins annually (2,000 being deducted for taxes, &c), and two months' leave. Herr von Hülsen, the Royal Prussian Intendant, offered her 11,000 thalers annually, five months' leave of absence out of every twelve, the title of *Kammersängerin*, and a pension of 2000 thalers in case of retirement. Before giving Herr von Hulsen an answer to his tempting offer, Mdlle. Ehnn laid the matter before Herr Herbeck, the manager of the Imperial Operahouse, by whom it was referred to the Intendant-General, Count Wrbna. It is thought that the Count will give the young lady the same terms as Herr von Hülsen offers, and thus keep her here.

## THE OPERA AT MALTA.

MR. BENTHAM AND MDME. BENTHAM-FERNANDEZ.

(*From the "Malta News" of January 22.*)

M. Gounod's *Faust*, here, as elsewhere, probably the most popular work of the operatic *répertoire*, was produced on Saturday last for Signor Padovani's benefit; and, from the state of the house, we imagine that the result must have been satisfactory to that deserving artist.

Signor Bentham sustained the part of *Faust* in a manner which even his warmest admirers can hardly have been prepared for. His melodious voice appeared to possess a power and depth which we have not heard in it before, his acting an unwonted force, and the correctness with which he gave every note made his performance one which could not be listened to without pleasure, and which we consider entitled to high commendation. The part of Mephistopheles demands gifts and qualifications which are found combined in few artists, still Signor Padovani performed it satisfactorily; and the singing of some portions, especially the "Dio dell'or," and the serenade, "Tu che fai l'addor mentata" fully deserved the applause which it received. In Valentino we made acquaintance with a new comer, Signor Lenghi, whose voice, though not very powerful, is pleasing, and his execution good. Of Signora Bentham, as Margherita, we can only say that she *is* Margherita! From her first entrance upon the stage, when, with downcast eye and modest mien, she replies to the solicitation of Faust, to the last scene in the prison, when her sorrows at length find an end in death, we seem to see before us, not the *prima donna*, not the actress, but the German maiden herself, Goethe's own Gretchen. Her singing combines power, taste, and execution which we have seldom heard surpassed. The charming simplicity with which she sings the ballad, "C'era un Re di Thule," the brilliancy of her execution in the Jewel Song, her tenderness in the duet with Faust, and her passionate despair in the latter scenes are alike admirable; in one and all the purity and richness of her voice, and the grace of her acting carried the house by storm, while the hearty applause and frequent encores she received testified to her complete and unqualified success.

Signora Magi sings very prettily the part of Siebel, and the melodious "Parlatele d'amor" received full justice from her fine voice.

The chorus was, perhaps, little more inefficient than usual, thus considerably marring the *tout ensemble* of the opera. They sang, or rather croaked, utterly regardless of time or tune. As for the mounting of the opera, the less said the better, some of the chorus, and notably those of the brass band, appear as if they could not hold their dilapidated rags together much longer. When they quite fall to pieces, perhaps we shall be treated to some a little less shabby. As for the vision which concludes the opera, it is so remarkable a feat of scenic art as to defy description.

---

Moscow.—In consequence of her having proved anything but a great success in St. Petersburgh, the management of the Italian Opera have sent Mdme. Mallinger here, but the lady has not benefited much by the change. On the night of her first appearance, the house, it is true, was crammed to suffocation—because *Dinorah* had been announced with Mdme. Adelina Patti, but Mdme. Patti was prevented by indisposition from singing, and *L'Elisir* was put up, Mdme. Mallinger sustaining the part of Adina. The result was something very like a fiasco.

### In Memoriam.

HEYWARD J. ST. LEGER, ESQ.

DIED, FEB. 6TH, 1873.

Let music weep! for one who loved her well
Has pass'd from earth away; no magic spell,
Nor charm that dwells within this lower sphere,
Can wake the tender friend to us so dear.

"Friend of the artist," kind to all around,
A welcome guest where sweetest tones abound,
Place Shamrock on his heart, while "Erin's Isle,"
In sorrow for her son, forgets to smile.

Now sweetest poetry our grief shall share,
For him who woo'd the sister arts so fair,
One who in both with tender grace excell'd,
And oft chill care with cheerful songs dispell'd.

Tho' he on earth no more may charm the ear,
And o'er his grave we drop the fruitless tear,
May he, ascending to the realms above,
Join in the melody that angels love.

CARLINE N. GRANT.

Digitized by Google

## MUSIC BUILDINGS.

On Monday evening last a paper was read, at the meeting of the Institute of Architects, which illustrated in quite an unanticipated way the existence of the most striking scientific shortcomings in architectural practice where one would scarcely expect they would be found. The wild complaints which at the present moment are being so constantly advanced against architects in the everyday press, as to be virtually unanswerable from the sheer pressure of their multiplicity, are generally found to turn upon matters of little magnitude in a scientific sense; indeed, the complainants would do much better, as a rule, if they would direct their attacks against our bricklayers, plumbers, and joiners (who too frequently cease to be *builders* when they become *general contractors*), and leave architects altogether out of the controversy. But it is quite another thing when an experienced professional critic and a thoughtful enquirer and writer, such as Mr. Statham, of Liverpool, is known to be, comes straightforwardly before his brethren, formally assembled, and taking up such a subject as the designing of what we may coin a phrase to call *Music Buildings*, proves by sober argument and illustration the sweeping assertion that the great halls and theatres of music, of which we are accustomed sometimes to boast not a little, are in fact too often contrived much more in defiance of the first principles of musical-acoustical science (which, by the way, is not merely acoustical,) than in pursuance of anything approaching to that exhaustive investigation of natural laws which we are so fond of identifying with the spirit of invention in the nineteenth century. One expression which Mr. Statham used in his dissertation seems more than all else to fasten the stigma, if not upon architects, certainly upon the *modus operandi* of their work; for musical effect, he says, and architectural effect appear to be incompatible. That is to say, the ordinary forms which the architectural designer makes use of, as expressing artistically, however unaffectedly, the conditions of construction, are in practice enough of themselves to destroy the effect of music. This is a remarkable proposition, but a moment's reflection renders it perfectly intelligible. The architect has only to look at such a thing as a violin or a trombone, and is it not as clear as noonday that those instruments are, if not very much akin to music chambers, certainly sufficiently allied to them to illustrate the fact that common house-building and music-chamber-building are based upon different fundamentals.

Perhaps the most pompous music-chamber in England is St. George's Hall at Liverpool. It was built for the express, not to say the sole, purpose of a concert-hall. Mr. Statham tells us nevertheless that the brilliant young architect who by this one design acquired such high popularity—to be enjoyed for so short a time, for Mr. Elmes died almost before he had arrived at manhood—made no secret of the fact that the specific adaptation of his grand interior for the actual performance of music was a thing that he held to be beneath his consideration. The absurdity of such a confession surely seems plain enough; but this absurdity becomes even more astonishing when we reflect that the real doctrine held by such a designer only about forty years ago amounted to this—that the idea of his condescending to compromise in a music-chamber the conventional forms of architecture for the sake of the enjoyment of music was too absurd to be entertained. Let not the architects of the passing day, however, profess to be much more amenable to common sense; for Mr. Statham further allows us to understand that he has precisely the same grievance against the designers of the multitudinous Gothic churches of the hour. These artists, he says, somewhat sarcastically, may no doubt be governed by adequate considerations of ritual, but they are certainly not influenced by an appreciation of music: for they construct their "Organ chambers" precisely in the way, and place them precisely in the position, which must be allowed to be the least conducive to the charms of musical effect.

The much-vaunted Albert Hall is a model which it seems is equally, with the great Liverpool building, at variance with scientific principles. We all know how much controversy there was at the time of the inauguration of this nobly immense music-chamber respecting the more interesting than agreeable "echo" of the place; how it engaged the attention of the most distinguished philosophers, and was by some pronounced an obvious matter of course, whilst others deemed it an incomprehensible eccentricity of nature; how the "velarium" was politely accepted by a loyal public as the perfect remedy of science, with even a grace of its own beyond the reach of art; and how it was, nevertheless, whispered by the few, as it is now outspoken by the many, that the remedy is, after all, but very imperfect, if not also a little ugly. Mr. Statham puts his finger on the root of the matter by pointing out that, just as St. George's Hall was made a grandiose assembly-room, leaving music to take its chance, so the Albert Hall is nothing but a grandiose amphitheatre, leaving music to discover, when too late, that its conditions have been not culpably neglected at all, but ignorantly misunderstood—which is even worse. Even to the last, in such a thing as the two conflicting theories of wall covering, for example—one of which is in favour of sharp sound-reflecting surfaces, such as marble and cement, whilst the other prefers absorbent surfaces, such as upholstery, it appears that science was at sea; for Mr. Statham mentions the remarkable incident that, in spite of the utter failure of the first of these in St. George's Hall, the organ-builder had no hesitation in recommending for the Albert Hall the same principle—the rejection of which, he asserts, has alone prevented a vast augmentation of that confusedness of sound which is so much complained of. We may here mention that there is a third theory, in favour of the use of resonant material, such as wood and that it is to the acceptance of this so far sound doctrine, in the case of the Albert Hall that we owe, in spite of one of the most extremely disadvantageous of all forms of interior, what musical capabilities the edifice is found to possess. The evil effects, however, that may be found to result from even this third mode of design are said to be painfully illustrated in the echo of the great-reading-room at the British Museum, where the dome is lined with "fibrous slab" (a material made of rags and other fibre with paste), one of the foremost of the alleged characteristics of which is that it is equally resonant with wood. One more circumstance relative to the Albert Hall possesses almost a melancholy interest. So long as the interior was filled with scaffolding the musical-acoustical effect was perfect, but alas! every pole and putlog that were removed only detracted from this exquisite success!

The third grand example cited amongst the music-chambers of England is the Crystal Palace; but we feel at a loss to see how this altogether exceptional case can be fairly argued upon. If the great halls at Liverpool and South Kensington were built expressly for concert uses, the same cannot surely be said of the stupendous greenhouse at Sydenham; and when a thousand musicians are made to perform before twenty thousand hearers under a vast vault of glass, and amidst a whole labyrinth of echoing aisles and vibrating galleries of iron, whose interminable lines stretch away to the limits of almost total silence, conditions so unsuitable become scarcely credible. If, as we are told, the effect of all this, as regards indistinctness, is comparatively little, we understand that it is only less than might seem to be likely in such a desperate case; and when it is admitted that all sitters towards the sides must expect to hear confusedly, this is obviously a surrender at discretion of the claims of the Crystal Palace model in respect of musical acoustics.

Without going further into those particulars of the question which are given in the report of the lecture itself, it may fairly be said that the lamentable deficiencies which appear to be manifested in an almost equal degree in each one of the grand concert halls which have been quoted, the wide disparity of principle accepted in them, and the equally unintelligent way in which, in all cases, the form for the chamber has been sought out from amongst precedents which belonged to altogether different categories of building science, are overpowering in the effect they must produce upon any scientific mind with reference to the shortcomings of practical design. If our ordinary theatres are better devised, it seems to be due to nothing more than the adoption of an accepted model, without much desire to improve upon it; and if our ordinary concert rooms, again, are more or less successful, it is because they are too small to require much science in their contrivance. The illustration, moreover, is an excellent one as regards the whole question of scientific plan. Artistic effect is worthy of all commendation; so is sound and clever construction; but aptitude of contrivance is none the less—perhaps all the more—a thing to be assiduously cultivated. —*The Architect.*

---

BRESLAU.—The first of the second series of Orchestral Union Concerts went off extremely well. Professor August Wilhelmj was much applauded for his performance of Raff's Violin Concerto in B flat minor, dedicated to him by the composer. He played, also, "Albumblatt," Wagner; "Notturno," Chopin; and "Abendlied," Schumann. The programme included, likewise, several scenes from Lassen's setting of Hebbel's *Nibelungen*, which had never been heard here before, and which pleased very much; Mendelssohn's overture to the *Midsummer Night's Dream*, and Mozart's "*Jupiter* Symphony."—Herr Ignatius Peter Lüstner, the Nestor of Silesian violinists, died here, a short time since, of apoplexy. He was struck down while giving a lesson. He was born in 1792. Among his numerous pupils are, in addition to his two sons, Otto and Louis, Professor Julius Stern, and Herr Robert Radecke.

NEW YORK.—Mr. Richard Hoffman has given his first *soirée* this year. The clever artist played, with Mr. J. Burke and Mr. F. Bergner, Schubert's trio, Op. 99; with Mr. Bergner, Mendelssohn's Sonata, Op. 58; and "Four Songs" for violin and pianoforte (Schumann) with the same artist. Mr. Hoffman's solo performances were Handel's Second Concerto, Chopin's "Andante Spianato and Polonaise," and two of his own compositions, "Les Clochettes" and "Caprice de Concert." After his performance of Handel's Concerto, Mr. Hoffman was recalled, when he gave the variations on the "Harmonious Blacksmith."

Digitized by Google

## TWO NOVELTIES.

John Francis Barnett is, in one respect at least, more fortunate than Franz Peter Schubert. Barnett can hear his works performed; Schubert could hear his only with the inner sense. Barnett commands the applause of listening audiences; but Schubert had to content himself with such a prophetic view of *post-mortem* triumph as confidence in his own genius vouchsafed. Without grudging our countryman his good luck, we may permit ourselves to look upon this as a splendid example of the irony of fate. What had poor Schubert done that he, with his brilliant gifts, his fine artistic instincts, and his noble ambition—what had he done that the great Controlling Hand should have kept him crushed down to the earth? We do not know, but the temptation is, in view of such a phenomenon, to—

" * * * reason fiercely,
And call the laws of Providence unequal."

But, after all, we may be disquieting ourselves needlessly. The marvellous system of compensation that runs through the material world is not limited in its scope, but prevails equally in the world of mind. We will believe, therefore, that Schubert was not less happy in his life than his apparently more fortunate successors are in theirs. It was given him, on the principle that, "as thy day is, so thy strength shall be:"

"To wait the leisure of the righteous gods,
Till they, in their own good appointed hour,
Should bid his better days come forth at once,
A long and shining train; till he, well pleased,
Should bow, and bless his fate, and say the gods are just."

If it were known how small a part of our life is that which Shakspeare described as "rounded with a sleep," much seemingly anomalous now would lose its mystery, and "justify the ways of God to man." But even as our knowledge now is, we see that, while justice may be delayed, its ultimate and triumphant assertion is sure. Does not Schubert himself supply a proof of this most comfortable fact? Who could have anticipated, a few years ago, when the composer of the *Wanderer* and the *Erl King* was chiefly known as a writer of songs, that in 1873, and earlier, his fame would be spread over the earth, and that musicians everywhere would eagerly contend for the possession of his dusty and neglected manuscripts. Such is the fact, however, and, seeing it, let all who value the success of whatever deserves to succeed, take heart of grace. The world is not yet given over to the reign of Chance, unless Chance be, as Coleridge said, "but the pseudonyme of God for those particular cases which He does not choose to subscribe openly with His own sign-manual."

Another stage in Schubert's onward progress was reached last Saturday week, when his fifth symphony (B flat) was played for the first time at the Crystal Palace. This work was known to be in existence before Mr. Grove rummaged Dr. Schneider's cupboard, and, indeed, the Crystal Palace manager saw the "parts" in Mr. Herbeck's possession. But the autograph score, it appears, could not be found. The cupboard contained it not, nor did Mr. Grove's repeated inquiry lead to any good results. His anxiety to secure the work, however, may have suggested its possible value to others, and thus led to the eventual finding of the treasure. At all events, Mr. Grove informs us that, "last spring, the symphony suddenly appeared in the well-known *Peter's Edition*, arranged for four hands. This was sufficient to show that the score had been found, and that the original, or a copy, was in the possession of that most enterprising firm. After some correspondence, I obtained the loan of it, through the kind offices of Mr. Augener, and great was my delight when I undid the parcel and found the autograph itself. Somewhat careless, perhaps, to send such a treasure flying about the world hither and thither; but I, at least, have no reason to complain." So much for the circumstances attending the production of the work. All that is known of its history can be told in yet briefer time; for Schubert, who was little more than "nobody" in his day, had nobody to take the trouble of recording his achievements. As is well known, he wrote in all nine symphonies, including the fragment in B minor; that under notice is the fifth, and bears date 1816, the twentieth year of its composer's life, and by no means one of his busiest, if Dr. Kreissle may be trusted. The symphony is scored without clarionets, trumpets, trombones, or drums; a fact which will undoubtedly be to its disadvantage, as in the parallel cases presented by many other compositions now never heard because unsuitable to our big orchestras, and the prevalent love of noise. Why Schubert wrote for so small a band in this particular case will, probably, never be found out, nor does it much matter. Enough that, with limited resources, he gave us music full of charm—not great music, perhaps, but such as the ear loves to dwell upon, and the musician loves to contemplate. The general style of the symphony in B flat is not the style which may rightly be called Schubert's own. It suggests, rather, that period in the composer's life when, as regards instrumental music, he was strongly influenced by Haydn and Mozart. How strong that influence was appears more and more as his works become known. The theme tempts us to enquire in what degree the great masters—Haydn, Mozart, and Beethoven—contributed to form the manner we commonly recognise as Schubert's; but, reserving this discussion, it must suffice now to point out that very little in the B flat symphony is distinctive of the author. The first *Allegro*, and the *Andante con moto*—especially the latter—are eminently Mozartian. Here and there, it is true, Schubert's individuality peeps out, as when, in the *Allegro*, he coquets between the minor and major cadence, after a fashion instantly recognised as his own; but these slight exceptions apart, the movements are clearly inspired by the great composer of the *Jupiter*. The *Scherzo* and *Finale* are as clearly Haydnesque. Indeed, it would be very easy to find in Haydn's symphonies the "double" of the Trio; while the theme and the working of the *Finale* have all the geniality and freshness, if not all the art, of the "father of the orchestra." Mr. Grove recognizes this, and says, "Schubert himself is not so prominent, and if we have Haydn's gaiety, we more than once catch a glimpse of Haydn's *perruque*." *Merci bien*, Mr. Grove, for this cheap and somewhat used up sneer at the old master, who, as you very well know, was one of the greatest reformers music ever had, and one of the most progressive among musicians. If by *perruque* you mean that Haydn's music is orderly, and in good form, in short, the work of an artist, we accept the term, and avow our preference for *perruques* over the wild unkempt shock heads of hair which in these later days are supposed to accompany and indicate genius. This, *en passant*, after the manner of Mr. Grove's sneer, and now to our theme again. Should it be asked if, under the circumstances we have pointed out, the Symphony in B flat will live in public favour? we answer that, while a place among great works of its kind cannot be hoped for, it must ever remain an object of interest, not merely for the charm of its music, but also for the light it throws upon Schubert's artistic career. With regard to the latter point we will put one suggestive question:—The Fifth Symphony is concise and in admirable form; whence, then, came the diffuseness and inartistic construction of later works? It need hardly be said that the performance under Mr. Mann's direction was all that could be desired, and we wish it were not requisite to add that the audience listened with very few signs of lively interest and applauded very slightly.

The reference above made to Mr. John Francis Barnett was not made without a purpose, inasmuch as that gentleman conducted a new overture from his own pen at the concert given on Thursday by the British Orchestral Society. Such an overture was announced in the Society's prospectus, and naturally excited interest among those who have watched Mr. Barnett's career with sympathy. It professes to illustrate Shakespeare's *Winter's Tale;* but its object, we are told, is less to "represent step by step the action of the drama than to depict those principle features in which, chiefly, its character is set forth." All this, however, may be dismissed from the mind, because, heard without the help of an interpreter, the music no more suggests the *Winter's Tale* than it suggests *As You Like It*, or *The Merry Wives of Windsor*. We decline to consider any vagueness in this respect as a drawback. The overture must stand or fall according as it has, or has not, musical merit. Whether it duly sets forth the adventures of Perdita and Florizel is another and very subordinate matter, notwithstanding the fact that, if the rage for "programme music" goes on as now, we are likely to have musical illustrations of the Books of Euclid. Mr. Barnett's overture begins with an *Andante con moto*, the theme and character of which reminds us of the introduction to the *Ancient Mariner*. This is the weakest part of the work; and the *Allegro Vivace* which follows it comes as a welcome change. Mr. Barnett has developed the *Allegro* at much length, once interrupting it by a *reprise* of the *Andante* theme. His music is brilliant and effective, if neither very original nor very striking; while the scoring throughout shows much excellent taste, and the facile hand of one who knows his work. We cannot say that the overture has shown us more of the composer than we had seen before, but it unquestionably strengthens his claim to be considered a man of ability. Mr. Barnett conducted with animation, and at the close was unanimously called back to the platform amid loud applause.

THADDEUS EGG.

---

AMSTERDAM.—Herr and Mdme. Joachim took part in the fourth Felix Meritis Concert. It is superfluous to say that the room was crowded in every part, and the applause enthusiastic.—Herr Hans von Bülow has been here. He gave two concerts. At the first, a "Beethoven Concert," the programme included the following compositions by that composer: Sonata, Op. 27, No. 2; Variations, Op. 34; Sonata, Op. 31, No. 3; Sonata, Op. 110, 32 Variations in C minor; Capriccio, Op. 129; and Sonata, F minor, Op. 57. The programme of the second concert comprised pieces by Bach, Mozart, Mendelssohn, Schumann, Chopin, and Beethoven.—Herr Jean Becker and his Florentine Quartet have likewise paid this town a visit.

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

## TWENTY-FIRST CONCERT,
MONDAY EVENING, FEBRUARY 17, 1873.
*At Eight o'clock precisely.*

PROGRAMME.
PART I.

| | |
|---|---|
| QUARTET, in F minor (posthumous), for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERBINI, and PIATTI .. | *Mendelssohn.* |
| SONG—Miss CRAUFORD .. .. .. .. .. .. | *Mozart.* |
| SONATA, in C major, Op. 24, for pianoforte alone—Herr PAUER .. | *Weber.* |

PART II.

| | |
|---|---|
| TRIO, in D major, Op. 9, No. 2, for violin, viola, and violoncello—MM. JOACHIM, ZERBINI, and PIATTI .. .. .. .. .. | *Beethoven.* |
| SONG—Miss CRAUFORD .. .. .. .. .. .. | *Schubert.* |
| QUARTET, in D major, Op. 50, No. 6, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERBINI, and PIATTI .. | *Haydn.* |

CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES
WILL TAKE PLACE ON
**February, 15, 22; March 1, 8, 15, 22, and 29.**
*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, FEB. 15, 1873.

| | |
|---|---|
| QUARTET, in A major, for two violins, viola, and violoncello—MM. SAINTON, L. RIES, ZERBINI, and PIATTI .. .. .. | *Schumann.* |
| RECIT. & AIR, "Deeper and deeper still" "Waft her, Angels" (*Jephtha*)—Mr. SIMS REEVES | *Handel.* |
| SONATA, in E flat, Op. 81. "Les Adieux, L'Absence, et le Retour," for Pianoforte alone—Madame SCHUMANN .. .. | *Beethoven.* |
| SONGS, "Una rosa in cimitero" "A Hunter's Song" Mr. SIMS REEVES .. .. .. .. | *Mariani.* *Mendelssohn.* |
| QUARTET, in F sharp minor, Op. 50, No. 4, for two violins, viola, and violoncello (first time at the Popular Concerts)—MM. SAINTON, L. RIES, ZERBINI, and PIATTI .. .. .. .. | *Haydn.* |

Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

SIXTEENTH CONCERT—THIS DAY—FEBRUARY 15, 1873.

PROGRAMME.

| | |
|---|---|
| OVERTURE, "Abu Hassan" .. .. .. .. .. .. | *Weber.* |
| ARIA, "Come per me" (*Sonnambula*)—Mdlle. RIZARELLI .. .. | *Bellini.* |
| SERENADE for ORCHESTRA (Op. 11) .. .. .. .. | *Johannes Brahms.* |
| ARIA (*Semiramide*)—Mr. EDWARD LLOYD .. .. .. .. | *Rossini.* |
| CONCERTO for VIOLIN—Herr JOACHIM .. .. .. .. | *Mendelssohn.* |
| ARIA, "Per pieti ben" (*Cosi fan tutte*)—Mdlle. RIZARELLI .. .. | *Mozart.* |
| SONG, "The Shades of Evening"—Mr. EDWARD LLOYD .. .. | *F. Clay.* |
| OVERTURE, "Masaniello" .. .. .. .. .. .. | *Auber.* |

Conductor .. .. .. .. .. MR. MANNS.

### DEATH.

On 6th inst., in Gower Street, H. J. ST. LEGER, Esq., aged 68.


### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.

LONDON, SATURDAY, FEBRUARY 15, 1873.


## MADAME ARABELLA GODDARD.

THE final appearance of this great pianist, on Tuesday last, has naturally been the great musical event of the week. That it has caused universal regret need hardly be said, because in cases of this sort, as in many others, the full value of a treasure only appears when the owner is called upon to give it up. We do not exaggerate in saying that for twenty years Arabella Goddard has been emphatically a rich possession of English music-lovers. She has played to them as no one else ever did; she has taught them concerning composers and compositions of whom and of which they would otherwise, in all probability, have remained ignorant; and in all other ways she has proved herself a "good and faithful servant." There may have been times when the public failed to show a due appreciation of her work—times, for example, when newer lights have shone in our musical firmament. But, as last Tuesday proved, our English pianist kept her hold upon the affections of her compatriots, and only the rumour of her loss was needed to demonstrate the fact. So good cometh out of evil; and thus it is that adversity, "though like a toad, ugly and venomous, yet doth wear a precious jewel in his head." Henceforth, it cannot be said that the English public failed to set a proper value upon English art, and Madame Goddard's leave-taking will be a stimulus to all who, like her, strive to discharge well their duty. We might easily fill all our space with eulogy of the incomparable artist whom we have just lost; but, under the circumstances, we prefer to quote the language of our contemporaries; beginning with the great journal which, for reasons needless to explain, has kept long silence respecting her claims to public consideration:—

(*From "The Times."*)

Madame Arabella Goddard's farewell concert, given on Tuesday night in St. James's Hall, was one of extraordinary interest. No name for the last twenty years has been more familiar to musical amateurs than that of the lady who has now bid adieu to them for ever. What it might have been hardly necessary to say while she was constantly appearing before them may, on such an occasion, be stated without reserve. Proficient in every school, Madame Goddard is excelled in none. Her general culture, indeed, is almost without precedent. Not only has she, in the course of her long and distinguished career, mastered all the important works of the greatest acknowledged composers—from Bach and Handel to Mozart, from Mozart to Beethoven, Schubert, Hummel, Moscheles, Weber, Mendelssohn, and Sterndale Bennett—but she also acquainted herself, and, through her performances, acquainted the musical public, with those of men like Woelfl, Dussek, Steibelt, &c., who, comparatively "*sidera minora*," were, nevertheless, giants in their day. Further than this, leaving what is termed "classic" out of the question, there is, now that their author is dead, no one who can perform the fantasias of Sigismond Thalberg with the same fluency, grace, and irreproachable mechanism as Madame Goddard. The renowned *virtuoso* himself imparted to her the secret of how to interpret them, and his instructions were the more easily taken advantage of on account of her early studies in Paris, under Kalkbrenner, who, as a methodical teacher for young aspirants, never had a rival, and who often boasted, with pride, that he had made two pianists, Marie Pleyel and Arabella Goddard—"*une Pleyel en herbe*," as he was wont to say.

But what is of most interest, now that Madame Goddard has resolved to give up public playing, is her artistic career in England. This, however, need not be described in detail. From her first achievement, in 1858, at the concerts of the Quartet Association (conducted by M. Sainton), when she played from memory the long, elaborate, and, to nineteen pianists out of twenty, almost impracticable sonata of Beethoven, in B flat, Op. 106, to her most recent exhibitions in public, she has only to look back to an uninterrupted series of triumphs. At the Philharmonic Societies, "Old" and "New," at the Birmingham Festivals, at the Crystal Palace concerts, and, last not least, at the Monday Popular Concerts, she has been a recognized "star of the first magnitude." And justly so; seeing that, as an English artist, she has, like a veritable champion, maintained the honour of musical England, holding her own against all comers. Even when—a girl of scarcely twenty—she made a tour in Germany, she was the first who ever attempted the great sonata of Beethoven already mentioned, her performance of which was recorded in a long and elaborate article by the celebrated critic, Rellstab, one of Beethoven's friends. To cite merely a paragraph or two, Herr Rellstab says:—"Only those who, by careful study, have obtained an insight into the difficult and complicated nature of this work, are fully capable of appreciating the extraordinary and masterly performance of Miss Arabella Goddard." * * * *

Digitized by Google

"One thing is certain—it is a most stupendous task for the pianist; and the young and highly-gifted lady has the threefold merit of having played it first in Germany; of being a lady who did so; and of having accomplished her task with a fluency and perfection in which it is doubtful if any man ever equalled, much less surpassed her." This eulogy, addressed to an English pianist by one of the most experienced and uncompromising of German critics, is at least worth quoting. That Madame Goddard is the most popular artist in this country who has ever had to trust to fingers, rather than to voice, for popularity, is unquestionable; and the fact is the more gratifying to reflect upon because her popularity has been used so largely for good to the art of which she is, in her line, beyond all comparison, the most distinguished existing representative.

That Tuesday evening's concert—the "Farewell" of so universal a favourite—should have excited an unusual degree of public interest is not surprising. Never was St. James's Hall crowded by a more enthusiastic audience, and never was a concert more thoroughly enjoyed. On such an occasion the programme will hardly be uninteresting to our musical readers; we, therefore, subjoin it:—

PART I.

| | |
|---|---|
| Quartet in F, Op. 77, No. 2. ... ... ... ... ... | Haydn |
| Song. "O, swallow, swallow" ... ... ... ... ... | Piatti. |
| "If with all your hearts" (*Elijah*) ... ... ... | Mendelssohn. |
| Sonata, "Ne Plus Ultra" (pianoforte) ... ... ... | Woelfl. |

PART II.

| | |
|---|---|
| Sonata, in D major, Op. 58, Pianoforte and Violoncello | Mendelssohn. |
| Song "Le Moine" ... ... ... ... ... ... ... | Meyerbeer. |
| Air, "Adelaida" ... ... ... ... ... ... ... | Beethoven. |
| Trio, in G major, for Pianoforte, Violin, and Violoncello | Haydn. |

How Madame Goddard plays the *Ne Plus Ultra* sonata of Woelfl, which she was the first to introduce, at her own "Recitals," and subsequently at the Monday Popular Concerts, is well known; and how, when associated with Signor Piatti, she executes the splendid violoncello sonata of Mendelssohn is equally familiar to frequenters of the Monday Popular Concerts. Enough that on this important occasion she played her best—which is equivalent to saying *the best of the best*. After Woelfl's sonata, being thrice called back, she resumed her seat at the pianoforte, and gave the fantasia of her early master, Thalberg, on the English melody, "Home, sweet home." Of Haydn's genial and animated trio we need only say that it wound up the concert with *éclat*. After it, Madame Goddard was twice enthusiastically called forward, and applauded "to the echo."

The singers were Messrs. Edward Lloyd and Santley. Mr. Lloyd was recalled after "Adelaida," in which he was accompanied by Madame Goddard. Mr. Santley was encored in both his songs, in the first of which he was accompanied on the violoncello by the composer, and for the second of which he substituted the serenade in *Don Giovanni*. The quartet of Haydn was admirably performed by Messrs. Carrodus, Ries, Zerbini, and Piatti, the first and last of whom were Madame Goddard's associates in Haydn's trio. The accompanist at the pianoforte was Sir Julius Benedict—*facile princeps*.

---

(*From the "Daily Telegraph."*)

On Tuesday night last, in St. James's Hall, a distinguished and remarkable artist bade farewell to the public of London. It has often to be said, as regards the musical profession, that "superfluous lags the veteran on the stage;" but Madame Arabella Goddard, reversing this order of things, makes her exit while in the prime of life, and in the zenith of her powers. The reasons for this unusual course are not stated, and they can form no matter for speculation or discussion here; but the fact itself is one calling for sincere regret. It is not often that an English pianist wins the high distinction so long enjoyed by Madame Goddard; still less often does an artist equally gifted achieve so much in the cause of art. For twenty years the lady who made her final bow last night has been the champion pianist of England, and the ready and willing servant of whatever worthy composer or worthy composition deserved a hearing. The public memory is unfortunately short, and it may be that few have a just conception of the significance appertaining to last night's proceedings. For the behoof of all the world, save that hypothetical few, we will sketch, in brief terms, the course of Madame Goddard's artistic career.

Born at St. Saens, in the South of France, in 1836, Arabella Goddard showed surprising aptitude for music at a very early age, and, when six years old, was taken to Paris for the benefit of Kalkbrenner's instruction. Under that distinguished master, to whose admirable system her great executive powers owe not a little, Miss Goddard made such progress that, after two years' study, she appeared in public, performing on the occasion one of Hummel's concertos. The child being brought to London in 1846, Mrs. Anderson first, and next the late Thalberg, continued the work Kalkbrenner had begun; fantasias and music of a like class serving meanwhile to exhibit Miss Goddard's precocious ability in public. Her first important *début* took place at the "National Concerts," conducted by the late Balfe, at Her Majesty's Theatre in 1850, when the young artist performed, with great success, the music of Hummel and other popular writers for her instrument. The year following, Miss Goddard was placed, on Thalberg's recommendation, under the care of Mr. J. W. Davison, who at once discerned his pupil's great capacity for more serious work than had before engaged her attention. So speedily did the young pianist profit by the counsels of her master, that her real *début* as a classical player took place in 1858, at one of the New Philharmonic Concerts, then given in Exeter Hall, under Lindpaintner's direction. The work played on that occasion was the Concerto in C minor (No. 3), of Sterndale Bennett, who marked his sense of the artist's ability by presenting her with a handsome souvenir. From this time Miss Goddard led an active life—constantly adding new classical works to her repertory, and producing them at "Recitals" given by herself, or at public concerts where she was engaged. The name of those works is legion; selected with rare acumen from the then little known compositions of Dussek, Woelfl, Steibelt, Pinto, and other masters of equal rank. At this time also Miss Goddard brought forward the later sonatas of Beethoven, which very few artists cared to play. Her crowning achievement in connection with those great works took place at a concert of the excellent and too short-lived Quartet Association, established by Messrs. Sainton and Cooper, when she played from memory the Sonata in B flat (Op. 106)—a task no pianist had ever ventured to essay before a public audience. Miss Goddard repeated this memorable effort at Berlin, in 1855, and received from Herr Rellstab, the eminent critic, and friend of Beethoven, such praise as was due to a young artist who, coming from an "unmusical country" to musical Germany, successfully accomplished a task shunned by all Beethoven's compatriots. Having returned to England in 1856, Miss Goddard resumed her favourite work of reviving neglected masterpieces. In rapid succession she made the public acquainted with the fugues of Bach, Handel, and Scarlatti; the "Plus Ultra" sonata and concertos in G minor and in E flat of Dussek, the C minor sonata of Woelfl, and other works of like value. How, later, she added novelty after novelty to the programmes of the Monday Popular Concerts; was the first to play Mendelssohn's posthumous compositions; revived the name of Friedemann Bach, Eberlin, and many another half-forgotten worthy, and persistently vindicated the genius of our own composer, Sir Sterndale Bennett—all these things must be fresh in the public mind. It is impossible to look back upon such a career without admiration, and without a consciousness that the retirement of such an artist is a loss to music not easily overrated. As regards Madame Goddard's place among pianists, and with respect to her distinctive gifts, very much might be said were it necessary to assert the dignity of the one or the rare value of the other. But, though this is not necessary, we may be allowed, at such a time as the present, to recall the peculiar merits which have given Madame Goddard an abiding place in the annals of her art. Of her wonderfully correct execution it boots not to speak at length. Difficulties never seemed difficulties, as she surmounted them with the ease of one who moves along a plain and beaten path; while the keenest ears listened vainly for a false note or a sign of hesitation. Not less remarkable was her command over gradations of tone, from the faintest whisper to the loudest thunder of the Broadwood "Grand;" and no connoisseur has ever heard Mdme. Goddard play a rapid scale passage, *pianissimo*, without recognising a triumph of executive art. On a par with this mechanical ability we place the great and laudable conscientiousness which prompted her always to reverence the composer whose interpreter she became. At a time when new "readings" were the fashion, and the credit of originality was sought at the expense of truth, Madame Goddard never swerved from the straight path of an obvious duty. Her business was to know the mind of the composer, and, knowing it, to represent his ideas with such faithfulness as was possible. This business, neither more nor less, she steadily pursued. It has often been charged against Madame Goddard that her playing wanted warmth, and was deficient in expression. We can understand the charge when made by that large class of the public

Digitized by Google

who hear with their eyes, because it must have seemed impossible that an artist touching every chord of musical feeling with a calm, impassive face, and well-nigh motionless figure, could herself have felt. But those who listened only with their ears were conscious of no deficiency in the subtle power through which a musical artist can excite the imagination and work upon the emotions. To them Beethoven spoke, when she interpreted, with all his passion and all his pathos; Schubert moved them with his plaintive tenderness, and Mendelssohn charmed them with his courtly and cultured grace. By such connoisseurs Madame Goddard was regarded as the finished artist, who left nothing to desire. But enough of eulogy, however much the occasion warrants it. Madame Goddard has quitted public life in England, and we cannot but feel that the chances of our boasting another such pianist, equipped for a career of equal usefulness, are small indeed.

The concert given last night was attended by a crowd which filled the Hall in every part, and was thoroughly in sympathy with the occasion. A programme, framed on the Monday Popular model, had been drawn up, comprising Haydn's Quartet in F (Op. 77), Woelfl's "Ne Plus Ultra" Sonata, Mendelssohn's Sonata in D for piano and violoncello, and Haydn's pianoforte Trio in G. The concerted works, in which Madame Goddard was assisted by Messrs. Carrodus, Ries, Zerbini, and Piatti, were all capitally played and much applauded; but, as need scarcely be said, the event of the evening was the performance of Woelfl's Sonata. A storm of applause greeted Madame Goddard's appearance, and this encouraged her to play as she has only played before on exceptional occasions. The result was two enthusiastic recalls, and after that a third summons, to which the artist responded with Thalberg's "Home, sweet home." Madame Goddard also accompanied Beethoven's "Adelaida;" joined Signor Piatti in Mendelssohn's Sonata; and, as a final act, took part in Haydn's trio, at the close of which the crowded audience bade her farewell with an earnestness of feeling she is not likely to forget. We should add that Mr. Santley sang Piatti's "Swallow, swallow, flying south." and Meyerbeer's "Le Moine"—both encored; that Mr. Lloyd was substitute for Mr. Reeves in "If with all your hearts," and "Adelaida;" and that Sir Julius Benedict accompanied all the vocal music in his own perfect way.

We understand that Madame Goddard will shortly leave England on an artistic tour through the Australian Colonies, California, the Eastern States, and Canada.

---

(*From "The Morning Advertiser."*)

In the course of a few weeks Madame Arabella Goddard will be on her way to Australia. She will go to the Colonies as the representative pianist of the old country, and the presence of such a perfect artist can do no less than exercise a beneficial effect upon the musical taste of the community on the other side of the world. Madame Goddard can ill be spared from London; for, although pianoforte players abound, there are few who unite in themselves every quality which constitutes a really great artist. There are degrees of excellence in pianists as in poets and painters, and a truly perfect development in either is a rare exception. So it must always remain; and the departure, for a considerable period, of one allowed to be irreproachable as an exponent of classical music, will leave a gap very difficult to fill up. Madame Arabella Goddard's way is prepared for her in the Australian Colonies, or wherever she may go; and we cannot doubt that musical culture in the most remote English-speaking countries or dependencies is sufficiently advanced to make her triumph sure and certain. The good-will of the English public will follow her, and will be accompanied by wishes for her speedy return; though some time must elapse ere Madame Goddard can be heard again in London. A voyage to Australia is a very different thing from a few weeks' trip to America; but whenever the lady may re-appear after her colonial expedition, it will not be a day too soon for her many admirers at home. On Tuesday night last Madame Goddard bade farewell to London at a concert arranged on the model of the Monday Populars. St. James's Hall was the locality, and the audience was more than ordinarily numerous. Haydn's Quartet in F, for strings, Op. 77, No. 2, was played by Mr. Carrodus, Herr L. Ries, Mr. Zerbini, and Signor Piatti, with the exception of that admirable violinist, Mr. Carrodus, a familiar Monday Popular group of artists. The same composer's Trio in G major, for piano, violin, and violoncello, was played by Mdme. Goddard, Mr. Carrodus, and Signor Piatti. Woelfl's Sonata, "Ne Plus Ultra," Op. 41, was the solo chosen by Mdme. Arabella Goddard, who first introduced it at the Monday Populars. Naturally enough the pianist was heard at her best on Tuesday night, and her rendering of the Sonata was as perfect an example of pianoforte playing as can well be conceived. The passages of double notes for both hands in the *Allegro moderato* were given with clearness, precision, and a deliciously crisp touch. Nothing was lost, slurred, or compromised; and the whole performance of this movement was a triumph of art. The variations on "Life let us cherish" were also given with every possible gradation of light and shade, and the third in particular served to show the pianist's extreme delicacy of touch. A storm of applause followed the performance, and Madame Goddard, being summoned to the platform a second time, responded to the compliment with Thalberg's arrangement of "Home, sweet home." The pianist was again heard, with Signor Piatti, in Mendelssohn's fine Sonata in D major for pianoforte and violoncello.

---

## OCCASIONAL NOTES.

We are always glad to welcome Mr. Henry Leslie's prospectus, especially when it is full of promise of good things drawn from the repertory which belongs as of right to Mr. Leslie's excellent choir. With regard to that choir, the good work it has done, and the superb manner of its doing, not a word need be said. Let us go at once to the prospectus of the eighteenth season. Four concerts will be given—on February 27, March 27, April 24, and May 29, respectively. In the first programme will be a selection from the works of Italian and English composers ranging from Marenzio on the one hand, down to Sir S. Bennett on the other. Sacred music will exclusively be given at the second concert; madrigals and part-songs by Sir H. Bishop and contemporaries at the third; and the fourth will be devoted to the director's benefit, Mr. Sims Reeves and Mr. Santley being engaged to appear. A better or more interesting scheme could not have been drawn up.

---

As early as the fifteenth century, there was a permanent theatre at Metz, and on the same site as the present building. According to the town chronicles, *The Apocalypse of St. John* was presented there in 1412; *The Wonderful Deeds of the Arch-Angel Michael*, in 1480; and *The Life of Job*, in 1513. We see from the above that the pieces were founded on Biblical subjects, and the authors would—if they could—turn in their graves, were they to know the style of pieces performed on the same spot in later times. Since the theatre has again become German, however, Offenbach, and others of the same kidney, have not had it all their own way as formerly; something higher has been introduced into the bills, and the German performances were inaugurated with Schiller's *Maria Stuart*.

---

The following story is "going the round" in America:—

"A meeting recently took place between Mr. Boucicault and a 'friend of his from the West:' The latter called at the inn which shelters the dramatist, and sent up his card, writing thereon, 'pressing business.' The dramatist 'saw' that card, and hastily rising from his position of repose, inserted his figure into one of Poole's most tasteful draperies, and awaited the up-coming apparition. The critire stranger entered, and grasping 'both fives' of Mr. B., observed: 'Mr. Boucicault, I have long been an admirer of yours. I have seen you play here in Bolton, London, Dublin, and New York; I hail from Chicago. I have called to tell you this to your face, and to say that I should like to borrow ten dollars.' The dramatic author, appreciating the neat style of the man of the West, extended to him the desired greenback, and the twain parted, never, *never* to meet again."

*Dexter Smith* says he is in no way responsible for the truth of this anecdote. *Dexter Smith* is wise, because we saw it recently in the Paris *Figaro*, with Alexander Dumas as its hero.

---

A little while ago the head of a lecture bureau in Boston received a letter from a small western village, inquiring for how much the lecture committee of the place could engage "that German singer, Lucky, with a good support for a couple of concerts?" To this the gentleman addressed replied:—

"My Dear Sir,—To engage that German singer, Lucky, with a good support, for a couple of concerts, I fear you would be compelled to mortage your entire town, to say nothing of the outlying farms. If you decide to conclude the arrangement I shall be pleased to serve you.—Very truly,

"———."

The lecture agent has not yet been heard from.

Digitized by Google

THE following remarkable example of fine writing appeared lately in the *Daily State Journal* of Richmond, Va. The artist spoken of is Mdlle. Carlotta Patti :—

"She is one of those rare, song-inspired spirits, in whom there is a perpetual fountain of delight, ever springing up fresh and full, and pouring the richness of its treasures on all things around her; giving us a relish of higher enjoyment than we ever deemed possible of attainment in ourselves, though we find it constantly attainable in her. Her music is like the outbreakings of joy in birds, after the descent of storms, and when nature has come suddenly forth from deep shade into open sunshine. There is a charm in it that is not art, but nature. It stirs and elevates, melts and soothes, awes and inspires precisely as if an inspiration of nature moved us within the most sacred and inner precincts of her temple. It is a revelation of what we would be ourselves, if we could only reach the expandings and aspirings of the higher nature within us. Mdlle. Patti is so full of music that, in her merriment, she can't help *laughing it right out*, just as a bird runs up a scale of joy in an ecstatic trill. Laughing, it is music; sighing, it is music; weeping, it is music; for, in whatever mood, her heart flows out in joyousness or sorrow, just as her audience is to be moved by the particular spell upon its spirit."

Not bad of its kind, we must admit—but the kind!

## CONCERTS VARIOUS.

BLACKHEATH.—A concert was given in the Alexandra Hall, on the 4th inst., by Mr. Ridley Prentice, whose Brixton "Monthly Popular Concerts" we have more than once had occasion to notice in commendatory terms. Mr. Prentice has recently accepted the appointment of organist of Christ Church, Lee Park, the congregation of which, with the neighbouring gentry, were well represented at his concert. The programme embraced several items of a classical character, notably Haydn's pianoforte Trio in G, No. 1; Woelfl's "Ne Plus Ulta" Sonata; a Sonata for Violoncello by Marcello; Mendelssohn's pianoforte Trio in C minor; and violin and piano solos by Tartini, Schubert, and Schumann. These works, entrusted to the careful interpretation of Messrs. Prentice, Holmes, and Piatti, were executed in the most irreproachable manner, whilst the warm plaudits which rewarded their conscientious efforts at the termination of each performance indicated a thorough appreciation of the musical feast. The vocalists who contributed to the entertainment were Miss Ellen Horne and Madame Patey, the last-named of whom included amongst her songs an expressive sacred air, entitled "Hear my prayer," written by the *bénéficiaire*.

MR. HALLETT SHEPPARD gave a performance of his new "Mass of St. Wilfrid," for male voices and organ, to a numerous audience, on Monday evening, at St. Mary's Chapel, Sloane Street. Although the real effect of such a work can only be properly estimated when in connection with a religious service, the performance afforded great satisfaction to those present, and the work is highly creditable to Mr. Hallett Sheppard as a composer of Church music. Amongst the different movements demanding particular notice is the "Kyrie," with its sweet and captivating melody; the "Credo," in which the "Incarnatus est" is especially effective; also the "Benedictus" and "Agnus Dei." In the latter the charming motive of the "Kyrie" is again happily introduced. We omit to mention the exquisite "Offertorium" (a movement for organ solo in G major), the subject of which is treated in musician-like style. This highly symphonic movement might, indeed, be scored for a full band, and produce great effect as an instrumental piece. That Mr. Hallett Sheppard, who is known as one of our best organ-players, gave it to perfection, need scarcely be mentioned. The "Mass" was finely sung by a select chorus of male voices; and we congratulate Mr. Hallett Sheppard on the deserved success of his new work, which, under the present restrictions in the Roman Catholic Chapels, will be of great value to their choirs.

BREMEN.—At the fifth of the so-called Private Concerts, the programme included Symphony, in G minor, No. 4, Raff; Overture to *Coriolan*, Beethoven, and Overture to *Euryanthe*, Weber. Madame Hallwachs-Heintz, from Berlin, played Schubert's "Wandererphantasie," as arranged by Liszt, and a Fantasia by the same composer on motives from Mendelssohn's music to a *Midsummer Night's Dream*. Herr Schelper was the vocalist.

MILAN.—The general rehearsals of Senor Gomez's new opera: *Fosca*, commenced at the Scala some short time since. The work ought to be produced within a few days, but the management has been so unlucky this season—some of the papers say it is under the influence of the *jettatura*, or "evil eye"—that it is impossible to say when the event will really come off, or whether it will even come off at all. After *Fosca*, Herr R. Wagner's *Lohengrin* is set down for production. It is said that Herr Wagner will himself come and conduct, but anent the last point, namely, that of Herr Wagner's presence here, grave doubts are entertained by many.

## PROVINCIAL.

DEVONPORT.—Mrs. John Macfarren, the eminent London pianist, assisted by two accomplished vocalists, Miss Agnes Drummond (soprano) and Mr. Henry Guy (tenor), gave a very attractive little concert on Wednesday, February 5th. Mrs. Macfarren's playing of a varied selection of pieces by the best composers was warmly appreciated, and she responded to a vociferous encore for Brissac's *Fantasia* on Welsh melodies, by repeating the concluding theme, "The March of the Men of Harlech." Miss Drummond's and Mr. Guy's admirable singing of the duets, "Mira la bianca luna" (Rossini), "Da quel dì" (Donizetti), and "O Maritana" (Wallace), were prominent features in the programme. Miss Drummond won an encore in the late Tom Cook's "Over hill, over dale." Mr. Guy had to repeat his own pretty ballad, "Philomel," and Mr. G. A. Macfarren's "My own, my guiding star."

PLYMOUTH.—The members and friends of the Mechanics' Institute were treated to a musical entertainment last evening, the like of which they have not had the pleasure of listening to for some time past. The large hall was well filled, the audience being gathered together, no doubt, through the intimation that the concert would be by distinguished artists, and that any were disappointed in their expectations of a good entertainment, cannot for a moment be believed. Miss Agnes Drummond (soprano), Mr. H. Guy (tenor), and Mrs. John Macfarren (pianist), each in their several efforts, were loudly and repeatedly applauded, and the execution of various pieces on the piano, performed in a most accomplished manner, elicited a spontaneous burst of approval at the conclusion of each.

LEAMINGTON.—On Wednesday last, Mr. Klitz gave a lecture on the "Science of Music and its Influences on Society," at Leamington. The *Chronicle* of Saturday says:—

"Mr. Klitz commenced his subject by alluding, in a highly intellectual address, to the power of music, its general characteristics, and enlivened his lecture by very useful and forcible anecdotes. We may truthfully say that Mr. Klitz is a pianist of no common order, and his vocal illustrations were performed in the most finished style, and fully showed the accomplished master of his art. In his hands, also, the concertina is made to produce the most charming effects of which this popular instrument is capable. He elicited universal applause throughout the entertainment."

The Leamington *Courier* spoke in the highest terms of the playing of Mr. Klitz.

(*To the Editor of the "Musical World."*)

SIR,—Will you kindly allow me, through your columns, to plead the cause of one in deep distress, with the circumstances of whose case I have just been made acquainted.

Mr. G. R. G. Pringle (formerly a chorister at St. Margaret's Chapel, Marylebone), who was decidedly one of the leading musicians in Melbourne, and respected alike for his amiability of character, readiness to assist those in need, and high moral worth, owing to the critical state of his wife, returned to Europe some time since, in the forlorn hope of saving her life. The inevitable expenses of the voyage and a lengthened stay in this country made extensive demands upon his pecuniary resources; but the object of his journey attained, and his wife happily restored to health—like the true artist he was—before returning to the Antipodes, he sought to avail himself of the pre-eminent advantages afforded by a course of study in the world-renowned art-centre of Leipzig, where (to quote from a letter I have received from the English chaplain) "he sunk into a premature grave, after lengthened and costly sickness, leaving his wife and four children (two of them under five) literally destitute in a strange land." The Rev. Mr. Whitford goes on to say:—"Her best, if not *sole*, hope for the future is to take her children back to their birthplace, *i.e.*, Melbourne, where her brother can help her, and the high repute and cherished name of the dead artist will help them as nowhere else."

The cost of the voyage, at the lowest possible estimate, will amount to £100, and it is important that they should sail one month hence. In the hope that those whom fortune has favoured in their artistic career will not forget others less prosperous, thus suddenly deprived of their natural protector, and cast helpless on the world, I venture to ask, under such exceptionally painful circumstances, if you will spare me space for the insertion of this appeal. I may add that the Rev. Upton Richards, All Saints, Margaret Street; G. A. B. Beecroft, Esq., 4, Gloucester Terrace, Regent's Park; Messrs. Chappell & Co., 50, New Bond Street, and Messrs. Cramer & Co., 201, Regent Street, W., have kindly consented to receive and acknowledge any contributions sent to them. Donations may also be forwarded to Rev. R. W. Whitford, Elisen Strasse, 17 b.i., Leipzig, or to me.—I am, Sir, yours faithfully,

FREDERIC ARCHER,
Organist, Alexandra Palace,
Muswell Hill, N.

6, *Newton Terrace, Lee, S.E.*,
*February 12th*, 1873.

Digitized by Google

## AM I TO DIE?

*(To the Editor of the "Musical World.")*

Sir,—Knowing your kind feeling towards those who have fallen from the pinnacle of fame, through caprice or fashion, or pushed off the high-road into the "Slough of Despond," by some gaudy, over-dressed, flimsy trickster, I appeal to you, Sir, to help me out of my truly deplorable condition. I had friends *once;* they, like shadows, have departed, and have left names that will live, while those who have hustled me out of sight and sound will be forgotten, but who are now flourishing their flimsy finery, and, without a blush of shame, sending forth crudities and nudities that would have been hissed off the stage when my friends, Balfe, Wallace, Barnett, and a host of others, flourished the *bâton*, who *never* degraded themselves by pandering to a debased taste! Who can charge my truest friend of all, Alfred Bunn, with stealing "Baron Nicholson's" (Judge and Jury Club) "Tit-bits," as he called them, or culling from the "Cyder Cellars" their "spicy ditties," or pilfering from the "Coal-hole" a shovelful of gross vulgarity? No, no! "Alfred" had a soul above "Music Halls" and "cellar-flaps," and did all he could to raise *English* authors, singers, and musicians to the position they ought to hold. Many a man has had a monument erected to his memory who deserves it *less* than the late Alfred Bunn. Whatever his shortcomings were, he was *true* to his countrymen, and fostered national talent.

I am homeless; why should I be when there is a fine house lying waste in the Haymarket, which only wants putting in order, and which could be done as readily as the building of the "Albert Hall?" If Her Gracious Majesty would only come forward and stretch out her helping hand, the nobles and wealthy of the land would soon take up the shares, and I should be again fostered and cared for, and in a short time repay with interest all the cost they may have been put to. Besides, Sir, I feel I have a claim upon my country. Why should such large sums of money be lavished and squandered, in some instances, upon my two sisters, "Art and Science," annually, while I am left totally unprovided for; in fact, never thought of? Is there no one bold enough to bring my claims before the House of Lords or Commons? What have I done, Sir, to be treated with such silent contempt? Is my sweet voice never to be heard again? Am I to be left to die?—Yours, &c.,

Miss English Opera.

*Door-Step, Colonnade, Haymarket.*

## THE OLD MAN'S DARLING.

*(Copyright.)*

Her mother was his early love,
Her sire his boyhood's friend;
And when they pass'd away, their child
The old man vow'd to tend.

She was the sunshine of his home,
A rose so fresh and gay,
That nestled to his lonely heart
More closely day by day.

And then she had her mother's smile,
Her eyes and golden hair,
And oft would smooth and kiss his brow,
And chase away a care.

What wonder then that to his heart
Crept back the love of old—
But autumn may not wed with spring—
He cherished it untold.

And when there came a seemly knight,
To woo her from his side,
The old man smiled upon him,
For her sake, his joy and pride.

But fickle was the knight and false
(A story threadbare old),
He woo'd her for a little while,
Then wed for lands and gold.

A blighted flow'r can bloom no more;
The old man wept one day,
As murmuring the name she lov'd,
His darling passed away.

He laid her by her mother's side,
Beneath a willow tree,
And carv'd upon a simple stone,
"God gave and took Marie."

Louisa Gray.

## ORGAN NEWS.

The following is a description of the organ built for St. Martin's Church, Leicester, by J. W. Walker & Sons. In the instrument has been incorporated the pipe work—2 sound boards, and bellows—of the original organ by Snetzler, of 2½ rows of keys, and 23 stops.

The instrument has four complete manuals, and an independent pedal organ. Pneumatic lever applied to great organ, swell organ, and couplers.

Great Organ (CC to G in Alto).

| Stops. | Ft. | Pipes. |
|---|---|---|
| 1. Double Open Diapason (metal) | 16 | 56 |
| 2. Large Open Diapason (metal) | 8 | 56 |
| 3. Small Open Diapason (metal) | 8 | 56 |
| 4. Horn Diapason (metal) The Bass of these stops form the two fronts, S and W. | 8 | 56 |
| 5. Stopped Diapason (wood) | 8 tone | 56 |
| 6. Clarabella, Tenor C (wood) | 8 | 44 |
| 7. Principal (metal) | 4 | 56 |
| 8. Harmonic Flute (metal and wood) | 4 tone | 56 |
| 19. Twelfth (metal) | 2⅔ | 56 |
| 10. Fifteenth (metal) | 2 | 56 |
| 11. Mixture, 5 ranks (metal) | — | 280 |
| 12. Posaune (metal) | 8 | 56 |
| 13. Clarion (metal) | 4 | 56 |
| | | 940 |

Swell Organ (CC to G in Alto).

| Stops. | Ft. | Pipes. |
|---|---|---|
| 1. Lieblich Bourdon (wood) | 16 tone | 56 |
| 2. Open Diapason (metal) | 8 | 56 |
| 3. Flauto Dolce, Gamut G, lower Notes grooved into No. 5 (wood) | 8 feet & 8 tone | 49 |
| 4. Keraulophon (metal) | 8 | 56 |
| 5. Lieblich Gedact (wood) | 8 tone | 56 |
| 6. Principal (metal) | 4 | 56 |
| 7. Lieblich Flute (metal and wood) | 4 tone | 56 |
| 8. Twelfth (metal) | 2⅔ | 56 |
| 9. Flageolet (wood) | 2 | 56 |
| 10. Mixture, 4 ranks (metal) | — | 224 |
| 11. Contra Fagotto (metal) | 16 | 56 |
| 12. Horn (metal) | 8 | 56 |
| 13. Trumpet (metal) | 8 | 56 |
| 14. Hauthoy (metal) | 8 | 56 |
| 15. Clarion (metal) | 4 | 56 |
| | | 1001 |

Choir Organ (CC to G in Alto).

| Stops. | Ft. | Pipes. |
|---|---|---|
| 1. Prepared for Lieblich Bourdon | | |
| 2. Open Diapason (metal) | 8 | 56 |
| 3. Stopped Diapason (wood) | 8 tone | 56 |
| 4. Dulciana (metal) | 8 | 56 |
| 5. Voix Celeste, Tenor C, undulating with No. 4 (metal) | 8 | 44 |
| 6. Flute (wood) | 4 tone | 56 |
| 7. Principal (metal) | 4 | 56 |
| 8. Fifteenth (metal) | 2 | 56 |
| 9. Cremona and Bassoon (metal) | 8 tone | 56 |
| | | 436 |

Echo Organ (CC to G in Alto).

| Stops. | Ft. | Pipes. |
|---|---|---|
| 1. Bell Gamba (metal) | 8 | 56 |
| 2. Wald Flute (wood) | 8 feet & 8 tone | 56 |
| 3. Echo Dulciana, Lieblich Bass (metal and wood) | 8 | 56 |
| 4. Dulcet (metal) | 4 | 56 |
| 5. Echo Flageolet, Harmonic (metal) | 2 | 56 |
| 6. Vox Humana (metal) | 8 tone | 56 |
| | | 336 |

Pedal Organ (CCC to F).

| Stops. | Ft. | Pipes. |
|---|---|---|
| 1. Open Diapason (wood) | 16 | 42 |
| 2. Bourdon (wood) | 16 tone | 42 |
| 3. Prepared for Violoncello | | |
| 4. Quint Bass (wood) | 10⅔ tone | 42 |
| 5. Principal (metal) | 8 | 42 |
| 6. Prepared for Fagotto | | |
| 7. Space left for 32 feet tone Sub Bass | | |
| | | 168 |

Couplers, &c.

1. Swell to Pedals
2. Choir to Pedals
3. Great to Pedals
4. Swell to Great
4. Composition Pedals to Great Organ
4. ,, ,, Swell ,,
4. S.F. Pedal
5. Swell Octave to Great
6. Swell to Choir
7. Pedal Octave
8. Heel Pedal Ventil acting on Pedal Organ, shutting off all but Bourdon
9. Heel Pedal Ventil acting on Coupler, Great to Pedal and Swell to Pedal
10. Echo to Pedal
11. Choir to Echo, and worked by Toe Pedal
12. Tremulant to Echo Organ

Summary.

| | Stops. | Pipes. |
|---|---|---|
| Great Organ | 13 | 940 |
| Swell ,, | 15 | 1001 |
| Choir ,, | 8 | 436 |
| Echo ,, | 8 | 336 |
| Pedal ,, | 4 | 168 |
| Couplers, &c. | 12 | |
| Total | 58 | 2881 |

This noble instrument is now standing at the manufactory, Francis Street, Tottenham Court Road, where rehearsals were given on Saturday, Monday, and Tuesday last, by Dr. Stainer and Mr. Best.

Madrid.—Señor Salvadore Colantes, one of the best modern poets of Spain, has been commissioned to translate *Dinorah* into Spanish, so that Meyerbeer's popular work may be represented by Spanish artists.

Patriotic dramas would have a fair chance were they allowed in Schleswig-Holstein, where the love for Denmark is far from extinct. During the performance of a piece, called *The Recruit*, recently at Hadersleben, immense enthusiasm was created by the appearance on the stage of an actor wearing the Danish cockade. A policeman who was present hissed to no purpose, but the higher authorities suppressed the patriotic drama next day.

Digitized by Google

## HERR R. WAGNER AT HAMBURGH AND BERLIN.

During a tolerably long experience of the world, we have found that the number of persons who hide their light under the proverbial bushel is exceedingly small. Such individuals there are, no doubt, but among them we certainly cannot class the Poet-Musician of the Future, the author of *Opera and Drama*, the composer of *Lohengrin* and *Der Ring der Nibelungen*. That Herr R. Wagner's good opinion of himself has not diminished is proved by what occurred at the second concert got up in this old Hanse Town by his admirers, for the purpose of raising funds towards the erection of the famous National-Festival-Stage-Play-Theatre at Bayreuth. The concert was most numerously attended, and Herr Wagner himself conducted. He received a warm welcome on making his appearance, and liberal applause followed each piece. At the conclusion of the concert, the composer was recalled several times, and, at last, to lend, we suppose, variety to the proceedings, made a few observations "in his own peculiar manner," as the Berlin *Echo* observes, "a manner which must appear strange to those not familiar with his mental conformation." This "manner," as readers of the *Musical World* cannot fail by this time to be aware, is the way he has of affirming, in season and out of season, that he, Richard Wagner, is every one, and that no other being is anybody. We do not require a careful analysis to prove that such is the gist of everything he has ever written or said; a very cursory glance at his writings, the reports of his speeches in public, or utterances in private, will prove this to be the fact. On the present occasion, he intended, perhaps, to thank the audience for the enthusiasm they had displayed in his cause, but his intention was, at any rate, not very clear, or strongly expressed. On the contrary, the principal characteristic of his speech was not gratitude to his hearers, but the self-sufficiency of a man who is convinced of the sacred nature of his mission, and is unable to understand how others can conceive or harbour a doubt about it. He observed that it was only by a small circle of friends that he had been invited to be present that day, but that he should leave with the conviction that the small circle had been greatly extended. He said that he left the Hamburghers as a legacy, on his departure, one thought: The thought of his magnanimous, grand, and significant enterprise. He exhorted them to make this their own; for the town of Hamburgh would suffer no dishonour by helping to build the new theatre. A great many of those present liked neither the gist nor the form of these remarks; they expected, at any rate, thanks and an acknowledgment of their zeal for art first, whatever might have followed in the way of egotism and self-laudation. Wagner, however, has long forgotten the use of honied words, and his admirers must be content to take him as he is, or turn from him altogether. Our contemporary above named says: "Who shall say whether his presence, the production of his works under his own personal direction, and his intercourse with the orchestra and the public, will have contributed to destroy the doubts as to his qualities as an artist, or whether people still fling at his head the charge of a dilettanteism, which alone, as such, attracts and amuses the great dilettante-mass? Wagner, however, is never unready, like the dilettante, who, though possessing the will to do something, always remains sticking at that point, and gets no further. What Wagner wishes to do, he is able to do; that is a fact we do not deny. That his employment of artistic resources is exaggerated, degenerating into ugliness, and frequently into distortion, is another thing. But it is by no means necessary to follow an individual like Wagner through thick and thin. He is a man like us all, and human imperfection vainly strives to attain the really Ideal; but that man is a great man who has effected more than the best among his fellows. This is the standard for measuring all human efforts; its adoption will preserve us from worshipping false idols, and from depreciating the truly eminent."

Among the pieces performed at the first concert the following were repeated at the second: the Prelude to *Lohengrin*, the Prelude to, and concluding movement of, *Tristan und Isolde*, the "Kaisermarsch," and Siegmund's "Love Song," from the opera of *Die Walküre*. The additional pieces were the overture to *Tannhäuser*, together with the "Hammer Song" and the "Smelting Song" from *Siegfried*. Some astonishment was expressed at the last two songs figuring in the programme of a concert; they can scarcely be conceived apart from the stage, for it is hardly possible that such realistic music can be adequately performed without stage accessories and "properties." The "Hammer Song" was encored. Herr Lederer sang it extremely well, though he lacked strength to hold his own against the rumbling orchestra. Herr Wagner took the *allegro* of the *Tannhäuser* overture at a pretty moderate *tempo*; other parts, however, he scampered through at a break-neck rate.

The following address relative to the above concerts was published in a local paper:—

"Israelites, Richard Wagner is here to superintend the performance of his own compositions. Richard Wagner is the author of the book: *Judaism in Music*. In that book he endeavours to bring Judaism into disrepute and trample it in the dust, though it is founded on honesty, and its supreme law is the moral law: 'Thou shalt not covet thy neighbour's wife.' Israelites, be worthy the name of Israel. Far be from you any thought of attending such performances; show that you know your own value. Respect yourselves, if you would enjoy the esteem of your fellow citizens.—*Jacopo Türkeim*."

Herr Wagner has since repeated the same programme for the same purpose in the Concerthaus, Berlin, and with a highly satisfactory result for the funds of the National-Festival-Stage-Play-Theatre at Baireuth. Though a front seat cost five thalers, and a box a hundred, every place was taken. The Emperor himself was present the greater part of the evening. At the conclusion of the concert, Herr Wagner was greatly applauded, overwhelmed with flowers, and several times recalled. As a natural consequence, he made a speech, but, though it would certainly not lay him open to a charge of modesty, it was not quite so highly spiced with arrogance and overweening self-conceit as the one he delivered at Hamburgh.

## MOZART AND SCHIKANEDER.

One fine morning, in the spring of 1791, Schikaneder, the manager of the Theater an der Wien, entered precipitately the little bedroom occupied by Mozart, who generally did not retire till late at night, and did not rise till an equally late hour next day.

"How can you possibly sleep away the whole morning, with such beautiful weather!" exclaimed the manager, in a hoarse voice.

Mozart, roughly roused by these words, sat up, and said: "Is breakfast ready, that you come so soon? Confound it," he continued, rubbing his eyes, and gazing fixedly at his friend, "You look very beaming and strange! What is the matter with you?"

Schikaneder's costume was in rather a disordered state; he had even forgotten to put on a neck-handkerchief. His dishevelled hair showed that the hair-dresser had not touched it, while over his face was spread an expression of joy mingled with a touch of anxiety and bitterness.

"What is the matter with me," replied Schikaneder, "you know what is the matter with me as well as I do. Debts and creditors—that is what is the matter with me. I have not closed an eye all night, and, if you do not help me, I am a lost man."

Mozart burst into a loud peal of laughter, in which his friend was nearly joining. "I must confess," he at length remarked, "that you have come to the right place for cash. Do you see that empty bottle? Well—I obtained it with Constance's money—she is so good. I cannot work without sleep, and I cannot sleep without wine. I really do not know how I shall sleep next week! Oh! you have called to ask me to extricate you from your difficulties. I suppose you did it for a joke,"

"Listen, Mozart," replied Schikaneder, in a serious tone; "I knew all that before I came. I have been thinking the matter over all night. Your purse is empty, but your heart is full; you have no money in your strongbox, but you have some in your pen. You must compose an opera for my theatre, and save me."

"My dear sir," replied Mozart, "the patient might die while the medicine was in preparation."

"Only pledge me your word and I am saved. Everyone knows that Mozart always keeps his word."

"Yes—but how about the libretto?"

"Oh, I will take that upon myself. I drew up the plot in the night."

Digitized by Google

"Oh, indeed! I should like to hear it."

Hereupon, Schikaneder told him a story, entitled *Lulu*, contained in a work by Wieland.

"Something may be made out of it," said Mozart, as he got up and began dressing. "But it will take time; it cannot be done in a moment."

"On the contrary, it must not take time; it must be done very quickly. You must begin this very day thinking over the situations and the isolated airs; as for the rest—music as well as words—I will answer for that. My prompter, Haselback, can write rhymes. I composed, long ago, some music which will do admirably. I will call the work *The Enchanted Flute*. I will establish a contrast between love triumphing over every obstacle, and hatred crawling like a reptile by its side. The whole will be somewhat mystical, so that certain persons shall not recognize themselves. You know Wieland's famous story, though; there, give me your hand, and let the thing be done in a month."

Mozart shook his hand; Schikaneder could not refrain from pressing him to his bosom and exclaiming: "My dear friend, you have saved my life. I would rather have killed myself than been a bankrupt."

Schikaneder's joy was very great, but it was somewhat damped, when, a fortnight afterwards, the manager of the Leopold Stadttheater announced: *Caspar, the Hautboy Player, or the Enchanted Guitar*, a fairy burletta, with vocal and instrumental music, and taken from the same story by Wieland. Schikaneder ran to his friend's with the sad news; but, instead of being discouraged, Mozart turned the occurrence to very good account.

"That is just what I want," he said. "Sarastro, the villain and despot, does not suit me at all; we must make him a kind of pontiff, a priest of wisdom, the grand-master of a lodge of masons; he shall sing the praises of peace and wisdom in a style half sacred and half profane. He will be a man of progress, sculptured on the antique model. As a general rule, vulgar ideas and vulgar personages do not please me; I do not like pieces merely interspersed with songs. I will write an opera; I promised I would, and I will keep my word."

"Do not be too serious," said Schikaneder. "You have been very fond of philosophising for some time past."

"That is because I am often thinking of death," replied Mozart, as he sat down at the piano. "Just listen; does that air please you?"

With these words, he sang Tamino's air: "Dies Bildniss ist bezaubernd schön." Having once begun, he went through the whole of the first act. Schikaneder was struck by the part of the Queen of Night, so brilliant vocally, and so insignificant dramatically. He alluded to the fact, and Mozart replied that he had had in his mind his sister-in-law, Madame Hofer, whom he recommended to his friend. Now, all this lady possessed was a fine voice, so Mozart had taken care she should disappear immediately after her grand and spirited air. Schikaneder gave an approving nod and left, shortly afterwards, though not without begging Mozart not to compose the part of Papageno before consulting him, as it was he who was going to play it. Mozart consented to everything. To be better within reach, he worked in a sort of summer-house belonging to the manager, and spent the whole day in his house. On one occasion, while sitting at table with his poet, Mozart said: "Well; shall I set your air? I am in the vein."

"Certainly," replied Schikaneder. Mozart turned up the cloth and began writing. In a few minutes, he presented the notes to the manager.

"That is too learned for me," said the latter, and Mozart immediately tore it up.

When the first bottle of champagne was emptied, Mozart repeated the question: "Will you have your air now?"

"Certainly," replied Schikaneder, half tipsy. Mozart leaned upon a bureau, and jotted down the notes.

"That is not simple enough for Papageno," remarked Schikaneder, looking over Mozart's shoulder.

"Confound it, what on earth do you want?" cried Mozart, tearing up the second sheet of paper. Hereupon, Schikaneder hummed a simple, nay, almost common air.

"You shall have it," replied Mozart, raising his voice, as he left the room. He remained absent a quarter of an hour, and, when he returned, he brought back also the duet: "Bei Männern welche Liebe fühlen." This time, Schikaneder was contented, and the champagne flowed freely till midnight. What a pity that the first songs were destroyed in the manner described!

But the poor manager was not at the end of his troubles. The Emperor Leopold was crowned at Frankfort-on-the-Maine, and the States of Bohemia summoned Mozart to Prague, and commissioned him to compose, as quickly as he could, an opera, *La Clemenza di Tito*, for a *fête* they intended giving in the Emperor's honour. Schikaneder, however was not discouraged, and, while awaiting his friend's return, sang Papageno's song to his creditors, and they promised they would wait. On the 12th September Mozart was back again in Vienna, and, on the 30th of the same month, the first performance of *Die Zauberflöte* took place, with the following cast: Tamino, Herr Schack; Sarastro, Herr Gerl; Die Königin der Nacht, Mdme. Hofer; Pamina, Madame Gottlieb; Pagageno, Schikaneder.

Mozart himself conducted, and Herr Henneberg, the usual conductor, took his place among the other musicians. When the audience called for the composer, it was a long time before he could be found. He had hidden himself in the prompter's box. The piece had a tremendous run, but Mozart did not long enjoy his triumph. He wrote his *Requiem*, and died on the 5th December, 1791, during a most severe frost. He was scarcely thirty-six, having been born on the 27th Jan., 1756.

Schikaneder paid Mozart a hundred ducats; as for himself, he soon became a rich man. He rebuilt his theatre, and on the forefront he had Papageno put with his Pan's pipe in his hand. It was for a long time believed in Germany, that Schikaneder stole the score of *Die Zauberflöte*. He was, in truth, one of the most ungrateful friends that ever lived. Luckily, now-a-days, the vice of ingratitude is disappearing more and more: people no longer do kindnesses.* A. Weill.

## WAIFS.

Mr. Longhurst is appointed organist of Canterbury Cathedral.

Mr. Nelson Varley, it is said, proposes to make Boston his home.

The "Boston Oratorio Class" are rehearsing the *Woman of Samaria*.

There are vacancies for three choristers (boys) in Peterborough Cathedral.

A Cincinnati critic affectionately alludes to "Rube, the piano-pounder." Rubenstein is meant.

The plates of Mr. P. S. Gilmore's "History of the Peace Jubilee" were destroyed by the great fire.

"*Her little bed is empty!*"—sequel to "Put me in my little bed—is the very latest popular sentimental song.

Carlotta Patti and *troupe* were on the cars at the recent terrible railway accident in Georgia. Their wardrobe and piano were destroyed. The artists were unhurt.

Mr. P. S. Gilmore has just received a present of silver plate from Mr. Dan Godfrey and the Grenadier Guards' Band of London, as a souvenir of their pleasant visit to Boston.

Mr. H. Weist Hill, the well known violinist of Her Majesty's Opera, and principal of the Royal Academy of Music, has received the important appointment of permanent conductor of music at the Alexandra Palace.

The seventh season of the Schubert Society is announced to commence on Wednesday next, under the able direction of Herr Schuberth, and the reputation it has already acquired will no doubt be honourably sustained.

A new modern comedy, written by a Manchester gentleman, a barrister, now practising in London, entitled *The Two Lords*, will be produced at the Prince of Wales' Theatre immediately after the withdrawal of Wilkie Collins' *Man and Wife*.

A lady—American, of course—writes that she wants a piece of music "with sentimental words that almost silently flow from the depths of concealed sorrow, revealing a sad heart's tenderest emotion in a tone that would melt an iceberg, and crumble adamant to dust."

The death of Mr. H. J. St. Leger, a gentleman for many years well known to the musical profession and to amateurs, is announced. He was buried on Wednesday at Kensal Green, near his old friends and compatriots Balfe and Wallace. Mr. St. Leger was in his 69th year.

* It is to be hoped that the last remark is merely a sort of rhetorical flourish; an attempt on M. Weill's part to wind up with what he considers a piece of smart writing, and not the result of his own experience. If M. Weill has really found men as bad as he here insinuates, we pity him, and are glad to say we have not.—Translator.

Digitized by Google

Sir Robert P. Stewart gave his fourth lecture on Irish Music, in the lecture hall, Trinity College, Dublin. It was full and fashionably attended. Her Excellency the Countess Spencer, accompanied by Lady Victoria Spencer, and attended by Captain Wynne Finch, were present.

We are requested by the authoress of "The music of the soul" to reprint the second verse, into which, as printed, an error had crept. The corrected verse runs thus:—

"It comes from Heav'n, and well I know
That such rich gifts are rare;
If used aright they purify,
Or else they prove a snare."

The amount of perversion of which the English language is capable, it was generally thought, had been settled by the writer on the *World* who perpetrates the news splinters. But the Boston *Courier* has a London correspondent who awakens new hopes. He writes that: "The costly *Babil and Bijou* is still running, and as a spectacle is magnificent, but as a dramatic production it *marks the culminating point of the degeneracy from which it is to be hoped we are now beginning to emerge.*"—*Arcadian.*

Numerous friends of William Hamilton, Esq., being desirous of offering him a testimonial of esteem and respect on his retirement from the office of H. B. M. Consul at Boulogne-sur-Mer, which he has so worthily filled during a period of 57 years, a meeting to concert on the best means of carrying out this object was held on Monday, February 3rd, when an influential committee was formed. Messrs. Adams, Bankers of Boulogne, and Messrs. Coutts & Co., of London, will kindly receive subscriptions.

The late Mr. Balfe left an MS. opera, called *The Knights of the Leopard*, the libretto by Mr. A. Mattheson, based on Sir Walter Scott's romance. Madame Nilsson-Rouzeaud having expressed her readiness to play the principal part—the queen of Richard Cœur de Lion—it is proposed, if time should permit, to produce an Italian adaptation at Her Majesty's Opera, Drury Lane, during the forthcoming season. The score was left uncompleted by Mr. Balfe, but Sir Michael Costa has kindly edited it and added a finale, at the request of the widow.

Two paintings by Mr. R. Clothier, of Chepstow Place, Bayswater, have been lately exhibited at the Dublin Exhibition, the Society of British Artists, London, and the Birmingham School of Art, and met with much admiration. One is an excellent portrait of Mr. J. L. Toole, in his famous character of Caleb Plummer, in the "Cricket on the Hearth;" the other is from Goldsmith's "Haunch of Venison," representing the poet dining with Mr. and Mrs. Beau Tibbs. The former picture ought to adorn the walls of the Junior Garrick Club.—*Bayswater Chronicle.*

The Edinburgh Orchestral Festival commenced on Thursday, when Mdlle. Nita-Gaetano, Mr. W. Castle, Herr Straus, Mr. C. Hallé, and Madame Norman-Néruda were the leading artists, and there was an orchestra of seventy performers at each concert. On Saturday next, the 22nd, a grand morning concert is to be given under the auspices of the Choral Union. The artists of Her Majesty's Theatre, including Mdlle. Tietjens, Madame Sinico, Mdlle. Justine Macvitz, the new Polish mezzo-soprano, Madame Trebelli-Bettini, Signors Tomberi, Borella, Campobello, and Agnesi, will appear.

When J. Grau opened his opera bouffé in Fourteenth Street, and produced *Geneviève de Brabant*, the *Tribune* said that no respectable lady who cared for her reputation would be seen at the entertainment. Six months afterwards the manager acknowledged in our hearing that his business had never quite got over that criticism, and that even then respectable ladies who attended his house held their heads down when they entered. Mr. Grau did not, however, bring an action against the *Tribune*, we are happy to say. The truth is, criticism is valuable only for the truth it contains. The world is very rapidly arriving at the conclusion that error acquires no additional force by reiteration, and that a truth is valuable whether uttered by a critic or evolved by a community.—*New York Arcadian.*

National Music Meetings at the Crystal Palace.—The £1,000 Challenge Prize—a magnificent cup and cover in silver gilt and enamel, Gothic style, standing three feet high—is to be publicly presented to the South Wales Choral Union, on Tuesday, the 25th inst., at the Crystal Palace. A deputation, consisting of L. L. Dillwyn, Esq., M.P., G. O. Morgan, Esq., M.P., T. Meyrick, Esq., M.P., W. Williams, Esq., M.P., with other M.P.'s and gentlemen connected with South Wales, will represent the choir at the ceremony, which it is expected will be the occasion of a large Welsh gathering in the centre transept. The deputation will be received by the directors of the company, with Mr. Thomas Hughes, M.P., at their head. Arrangements, we understand, are in progress to receive the cup at Aberdare on the Thursday following, with all fitting honours. The arrival of the artistic trophy in South Wales, and the enthusiasm it is likely to excite, will form an agreeable contrast to other matters lately connected with that part of the Principality.

A London journal informs us that Mme. Patti has been offered some interest in the direction of the Italian Opera at St. Petersburgh, and will therefore renounce her engagement to go to America. It adds "What will Jonathan say to this?" Jonathan has nothing to say. He isn't even surprised.—*Arcadian.*

"Songs for Sailors."—His Royal Highness the Duke of Edinburgh has, through Colonel the Hon. W. J. Colville, favoured Dr. W. C. Bennett with his permission to dedicate to His Royal Highness the second edition of his "Songs for Sailors," the first edition of 2,500 copies having been nearly exhausted in six weeks.

Stuttgart.—The Conservatory of Music, which is under the patronage of the King, received, last autumn, 170 new pupils. The number of pupils at the present moment is 488, being 35 more than last year. Of these, 177—namely 61 males, and 116 females—intend following music as a profession. 243 pupils belong to Stuttgart; 28 are from other parts of Würtemberg; 16 from Baden; 5 from Bavaria; 22 from Prussia; 1 from Alsace; 3 from the Saxon Duchies; 2 from Bremen; 3 from Hamburgh; 7 from Austria; 32 from Switzerland; 4 from France; 54 from Great Britain and Ireland; 9 from Russia; 1 from the Danubian Principalities; 1 from Turkey; 2 from Spain; 51 from North America; 2 from Africa; and 2 from Australia.—A monster concert has been given in the Theatre Royal for the benefit of the victims of the inundations in the Baltic. The performers were members of all the military bands in the Würtemberg Army Corps. The idea was started by Lieutenant General von Stülpnagel. An orchestra about 240 strong was formed from the bands of seven line regiments, one of which is quartered in Alsace, four cavalry regiments, the artillery brigade, and the pioneers; to these were added some fifty drummers and fifers. The opening piece in the first part of the programme was dedicated to the King of Würtemberg; that in the second to the Emperor of Germany; both pieces were played in full uniform, the performers wearing their helmets, which they laid aside when executing the other pieces in the programme. Herr Saro, of Berlin, conducted. The Court was present during the whole of the concert, which, in consequence of its great success, will probably be repeated.

## MUSIC RECEIVED FOR REVIEW.

W. Czerny.—"A capricious moment;" "A Postman's knock;" "Festive seasons;" "Liebeszauber," for the pianoforte alone, by Henrich Stiehl; "La Follette;" and "Chansonette," for violin or violoncello and piano, by H. Stiehl.

H. Klein.—"Mdlle. Sophia Flora Heilbron's own Musical Box," for the piano; "La mia Marietta," canzone, by L. Golfieri;" "God Save the Prince of Wales," new national song, with chorus, by W. Ganz; "One unspoken word," song, by Harriet Young."


# Advertisements.

## THE VOICE & SINGING
BY
## ADOLFO FERRARI.
THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING
Price 12s.
London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,
For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.
New Edition, Revised and Improved, of
A COURSE OF STUDY AND PRACTICE FOR
## THE VOICE,
By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

## MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

## TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year, and left without the means of sustenance and support. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these sad circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | Messrs. Henderson, Rait, & Fenton | £1 1 |
| Messrs. John Broadwood & Sons | 2 2 | W. Dorrell, Esq. | 1 1 |
| * Messrs. Chappell & Co. | 5 5 | J. W. Davison, Esq. | 1 1 |
| John Boosey, Esq. | 1 1 | Messrs. Duff & Stewart | 1 1 |
| G. Bruxeau, Esq. | 1 1 | J. Blumenthal, Esq. | 1 1 |
| Messrs. Cramer, Wood & Co. | 1 1 | W. Kuhe, Esq. | 1 1 |
| Charles Coote, Esq. | 1 1 | W. H. Clemow, Esq. | 1 1 |
| W. H. Cummings, Esq. | 1 1 | — Baker, Esq. | 1 1 |
| *Messrs Duncan Davison & Co. | 5 5 | Novello, Ewer & Co. | 1 1 |
| Messrs. Schott & Co. | 2 0 | E. Aguilar, Esq | 1 1 |
| Robert Cocks & Co. | 1 0 | Sir Julius Benedict | 1 1 |
| Professor Wylde | 1 0 | Matthew Green, Esq. | 1 1 |
| John Gill, Esq., R.A.M. | 1 1 | W. Mudie, Esq. | 1 1 |
| Wilhelm Ganz, Esq. | 1 1 | Charles Green, Esq. | 1 1 |
| Messrs. R. Mills & Son | 1 1 | R. Carte, Esq. | 1 1 |
| Messrs, Hopwood & Crew | 2 2 | George Dolby, Esq. | 1 1 |
| J. Lamborn Cock, Esq. | 1 1 | John Mitchell, Esq. | 2 2 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | F. Davison, Esq. | 1 1 |
| Messrs. Metzler & Co. | 1 1 | Madame Patey | 1 1 |
| J. Whitmore, M.D. | 1 1 | C. Santley, Esq. | 2 2 |
| Messrs. Hutchings & Romer | 1 1 | D. H. Hastings, Esq. | 1 1 |
| *Rev. J. E. Cox, D.D. | 1 1 | Charles Ollier, Esq. | 1 1 |
| C. Lonsdale, Esq. | 1 1 | Cuningham Boosey, Esq. | 1 1 |
| Messrs. A. Hammond & Co. | 1 1 | P. Sainton, Esq. | 1 1 |
| G. F. Jefferys, Esq. | 1 1 | | |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

THE MUSICAL BOX for the PIANOFORTE, Composed and performed by Herr LIEBICH, at Mr. John Boosey's Ballad Concerts.

ALFRED ROSEN'S New Song, "IF WISHES WERE HORSES." Words by CHARLES MACKAY. 3s.; free by post for 18 stamps. "A merry and very pleasing song."—*Vide The Standard.* "Alfred Rosen is a new aspirant for musical honours, and from the specimen before us, much may be expected from him."—*Vide Worcester Herald.*

FRANZ ABT'S APPENDIX TO HAMILTON'S MODERN INSTRUCTIONS for SINGING, containing 24 Exercises for each species of voice with an accompaniment for the Pianoforte, 5s. Free by post at half-price in stamps. London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.

**BOUDAULT'S PEPSINE POWDER.**
Taken by Dyspeptics at each meal (Bottles of One Ounce).
PRIZE OF THE FRENCH INSTITUTE, 1856.
SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,
and supplied to the principal Hospitals of Paris since 1854.

**BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.**
Delicious and agreeable to take, and superior to all others.

**BOUDAULT'S PEPSINE** Lozenges, 4s. Pills, 4s.
A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris,
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY WM. HENDERSON. (SONG.) MUSIC BY EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys attend thine advent gay

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

*N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.*

Published by Subscription,
And to be ready for delivery on the 1st of March, 1873, in *One Volume*, elegantly bound, gilt edges, &c.,

## MENDELSSOHN'S
## "LIEDER OHNE WORTE,"
(SONGS WITHOUT WORDS,)
Transcribed for the
## HARP,
By JOHN THOMAS,
Harpist to Her Majesty the Queen, and Professor at the Royal Academy of Music.

SUBSCRIPTION—ONE GUINEA.
NON-SUBSCRIBERS, ONE GUINEA AND A HALF.

Subscribers' names to be forwarded to Mr. JOHN THOMAS, 53, Welbeck Street, London, W.

Just Published,

## THREE SONGS,
By L. M. WATTS.

| | | |
|---|---|---|
| No. 1. | "STANDING GAZING OVER THE SEA," | 3s. |
| ,, 2. | "RIPPLE, RIPPLE, GENTLE STREAM," | 3s. |
| ,, 3. | "SHINE ON, FAIR MOON," | 3s. |

London: DUNCAN DAVISON & Co., 244, Regent Street,
Where may be obtained, composed by L. M. WATTS,

| | |
|---|---|
| "HOME TO MY HEART," | 3s. |
| "THE REASON WHY," | 3s. |

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"'The King of my Heart' really deserves its popularity."—*Bradford Evening Mail.* "An exquisitely beautiful and finished composition."—*Review.* Cramer & Co., 201, Regent Street, W.

NEW PIANOFORTE MUSIC.
## "IN THE GLOAMING,"
REVERIE FOR THE PIANOFORTE,
By FREDERICK F. ROGERS.
London: NOVELLO, EWER & Co., Berners Street.

OPERA COMIQUE.
THE RUSTIC DANCE, Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

TO PIANOFORTE DEALERS AND OTHERS.
THE Cheapest House in the Trade to Purchase PIANOFORTES and HARMONIUMS is
H. T. CASSINI'S,
Finsbury House, Woodgreen, near London,
Twelve Minutes' Ride from King's Cross Station.
N.B.—About Sixty for Sale, very Cheap, for Cash.

NEW DUET,
## "THE MELTING OF THE SNOW,"
SUNG BY MISS EDITH WYNNE AND MADAME PATEY,
AT THE LONDON BALLAD CONCERTS,
Composed by HENRY SMART.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W

Digitized by Google

## ANOTHER WORLD.*

(*From the "Saturday Review."*)

This is a very curious book, very clearly written, but the exact purport of which it is somewhat hard to understand. "Hermes," whose name appears on the title-page, is ostensibly the editor, not the author, of the fragments of which the work is composed, and which are all uttered by a sage who speaks in the first person, and who, we are to understand, was once, and perhaps is still, the ruler of a planet belonging to our solar system. How the editor received the communications of this mysterious person he does not profess to explain; but, either in solemn earnest or with grave sustained irony, he would urgently dissuade the reader from setting down any of the revelations to the account of a wandering imagination.

From what we have said, many readers in this table-rapping age will be inclined to think that we have here one of those spiritual manifestations which are fast taking a place among the bores of the period. But there is nothing in common between the random utterances of supposed spirits, and the plain, matter-of-fact, and even minute descriptions given by the sage in his fragments. Though he himself, as it seems, organised the polity by which his planet is governed, and though his narrative consists in a great measure of a record of his own legislative labours, there is nothing rhapsodical or enthusiastic in his style; he talks about his kingdom of Montalluyah, as a Japanese ambassador might talk about Japan. About a spiritual world he does not profess to discourse. The citizens of Montalluyah live longer than we do, but they are equally mortal—human beings to all intents and purposes, who, thanks to their legislator, have attained a degree of civilization superior in many respects to our own. In describing the manners and customs of this "other world," the narrator does not quit the topics to which earthly thinkers are accustomed. Health, education, marriage, the removal of disease, the prevention of crime, the employment of physical agencies, all come under consideration; and, however strange some of the "revelations" may be, they can seldom be called fantastic. "Hermes," indeed, far from wishing to be conspicuous as a dealer in the marvellous, seems to have published the words of his supposed instructor with a view of furnishing some useful hints to his less enlightened brethren, who, when they learn how things are managed in Montalluyah, may find reason for imitation:—

"Let all (he says in his preface) taste the fruit, though they do not behold the tree; profit by the diamonds, though they know not how they were extracted from the mine; accept what is found to be wholesome and fortifying in the waters, though the source of the river is unknown."

Montalluyah, then, we may assume, is a Utopia, but the account of it differs herein from that of many other Utopias, that apparently it is almost entirely devoid of satire. Nor is it the sole, though it is the chief, object of "Hermes" to hold forth a model of imitation. He describes animals, plants, and minerals to which nothing corresponds among the objects to be found on earth, and the gravity with which the descriptions are given is most remarkable. If, while repeating the words of the narrator, the "editor" is laughing in his sleeve at the reader, it must be admitted that the use of the sleeve is most efficacious.

Let the book speak for itself. We set down what we gather here and there without the interruption of comment, accepting the narrator of the fragments for the nonce as a veritable and veracious historian. Montalluyah is not only the chief city in the world in question, but its name extends to the entire planet, in which there is but one kingdom, governed by a Supreme Ruler, with the strange title "Tootmanyoso," and by twelve inferior kings. In religion, the people who inhabit it are rigidly monotheistic. In ancient times, it seems, the powers of nature were worshipped until a purer faith was introduced by a mythical sage named Elikoiah, who is only incidentally mentioned, but who was evidently the founder of such civilization as pertained to the inhabitants when the narrator of the fragments, raised to the rank of Tootmanyoso, began his work of reform.

According to mythological tradition, the chief antagonist of the venerable Elikoiah was the hippopotamus, who, in the early legends of Montalluyah, plays a part not altogether dissimilar to that of the serpent in the Mosaic record. However, it was afterwards discovered that this original foe to the mankind of the planet was capable of being utilized to an indefinite degree, and during the reign of the reforming Tootmanyoso it became one of the most valuable animals in the kingdom. The method of training the hippopotamus is described with as much minuteness as if the planetary speaker had an eye to the management of our Zoological Gardens. The reforms of the Tootmanyoso extended to every particular by which the moral or physical well-being of his people could be affected. Two principles mainly guided him. He settled within himself that in all cases of crime or disease, prevention is better than cure, and also that for certain occupations certain persons were exclusively fitted. In these principles there is of course nothing novel; but the minuteness with which the account of their application is given is really surprising. Nothing is too great, nothing too small, for the solicitude of the Tootmanyoso. Now he constructs gigantic works, compared with which the Egyptian pyramids are mole-hills; now he promotes the use of machines to prevent babies from hurting themselves by tumbling on their heads. No one can be more perfectly aware than the Tootmanyoso himself, of the narrow frontier between the sublime and the ridiculous; but he answers scoffers by remarking that incalculable evil results from the neglect of "little things." Indeed, the education of children, upon the principle that evil ought to be destroyed in the germ, is with him an object of especial care; his whole proceeding being founded on the conviction that it is better to extirpate faults of the child than to punish crimes in the man. He founded a college of "character-divers," who, by a natural gift, aided by a peculiar discipline, were able to penetrate into the dispositions of the young, and thus to eradicate faults, to develop good qualities, and to guide instructors as to the sort of training suitable to each individual case. He also established "amusement galleries," where, in the intervals of study, children were allowed to follow the bent of their own inclinations without restraint, thus facilitating the progress of the "character-divers" in their work of investigation.

The principle of putting the "right man" in the "right place" was pursued by the Tootmanyoso with a vigour which led to the minutest subdivision of labour. The profession of an oculist, for instance, extended, in his opinion, to far too large a subject for the exhaustive study of one man; and physicians were especially employed each in the care of some part of the eye, and so on in the various branches of medical science. One beneficial result of the minute subdivision of studies was an increased facility in the application of physical agencies, among which electricity holds a place so important, that it is scarcely too much to say that an electric fluid circulates through all the institutions of Montalluyah. Men of science in that favoured land have discovered that every kind of body or substance, whether animate or inanimate, contains an electricity of its own, and that these different electricities stand in the most varied relations to each other:—

"Some are diffused; some are concentrated; others are so tenacious of the body to which they belong that they are all but steadfast. Some are sympathetic; some antipathetic, attracting or repelling each other; some mingle gently; others, when brought into contact, cause violent explosions."

For what purposes these electricities—a large stock of which is preserved ready for use in a large "electric store-house"—may *not* be employed we cannot discover. By them bodies are lightened, the facilities of locomotion are increased, the germs of disease are eradicated, optical instruments are rendered more efficient, and musical instruments more delightful, flowers are made more beautiful, and photographic art is perfected, With such electricities as there are in Montalluyah, and with a Royal Society guided by such a Tootmanyoso, it is easy to believe that an antediluvian longevity is attained by nearly all the inhabitants, who at last die gently of old age. We can scarcely make out why they should die at all.

In illustration of one of the humblest uses to which electricity is applied, we give the statement of a "fact" and its result:—

"In my reign some interesting discoveries were made with regard to water. From a source situated in the midst of a lovely scene, flowed a spring of remarkably pure quality, some drops of which, taken at a distance, presented, when viewed through a microscope, a true picture of the landscape close to the source from whence they came. Rocks, trees, shrubs, sky, were there faithfully delineated with their varied forms and colours, together with the resemblances of two persons, lovers, seated on the banks. As we afterwards learned, they had been attracted by the beauty of the scene; had sat for a long time in the same place; and their portrait was, as it were, fixed on the water. The electricity of the sun and light had thrown the shadow or picture of the scene on the fluid, whose electricity had been sufficiently strong to retain it, and bear it to the spot whence the drops of water had been taken. This circumstance, and our knowledge that the reflecting power of the water is the result in part of its peculiar electricity, led to a very interesting discovery. With the assistance of a powerful attracting electric machine, we can produce, together with the surrounding landscape, the likeness of a person, or of a group, actually many miles from the machine, if near the water. The image is received on the reflecting mirror of the machine, and an artist immediately copies outlines and colours."

Even some of the spectacles presented in public for the amusement of the people are produced by electrical agency. The only art that does not greatly thrive is the dramatic. Innocent plays of a pastoral kind are indeed occasionally performed; but the tragic drama is extinct. Before the reign of the reformer there was probably a sort of Elizabethan era; and when he came to the throne plays based upon crime were commonly acted. But when, through the aid of "character-

* *Another World; or, Fragments from the Star City of Montalluyah.* Hermes. London: Samuel Tinsley. 1873.

Digitized by Google

divers," electricity, &c., crime had fairly been driven beyond the boundary, tragedy became nearly unintelligible, the new generation being scarcely able to understand a plot relating to passions almost foreign to their nature.

So curious and so unconnected are the subjects set before us, that any selection we make must be by a somewhat haphazard process. Perhaps, as being a narrative complete in itself, and not resembling anything we have met in works of Oriental fiction, we shall not do wrong in giving the history of Allmanyuka. The people of Montalluyah, it seems, who are generally fond of good living, and have been encouraged, even by the reformer, in a taste for gorgeous costume, which is minutely described, were accustomed in the early part of the Tootmanyoso's reign to make liberal use of sauces seasoned with stimulating spice. An epidemic disease arose, and, by means of a microscope, (which was, of course, electrical,) was traced to the operation of unwholesome condiments. Not without misgivings, so generally was the taste for the spice diffused, did the Tootmanyoso forbid its use. The extreme heat of the climate rendered stimulants necessary, and there was no known fruit or vegetable that could have been used as a substitute for the prohibited kind. The injurious condiments were indeed secured in large warehouses, and placed under the charge of the inferior kings before mentioned; but the Tootmanyoso was aware that, unless some new stimulant was discovered, the serpent would have been scotched, not killed. He shut himself up in a little cabinet, at the summit of his palace, and passed some hours in meditation and prayer. At last a light burst upon him, and, having provided his people with a temporary cordial, he gathered a vegetable which bears the name Japperhanka and has a rich creamy taste, and grafted it on a tree called the Klook, the fruit of which has a sour aromatic flavour. By this combination he succeeded in growing a small vegetable uniting the flavour of cream with the piquancy of lemon, but lacking the stimulating qualities of the prohibited article. Into the seed of this new vegetable, therefore, in which an incision had been made, were inserted particles extracted from the seed of every spice-plant, and the care of the preparation was entrusted to the principal gardener; who, after a while, came to his master with the intelligence that a little bud was bursting forth in the urn in which the seed had been sown. In about three years fruit made its appearance, and the first specimen was brought in by the gardener, in a basket, beautiful even for Montalluyah, where basket-work is carried to perfection. On perceiving the contents of the basket the Tootmanyoso uttered "such a cry of joy as might escape a parent on finding a long-lost child." The first cooking of this precious product was not to be entrusted to the care of an ordinary *chef*. The Tootmanyoso, having ordered a small bird to be got ready, made, with his own hands, the sauce on which so much depended. The success was beyond expectation. So exquisitely appetizing was the condiment, that an epicure (the word is known in Montalluyah) might easily be tempted to eat the vegetable without the addition of the meat. Afterwards the fruit was extensively cultivated, declared wholesome by the new infallible doctors, and relished by all the people, who were loud in their manifestations of gratitude. As for the great inventor, he betook himself to the harp, and sang hymns of thanksgiving. The harp, it is to be observed, is in Montalluyah, the chief of all instruments, and a very magnificent instrument it is:—

"Around its framework most elegant and tasteful ornaments are executed with the minutest perfection—small birds of variegated plumage perched on graceful foliage of green enamel, with flowers in their natural colours, so executed as closely to resemble nature. The birds, flowers, and foliage are connected with the chords of the harp, and conceal from view small vases or reservoirs, set in the framework of the instrument. From these, with every touch of the chords, a beautiful fragrance is exhaled, the force or delicacy of which depends on the more powerful or gentler strains produced from the instrument.

"The instant the player strikes the chords, the light birds open their wings, the flowers quiver in gentle action, and then from the vases are thrown off jets of perfume. The more strongly the chords are touched, the more powerfully does the fragrance play around.

"In tender passages the perfume gradually dies away, till it becomes so faint as to be appreciated only by the most delicate organizations. The result, however, is, that the sense is gratified, the heart touched, and the whole soul is elevated."

As the Tootmanyoso generally speaks with an eye to our earth, shall we hazard a conjecture that in the description of the fruit-vegetable "Allmanyuka" he intends a parable for the edification of teetotalers, hinting that before they attempt utterly to banish alcohol, they had better invent some wholesome stimulant with which even the most ardent advocate of permissive licences would not presume to interfere?

When we conclude with stating that the chapters, forty-seven in number, describe (*inter alia*) a suspended mountain which threatened to tumble down and crush all Montalluyah, till the Tootmanyoso propped it up with a colossal mountain-supporter; the extensive use made of the microscope; the detection of incipient insanity; the rules observed in regulating the choice of a husband; the mafriage ceremony; the language of flowers, elaborated to a high degree of perfection; the means employed for the cultivation of babyhood; ships of swan-like form that are incapable of sinking, and the hippopotamus, we have said enough to show that this odd book possesses at least the charm of variety, and is likely to contain hints on a vast number of subjects of interest to mankind.

## MR. CLAY'S MUSIC TO *ORIANA*.

Mr. Frederic Clay has a well-grounded right to respectful consideration whenever he chooses to put forward music of this class. Gifted with the rare power of discerning precisely where his strength lies, he has so cultivated the talent here illustrated that nothing from his pen can be without its interest, nor, judging by past achievement, without its merit. The music to *Oriana* is worthy of anything in Mr. Clay's previous career as a writer of music equivalent to the *vers de société* of another art. It is tuneful, expressive, and artistic, to a degree which lifts the composer quite out of the ranks of amateurs, and entitles him to professional honours. Who will say that the credit justly due to success in Mr. Clay's special department is not great? Music such as he excels in writing demands fancy and skill of no ordinary kind, and great advantage accrues to art when those who compose it are musicians as well as melodists. Mr. Clay's ability appears at once in the orchestral introduction to *Oriana*—an introduction as poetically suggestive as it is charmingly laid out for the instruments. Not less effective, in another way, is the air known as "The King's Air," and first heard in chorus to the words, "Royal Raymond, happy King." Broadly phrased and plainly harmonised, this piece is one of those triumphs of simplicity which are more difficult to achieve than successes of a pretentious order. Its theme, once heard, haunts the ear, and cannot be got rid of without effort. The spirit chorus, "Here, here, here," with its tripping six-eight rhythm and characteristic harp accompaniment, is another important feature; but even more popular will be the King's song, "Shepherd Prince, thy choice was right." This is written so much in Mr. Clay's best style and most graceful mood that its speedy publication in a separate form may be looked for. A second spirit chorus, "Above, below, and all around," excels the first in point of suggestiveness, and is also remarkable for a violin *obbligato*, *con sordini*, which runs its rapid course through the entire piece in the most delicate manner conceivable. The *obliggato* was a "happy thought" of Mr. Clay's, and is carried out so as to give exactly the "local colour" required. The music is made otherwise attractive by unaffected melody and unforced harmony. Less striking, perhaps, is the "Lullaby" chorus; but the music to Oriana's song, "The moon fell in love with a pea-green cat," shows a thorough appreciation of grotesque humour, and an ability to aid its expression, such as Mr. Clay has often manifested before, and such as he manifests again in "We are virgins, young and shy." We unhesitatingly place the last among the very best numbers in the work. Its seriousness is the essence of fun, and the essence of its seriousness is found in the cry, "Give us water," sung to a descending sequence of "sixths" with most dolorous effect. Passing over a flowing and tuneful duet for the King and Chloe, "But will you be always true," and the vigorous little chorus, thrice repeated, "Spirit of well," we come to the King's song, "Happy arm that shall be placed," an air, *tempo di valse*, with some effective points in the orchestration. This is followed by the second finale, "Call with trumpet, rouse with drum"—as martial and vigorous a strain as ever brought down the curtain upon succes. Its well-marked rhythmical theme and inspiriting treatment are exactly adapted to the situation. Chloe's song, "My love he has a fleecy form," with its characteristic oboe *obliggato*, is another success gained by the well-considered use of simple means. In this case, too, we notice the quiet humour which Mr. Clay can always throw into his music when occasion offers. One more number remains for notice. *Finis coronat opus*. It is the song, "I am weary of my life," sung by the King and answered by the chorus, "Oh! the world is well enough." For musicianly writing and truthful effect this is equal to anything Mr. Clay ever did—nay more, it is equal to the best things of its kind, be the author who he may. To sum up, we regard the music of *Oriana* as of more than common importance, not merely for its own sake, but for the influence exercised by every success of the kind. Having no English opera, it is to those works that we must look for the encouragement of dramatic composition; and every increase of the esteem in which they are held will tend, among other things, to ensure for them attention such as will not rest satisfied with an inefficient performance. Keeping this object in view, as well as the honour due to a success, we have noticed Mr. Clay's music in the detail it deserves.—*Daily Telegraph*.

Digitized by Google

## HERR JOACHIM.

Herr Joseph Joachim made his first appearance for the present season, on Saturday afternoon, at the sixteenth Crystal Palace concert. The music-room was densely crowded in every part, and the welcome accorded to the greatest of living violinists was, as he had a full right to expect, in the highest degree enthusiastic. When he appeared on the platform, applause broke out from all sides. Scarcely a pair of hands seemed to be inactive in this hearty and tumultuous greeting. A bare record of the fact that Herr Joachim selected Mendelssohn's violin concerto for the occasion might suffice. But, often as he has played this admirable work in public, he has, perhaps, never before played it so superbly from beginning to end. Passing over the opening *allegro molto*, which was delivered with the fire and impassioned energy it demands, the *andante*, which charms no less by its simplicity than by its uninterrupted flow of melody—melody as "Orphean" as that of Mozart himself—was a model of pure, unaffected expression not to be surpassed; while the execution of the last movement ("*allegro molto vivace*"), the rapid pace at which it was taken borne in mind, was, to say nothing else, one of the most prodigious achievements of mechanical skill of which we have any recollection. Some earnest critics have maintained that this movement ought not to be taken at so great a speed; but it belongs essentially to the family of "*scherzi*," of which Mendelssohn was the inventor, and of which he left so many wonderful examples; and there are not a few, even in this country, who can remember—on Mendelssohn being asked how fast this *scherzo*, among others, should be taken—his curt and emphatic answer —"As fast as possible if only the notes are there." Her Joachim fulfils each bequest of the master, to whose counsel, when a very young man, he owed so much. He can execute the *finale* precisely in the way in which its composer conceived it, and that without a single note missed from the passages of most velocity, or a single mark of emphasis or of expression being overlooked. All, in short, is there. The applause was so loud and unanimous after each movement that Herr Joachim found some difficulty in complying with Mendelssohn's expressed desire, that one movement should flow into the other without stop—"without let or hindrance," as the elder writers on music would have phrased it. At the end of the performance there was another demonstration, no less hearty, spontaneous, and general than the first; and Herr Joachim retired from the platform with new and well-earned honours. It is only just to Mr. Manns and his excellent band of instrumentalists to say, that the accompaniments to Mendelssohn's concerto were never, in our remembrance, played in more absolute perfection.

In place of the Symphony at this concert we had the "Serenade" in D major, for full orchestra, by Herr Johannes Brahms, from whom, after the strong and marked eulogy of Robert Schumann, so much was expected; but who, nevertheless, although an earnest and indefatigable worker, has hardly done enough to justify Schumann's praises, or to win for himself a conspicuous artistic position away from the country of his birth. It is not because the works of Herr Brahms have remained in manuscript, like those genuine treasures of Franz Schubert, for an acquaintance with which we owe so much to the directors of the Crystal Palace and their indefatigable agents, Messrs. George Grove and A. Manns. A very considerable number of the most important of them are published, and, therefore, accessible to any amateur, connoisseur, or professional musician who is anxious to look into them for his own particular gratification. About a year since a pianoforte concerto, admirably played by Miss Baglehole, pupil of Mr. W. H. Holmes, and one of the most distinguished students of our Royal Academy of Music, was heard at the Crystal Palace. Mr. Arthur Chappell has brought forward at the Monday Popular Concerts a sextet in B flat for stringed instruments, and a quartet in A for pianoforte, violin, viola, and violoncello, neither of which can, in strict truth, be said to have produced a very lively impression. The Serenade in D was introduced at the Crystal Palace in the spring of 1868, and was given in St. James's Hall, at one of the concerts of the old Philharmonic Society, last summer. A new hearing affords no justifiable cause to change, or in any way to modify, our early opinion of this work. It is very lengthy, very pretentious, and very diffuse. Its diffuseness has not the excuse to which the diffuseness frequently characterizing Schubert's later compositions may fairly lay claim, inasmuch as Schubert's ideas are almost invariably original and striking; whereas, to judge at least by the Serenade in D major, the ideas of Herr Brahms possess little originality beyond their occasional treatment. That the Serenade exhibits constant evidence of the practised musicianship of its composer, and also shows a more than ordinary mastery of the orchestra, combined with fancy in the employment of orchestral resources, is undeniable; but the continual repetition of subjects, by no means intrinsically important, merely to exhibit them with new devices of instrumental ornament, becomes monotonous and wearisome. Every one of its movements must be pronounced unduly spun out, when the abstract interest of the materials upon which it is built is taken into consideration. Why the work should be called "Serenade" is difficult to explain. We had always imagined that a serenade should consist of gay and lively melodies, so as to keep awake the person in whose honour it is intended. But here we have a serenade which takes up little short of an hour in performance, one movement of which is more laborious and heavy than another. The "Waits," for evident reasons, would, under the circumstances, be preferable, whether "the beloved," or an eminent artist, or an illustrious warrior, were the object. In the last instance, it is probable that, like Cassio, the illustrious warrior would beg the serenaders to entertain his master with "something that's brief." But, seriously, the Serenade in D of the great and uncompromising Beethoven, so often heard at the Monday Popular Concerts, is made up exclusively of a succession of melodies as delightful as they are spontaneous. A more careful and uniformly admirable performance of Herr Brahms' elaborate work than that under the direction of Mr. Manns on Saturday could not have been desired, even by Herr Brahms himself. The wind instruments (largely and variously employed) were perfect, and the stringed instruments were worthy companions.

The overtures at this concert, one of the most generally attractive of the series, were Weber's sparkling and genial *Abu Hassan* and Auber's gorgeous and picturesque *Masaniello*, which, as an operatic prelude of its kind, yields only to the *Guillaume Tell* of Rossini. Both were played as the Crystal Palace orchestra invariably plays them. To say which is to say enough. The singers were Mdlle. Rizarelli, who has recently gained such honourable distinction at the Italian Opera in St. George's Hall, and our promising young tenor, Mr. Edward Lloyd. To the former were assigned airs from Mozart's *Cosi fan tutte*, and Bellini's *Sonnambula*, to the latter, 'Dalla sua pace' (*Don Giovanni*), and Mr. Frederick Clay's graceful song, "The shades of evening," instrumented by its composer for the occasion.

At the concert of to-day we are promised a new overture by Mr. Henry Gadsby, written expressly for these performances; some extracts from Wagner's operas; the overture to Rossini's *Guillaume Tell* and the *Pastoral Symphony* of Beethoven.

## *RUY BLAS* AT THE VICE-REGAL THEATRE.

This opera, destined to make the circuit of the world, after having several times made that of Italy, was performed on the 11th inst., before the *habitués* of the theatre and all the *fine fleur* of Cairo society. The principal parts were confided to Signore Parepa-Rosa, Corsi, Signori Carpi, Cattore, and Livi.

Signora Corsi and the three gentlemen had already sung this splendid music in various theatres of Italy. Signora Parepa-Rosa alone sustained her part for the first time, and her rendering of it was exactly what the composer, Marchetti himself, would have desired, looking at it both from a musical and an artistic point of view. The young and lovely Maria de Neubourg, Queen of Spain, weary of the cold and monotonous ceremonial of the Spanish Court, longing for tender affection, for gentle and delicate emotion, struggling between duty and love, but subsequently burning and transported with all the impetuosity of profound, fatal, and irresistible passion —such is the character Signora Parepa-Rosa had to pourtray upon the stage, and such was the character she represented with the most perfect accuracy of conception, and the brightest and most vivid colours. She was, in turns, ingenuous and enamoured, timid and moved by wild delirium, tranquil and agitated, queen and woman. Not a phrase did she neglect, not an accent did she miss. The ideal of the poet and of the composer was most happily and most completely realized by this magnificent artist. The public appreciated her merit, and overwhelmed her with continuous, unanimous, and tumultuous applause—with that applause, in a word, which alone constitutes a real success, and which is an artist's greatest and most highly cherished reward. The audience insisted on the famous love duet in the fourth act being repeated. In this truly stupendous piece, Signora Parepa-Rosa, excellently supported by the tenor, Carpi, rose fully to the height of the musical and dramatic situation, rendering it most effectively, and revealing all its sweetest and most hidden beauties. She was called on several times in the course of the opera; and, at the conclusion, the audience made her appear again, with Carpi, at least four times. Such enthusiasm is extremely rare here, and very seldom seen at the Vice-Regal Theatre.—*Special correspondence of the "Omnibus."*

Digitized by Google

## PAULINE LUCCA IN BOSTON.

Mdme. Lucca's success in the Athens of the States was complete. Public and press, without a dissenting voice, voted her a great artist, and united to do her honour. We might fill a number of the *Musical World* with laudatory quotations from the Boston journals, but one or two will suffice—indeed, of any one it might be said, *ex uno disce omnes*. The following is taken from the *Daily Evening Traveller* :—

"Mdme. Lucca's long expected appearance in this city, was made last evening the occasion of one of the most brilliant and largest assemblages which ever graced the Boston Theatre. Mdme. Lucca's first appearance was a complete triumph, and one which was gained by the strongest dramatic and the most glorious vocal powers. Mdme. Lucca's noble ability was not at once recognized by the public here, but this recognition steadily increased from the moment of her entrance till the close of the opera. Her audience warmed from comparative apathy to the highest enthusiasm, still,' at the close of the opera, shouts after shouts of applause called the fair lady again and again before the curtain. Of Mdme. Lucca's voice we cannot express too much admiration, and one is led to inquire, with another writer, whence it can all come from so little a personage. Beautiful in quality, bright in its *timbre*, always true and unerring in the delivery of its tones, and strong to a marvellous degree, we can imagine nothing which could be supplied to make it better. Withal, its sympathetic qualities are marvellous, and it carries a fascination in it as marked as the fascination of the lady's beautiful eyes. One slight peculiarity of her delivery is especially lovely, and that is, the sibilant effects. So much, or rather so little, of what might be said of Mdme. Lucca's voice. Of her acting, what can be said which will do it justice? In the first acts it mainly lies in the facial expression, and the varied moods and passions which passed over her fair face were each perfect pictures. In action, each *pose* of her body is grace itself. But when the impassioned scenes of the last act are reached, the lady fills each moment with the most searching effects and the strongest realism. Her whole soul enters into the requirements of the scenes, and her every motion is a perfect interpretation of the feelings of the agonized and loving woman, whose errors are forgotten on account of her suffering. The aria, 'O, mio Fernando,' in Act III., was the first strong exhibition of her vocal powers, and the enthusiasm of the audience was but a faint mark of tribute to the glorious rendition."

The opinion of the *Daily Advertiser* was thus expressed :—

"Madame Lucca completely fills the part of Leonora, or rather, she more than fills it, far transcending by her own powers the commonplace creation of the composer. With the first swift entrance of the lithe and faultless little figure, and with the first notes of her recitative, the conviction of her complete mastery of the situation was carried home to every mind. In every movement and tone Madame Lucca is thoroughly dramatic, in the true sense of the word; the feeling of her character and of each phase of its changing emotions is brought home to the heart and the intelligence of the spectator by methods at once direct, just and impressive. Her performance is often filled to the brim with passion, but she never lacks the strength of self-control; and the line of artistic moderation, though sometimes exactly reached, is never passed. Her action is at once magnificent in its freedom and fascinating in its grace. In all the early scenes of the opera, Madame Lucca was strong and satisfying, and the pictures presented of the wretched Leonora, were highly impressive. The greatest effects were reserved for the last acts, however, and in these the gifts and skill of the great singer and the great actress were united with tremendous effect. The character of Madame Lucca's voice is pretty well known here by report. It is certainly a wonderful organ, of extraordinary brilliancy, power and resonance; its volume is immense; its sympathetic quality is undeniable; and above a few of its lowest notes it is even in purity and clearness. Madame Lucca manages her voice with the skill of a consummate vocalist, disdaining, however, the tricks which make up the stock-in-trade of so many florid singers. Her style of intonation, delivery, and phrasing may be pronounced nearly perfect. Madame Lucca's powers as a singer had no fair opportunity for exhibition until the 'O mio Fernando' of the third act, which was given with exquisite taste, with a brilliancy of tone and an intensity of feeling which called forth the enthusiasm of the audience. In the concluding act, however, and in a single scene, the genius of the dramatist and vocalist found their united culmination. Her terror and weakness upon entering the convent were touchingly pourtrayed; but, in the passages immediately following, Madame Lucca produced almost the greatest effect of her performance by the delivery of the two lines which express the agony of her discovery that Fernando is taking the vows of a monk; and when the words 'perduto al mondo' were uttered, the swift action of utter self-abandonment and despair with which she threw herself upon the earth was electric in its effect upon her auditors. During the final scene of the opera, it was impossible to imagine a more complete prostration of the soul in humble supplication, or a more vehement and passionate outburst of love and joy than that which accompanied her reconciliation with Fernando. Madame Lucca's acting here, indeed, only just stopped short of the 'something too much;' but it did stop short of the fatal mark, and it is to be remembered that the feeling of the moment is rather that of delirium than of health. Madame Lucca was rewarded with constant and enthusiastic applause, and was frequently encored; she was called before the curtain at the end of each of the first three acts, and twice at the close of the opera, the audience in the latter instances hailing her with cheers and shouts."

*Dwight* has also spoken, but *Dwight* must have a place to himself.

## BIRMINGHAM.

(*From our own Correspondent.*)

The third of Messrs. Harrisons' Chamber Concerts was in all respects equal to either of its predecessors. The artists, Madame Norman-Néruda, Mr. Charles Hallé, Messrs. Ries, Schreurs and Daubert, being the same, while the scheme included Beethoven's string quartet in C, Mozart's pianoforte sonata in D, No. 22, Spohr's duet in D minor for violins, and Mendelssohn's quartet in F minor for pianoforte and strings. Given such works with such players and the result will be readily understood. The vocal music comprised Dr. Hiller's prayer "Lord when my inmost soul," and a new song, "Mispah," by Burn, both sung by Miss Helen D'Alton—Mr. C. J. Stephens acting as accompanist, and both giving satisfaction to the audience.

Mr. Charles Russell, finding the attraction of symphonies and large orchestral works insufficient of themselves to fill the Town Hall even by one half, supplemented Mr. De Jong's band on the last occasion by a contingent of Mr. Mapleson's touring party—viz., Mdlle. Tietjens, Madame Sinico, Mdlle. Macvitz, Signori Campobello, Borella and Agnesi; and the result was that the vast room was crammed in every part, although the programme was absolutely devoid of novelty, being in the main a *réchauffé* of pieces which have for any number of years past been literally done to death in almost every concert-room in England. Under such circumstances I trust to be excused from entering into details which could hardly prove interesting. It would, however, be unfair to omit special mention of the new comer, Mdlle. Macvitz, described as a contralto, but whose voice is really a low mezzo-soprano of exceptionally fine quality, as was proved in Gluck's "Che faro senza Euridice," and Meyerbeer's "Nobil Signor" (transposed a tone higher). In addition to her good voice and agreeable presence, Mdlle. Macvitz displays an amount of intelligence and feeling in her singing which warrants hope that, with further study of her art, a high position may be attained by the promising young Russian lady.

Mr. F. H. Cowen's performance of Mendelssohn's Rondo Brillante in E flat was distinguished by neatness and care, a compliment which can scarcely with truth be awarded to the orchestral accompaniment. In classical compositions, such as Mozart's overture to *Il Flauto Magico*, Mendelssohn's overture to *Ruy Blas*, and the concerto just named, the substitution of cornets for trumpets is a manifest drawback to Mr. De Jong's band taking the high position at which it aims. D. H.

## AN ARTIST'S TRAVELS.

Signor Piatti, the renowned violoncellist, undertook his first professional tour in England with Molique. They were both in high spirits the first day, and in the evening occupied adjoining rooms in their hotel. Piatti was already sliding into the arms of Morpheus, when he was aroused by a continuous pat—pat—pat. It was his neighbour, and not Don Juan's Stone Guest come to supper. Molique was having his regular smoke. In vain did Piatti appeal to him. "Sooner than give up my pipe, I would die," said Molique, "and when I smoke, I must move about." The tap—tap—tap re-commenced, the floor again creaked, and all chance of the unhappy violoncellist's sleeping was at an end.

Piatti undertook his second tour in company with M. Sainton. There was nothing to fear from this gentleman on the score of smoking, but he had a different passion: he was an inveterate domino-player. If ever he could catch hold of any one to play with him, he would not let him go again so easily. Piatti might have slept soundly enough while Sainton and his victim were waging war against each other, had not the end of each game been accompanied by the blow of a fist upon the table, with the words: "Confound that double six! I always get it!" or some other exclamation, according to circumstances. Poor Piatti felt as if he himself were the cause of this run of ill-luck, and sleep was out of the question.

Digitized by Google

His third trip was undertaken in conjunction with Ernst. The anxious violoncellist, previous to starting, had managed to find out that Ernst, unlike his predecessors, neither smoked nor played dominoes. In the evening, the two put up at a small inn, in a small town. There was only one room vacant, and that contained only a single bed. The artists were obliged to share it between them. Ernst dropped off first; sure of his sleep, Piatti followed. The clock of the parish church had just announced midnight, when Piatti was startled out of his slumbers by a threatening and terrible voice near him, crying out: "Wretch! Villain! Die!" Almost frightened to death, Piatti hid his head under the bedclothes. A confused medley of curses, oaths, lamentations, and moaning followed, till at last, the tone became milder. "What?—very well, then—I forgive you!" Piatti now gained courage to sit up. His neighbour lay quietly by his side, just awoke from a fearful nightmare. The same scene was renewed every night. Piatti was in despair.

Years passed by, until at length the artist thus diabolically deprived of his rest, undertook another tour, this time with Sivori. There was every prospect of uninterrupted repose. The two artists were separated, one being on one story and the other on another. Piatti stretched his legs out contentedly, and had just extinguished the light, when he heard very distinctly a nibbling and scraping. "Mice!" he exclaimed with horror, leaping out of bed. "Pst! Pst!" he began. He listened, but the noise still continued. Unable to contain himself, he pulled violently at the bell-rope. The porter appeared. "You have mice in the place!" thundered forth the artist. "Mice! No, Sir, we never had such things!" replied the man. "Then it's rats." —"I never saw a single rat, Sir."—"I don't suppose you have mosquitoes?"—The porter did not know, but he said he would go and call the waiter. He informed the latter that the gentleman in No. 6 wanted a dish he knew nothing about—mosquitoes. The waiter had the reputation of the house at heart. Entering Piatti's room, he said: "You would like some mosquitoes, I am informed, Sir; I'm very sorry, Sir —we have none at present, but we shall have some next week." "Next week! What, have you really none now?"—"I regret exceedingly," began the waiter, in a stammering voice. "But what is that noise?" asked Piatti. The waiter looked at him in astonishment, and then they both listened. The waiter, recovering his composure, observed: "That is probably the gentleman in No. 7, practising on his instrument." Such was the case. It was Sivori, in night costume and without a light, working the bow over the loose strings; this was his way of practising at night. "I tell you what, Sivori," said his travelling-companion, totally crushed; "I have been in Spain, where the *Serenos* proclaim every hour of the night; I have been in Holland, where people are paid for waking the sleeper with a clapper; and I have slept at Antwerp, where the bells play every hour variations on the 'Carnaval,' and every half-hour the song of the Tambour Major from *Le Caïd;* as you perceive, I am seasoned for sleeping under all circumstances. But, if there is anything which I cannot get over, anything capable of depriving me of sleep, it is mice or mosquitoes; any noise like that of these creatures jars upon my nerves. Therefore, in the name of friendship, give up such imitations on your violin, or, if not, we must part."

And they did part! Piatti was next engaged to travel with Hermann. Before things, however, came so far, he subjected him to a serious examination, as to whether he smoked, indulged in dominoes, played on the violin at night, or had any tendency to somnambulism. All these questions were answered with a decided: "No." Suddenly a thought flashed through Piatti's brain. "Have you supped?" he enquired of his new travelling companion, the first evening. "No; I shall be very glad, however, to do so in your society." Ever since suffering from sleepless nights, Piatti was accustomed to take, before going to bed, a cup of tea, in which he dissolved a small pill, a harmless soporific for sleepless martyrs. The two artists, after supping and taking tea, slept admirably. In the morning, Piatti had some trouble to wake his companion. "Have you slept well?" he enquired of him. "Like a top," was the answer. "Shall we sup together again this evening?" enquired Piatti. "I should like nothing better," answered Hermann. The second night, they both slept even better than they had slept the first. "Good Heavens!" remarked Hermann; "how soundly one sleeps in this country!" "It is the humid fogs," said Piatti. "It strikes me frequently that I sleep an unnaturally long time," observed Herrmann, after the sixth night. "Nonsense," replied Piatti; "one can never sleep enough. Just read what Shakespeare says about sleep."

When a new fellow-traveller arose in the person of Henri Wieniawski, to whom we owe these facts, Piatti involuntarily knitted his brows. "What is the matter?" Wieniawski enquired. "Nothing! only certain disagreeable reminiscences," and, thereupon, he narrated his sufferings. "Do not be alarmed," said Wieniawski, re-assuringly. "I smoke only after dinner; I play at dominoes only while I am smoking; and I dream without making a noise." Piatti breathed freely. An arrangement was easily concluded, by which Wieniawski engaged to do all in his power not to disturb Piatti's rest; while Piatti, on his part, bound himself not to put any "little pill" in Wieniawski's tea, or in anything else he drank.

Each conscientiously kept his promise, and, at the end of the journey, they were in a position to assure each other that the tour had been one of the pleasantest they had ever made.—*Die Signale.*

## REVIEWS.

BOOSEY & Co.

*Mdme. Sainton Dolby's Tutor for English Singers.*

An artist who has attained to eminence, makes good a double claim upon public consideration when he lays before the world the secret of his art, and points out the way by which others can follow in his steps. Such teaching has a special value, and, therefore, all lovers of music will welcome the volume in which Mdme. Sainton-Dolby gives the result of her long experience as one of the most renowned of English singers and most successful of teachers. No work could be offered more gracefully to the public whom Mdme. Sainton delighted for so many years with her pure and perfect art. "English by birth," she writes in her introduction, "English by education, English at heart, I have long desired to offer to young pupils the fruits of my long experience in a career to which I owe my happiest remembrances. In trying to smooth the difficulties in the path of such students, I only pay a debt of gratitude to my compatriots who encouraged my first steps and applauded my subsequent efforts, and of which I am, and ever shall feel proud." We are sure that Mdme. Sainton's book will be received in the spirit with which it is offered, and that recollections of its author's successful career will encourage those who follow its wise counsels. Mdme. Sainton limits the scope of her work to ladies voices, and to those branches of the vocal art which are essentially English, as, for example, oratorio and ballad singing. On these things she can speak with an authority surpassed by none, while she takes care, at the outset, to demonstrate that her own long mastership of them has not lessened her sense of their difficulty. The manual is divided into three parts, the first of which discusses the elements of vocalization in a clear and succinct fashion, the remarks being accompanied by copious examples and a course of well-graduated lessons with pianoforte accompaniment. In this portion of her work Madame Sainton is careful to guard against the idea that any printed instruction can entirely supersede the necessity for the teaching of a professor. She points out exactly where and in what respect the professor's guidance is necessary, and by so doing adds much to the value of a work primarily intended for self-help. The second section is devoted to hints on expression, style, taste, and generally those higher qualities which make the artist as distinguished from the mere vocalist. With equal point and brevity are these matters discussed, and afterwards illustrated by an unique series of exercises from the pen of the author, and of PANSERON Crescentini, and Bordogni. Apart from the teaching value of these compositions, they have a value as music which cannot fail to augment the interest taken in them by the pupil. The third part will secure for Madame Sainton's book a welcome where there is no intention of studying its contents seriously and in order. How many earnest amateurs have longed for hints from such an artist as Madame Sainton with regard to the best known classical songs? Here that longing is fully gratified; songs and hints have been given together in such a manner that nothing is left to desire. Among the selections are "Pious orgies," "With verdure clad," "Softly sighs," "John Anderson," "Should he upbraid," and many others of equal merit and popularity. This bouquet of melodies worthily ends a book in right of which Madame Sainton has a claim upon the gratitude of all who value the spread of true musical knowledge and skill.

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

## TWENTY-THIRD CONCERT,
MONDAY EVENING, FEBRUARY 24, 1873.
*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUINTET, in A major, Op. 18, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, and PIATTI — *Mendelssohn.*
ARIETTA, "In questa tomba oscura" } Madame LAVROWSKA — *Beethoven.*
AIR, "Tutta raccolta ancor" } — *Handel.*
FANTASIA SONATA, in G major, Op. 78, for pianoforte alone—Madame SCHUMANN — *Schubert.*

PART II.

QUARTET, in G major, Op. 17, No. 5, for two violins, viola, and violoncello (first time at the Monday Popular Concerts)—MM. JOACHIM, L. RIES, STRAUS, and PIATTI — *Haydn.*
SCENA, from the Opera "La vie pour le Czar"—Madame LAVROWSKA — *Glinka.*
SONATA, in D major, Op. 12, No. 1, for pianoforte and violin—Madame SCHUMANN and Herr JOACHIM — *Beethoven.*
CONDUCTOR .. .. .. .. .. MR. ZERBINI.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES
WILL TAKE PLACE ON
March 1, 8, 15, 22, 29, and April 5.
*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, FEB. 22, 1873.

QUINTET, in E flat, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, and PIATTI — *Mozart.*
AIR, "Vado ben spesso"—Mr. HENRY GUY — *Salvator Rosa.*
SCHERZO, "from Midsummer Night's Dream," for pianoforte alone—Madame SCHUMANN — *Mendelssohn.*
SARABANDE and TAMBOURIN, for violin, with pianoforte accompaniment—Herr JOACHIM — *Leclair.*
SONG, "Through the night my songs adjure thee"—Mr. HENRY GUY — *Schubert.*
TRIO, in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello—Madame SCHUMANN, MM. JOACHIM, and PIATTI — *Beethoven.*
Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

SEVENTEENTH CONCERT—THIS DAY—FEBRUARY 22, 1873.

PROGRAMME.

OVERTURE, "Andromeda" (first time of performance) — *Henry Gadsby.*
PRAYER from "Lola Rienzi"—Herr FRANZ DIENER (his first appearance) — *Wagner.*
CAVATINA—Mdlle. RIZARELLI
ARIA—Signor FOLI.
SYMPHONY, No. 6, in F (*Pastorale*) — *Beethoven.*
LIEBESLIED aus "Die Walkure"—Herr FRANZ DIENER — *Wagner.*
SONG—Mdlle. RIZARELLI.
SCHERZO from the STRING OTETTO (Orchestrated by the Composer) — *Mendelssohn.*
SONG—Signor FOLI.
OVERTURE, "William Tell" — *Rossini.*
Conductor .. .. .. .. .. MR. MANNS.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, FEBRUARY 22, 1873.

THOSE who are in the habit of observing the signs of the times cannot fail to have noticed the decided advance lately made by music of what may be called the modern school, as distinct from that of the accepted great masters. Nothing is clearer than that, for good or for evil, the exclusive reign of those masters is over. Time was—a little while ago—when the production of a work not belonging to the orthodox school involved the necessity of apologising for undue boldness, or the setting up of a plea that curiosities are always interesting, even though ridiculous. But we have changed all that. The most eccentric effusions of the modern school are brought out by concert-givers with the air of men who do the art a service; and the programmes of our most orthodox societies are occupied, as of right, by composers not long since either unknown, or looked upon as musical fungi, quick to spring up, and quick to disappear. We do not refer to the Crystal Palace, because there new men and new works—of late, even English men and works—have always met with a welcome and a hearing. But even at the Crystal Palace increasing boldness marks the action of the innovators. "G." discovers more and more beauties in the "ideality" of modern composers; and, taught by him, a public is growing into the belief that the race of great musicians did not end for the remainder of the century in 1847. All this, however, was to be expected; but what shall be said to the actual and active existence among us of a Wagner Society, bent upon turning English taste from the error of its way, and converting us all into disciples of the Prophet Richard? What shall be said, moreover, when our venerable Philharmonic Society, the conservator, in right of its traditions, of all that is classical and orthodox, admits Wagner, Liszt, Brahms, *et hoc genus omne*, to the full honour of its programmes? The Philharmonic scheme for 1873 lies before us, and in it we find Liszt's "poeme symphonique," *Tasso;* Brahms' *Requiem;* the overture to Wagner's *Der Fliegende Holländer;* and the overture to Berlioz's *Carnival Romain.* After this, all who have fought against the invasion of modern music may lay down their arms. The citadel of defence has capitulated. But, has anybody so fought? Whatever the fact, a great many people are believed to have done so, and each advance of the invader is looked upon in the light of a triumph over individuals. As far as our knowledge goes, all this is based upon delusion, and takes its rise in an excessive sensitiveness, due to the excessive enthusiasm of the "new school," and its scholars. We do not believe that anybody demurs to the fair trial of new works—not even to the Wagnerian theory in its fullest development. There may be persons who would rather devote time and attention to matters more likely, in their estimation, to yield good results; but that is quite a different thing from such an objection to modern novelties as would keep them hidden from public view. Moreover, hostility so carried out would imply a sense of weakness which those are not at all likely to feel who take their stand upon the orthodox canons of art. Rather would we, because of the very strength of our position, help to place the productions of modern musical thought in the fierce light of publicity, that all their strength and all their weakness may be fully seen. Let no one imagine, therefore, that the advance of the new school of music is a triumph over opposition. The teachers of that school may come in all the strength of their numbers and their ardour. The way is open, and they shall have a hearing quite as attentive as that given to St. Paul on Mars' Hill, even though they tell us of a god whom, now, we "ignorantly worship."

Why is it necessary to say all this?—Simply because the excessive sensitiveness already referred to cannot distinguish between condemnation of a new thing because it is bad, and hatred of it because it is new. A class of persons exists among us whose favourite craze is the inherent progressiveness of art. They believe—happy souls—that art moves on in obedience to a grand law of development, and that all its changes are necessarily an approach to ultimate perfection.

Digitized by Google

We will not argue this matter now—contenting ourselves by asking *en passant*, what progress the art of sculpture has made since the Apollo Belvedere and the Venus de Medici were chiselled. But it is easy to see how the existence of such a belief identifies the new with the good, and makes worth synonymous with novelty. Persons afflicted with this idea easily confound disapproval of a new thing with disapproval of its newness, and so create an entirely false issue. We are anxious that a delusion so absurd in its consequences should at once cease, and determine that the partisans of modern musical thought may see in objections to their favourite works only conscientious disapproval of the theories upon which they are based. One result of this will be the limitation of victory and defeat to the real matters in dispute. *Te Deums* sung over the frequent performances of music belonging to the modern school are rejoicings over triumphs gained in a battle with shadows. They should be sung only when Wagner and Liszt are called to a higher place in the musical Pantheon than Mozart and Beethoven.

## GEMMY BRANDUS.

(*From the "Gazette Musicale," Feb.* 16.)

The *Revue et Gazette Musicale* is again cruelly bereaved. Gemmy Brandus is no more.

A death unexpected—nearly sudden—took from us, on Wednesday last, in the prime of his life and powers, our excellent and dear director. The too short period during which this journal received his wise and loyal guidance—he follows to the tomb, at an interval of six months, his regretted predecessor, S. Dufour—was more than sufficient to allow those that remain, and who will continue their task in the same unity and spirit, to feel profoundly the loss they have sustained.

To strict honesty, to perfect tact, to the artistic feeling so necessary to the head of a great publishing house, Gemmy Brandus united the most precious qualities of the heart. His friendship was sure; and his dealings with all who approached him bore the stamp of goodness and true kindness. He knew not an enemy; and himself was the enemy of none.

Gemmy Brandus was born Jan. 3, 1823, and had, therefore, just completed his fiftieth year. He had shared, since 1846, with his elder brother, M. Louis Brandus, the direction of the firm established by Maurice Schlesinger, which M. S. Dufour joined later. M. Louis Brandus is now left alone to discharge a heavy task till the young son of his well-loved brother grows old enough to take a part.

The obsequies of Gemmy Brandus took place on Friday, and were attended by an immense crowd of friends, artists, and *confrères*. Many tears were shed around his grave.

## NATIONAL MUSIC MEETINGS.

(*To the Editor of the "Musical World."*)

Sir,—From letters I have lately received, there appears to be some uncertainty as to the interpretation of Rule IX. Pray allow me to explain that competitors entering the Classes for large Choral Bodies are not prevented by the Rule referred to from subdividing and competing in Classes for smaller numbers.

Rule XXIV. must be observed, and the Form of Application be distinct and separate in each case.—I am, Sir, yours faithfully,

*Crystal Palace, Sydenham, S. E.* WILLERT BEALE.
*February 18th*, 1873.

---

Florence.—Signor and Signora Tiberini have joined the company at the Pergola. Signor Tiberini has sung with great success in *Un Ballo in Maschera*. Signora Tiberini will appear ere long; in *Dinorah*, some say; in Prince Poniatowski's *Gelmina*, say others.

Milan.—The new grand ballet, *Le Due Gemelle*, by Signor Pallerini, with music by Signor Ponchielli, has made a hit at the Scala.—Signor Achille Sfondrini has prepared the plans for a day-theatre, capable of containing 3000 persons, and to be constructed on the bastion of the Porta Ticinese.

St. Louis, Mo.—"As appropriate to the occasion, the forthcoming 17th of March, we intend"—writes a correspondent—"to produce Professor Glover's cantata, *St. Patrick at Tara*, which has come to us from London with very high recommendation."

## MADAME ARABELLA GODDARD'S FAREWELL.

(*From the "Pall Mall Gazette."*)

The announcement of a "farewell concert" by Madame Arabella Goddard must have taken almost every one by surprise; the most surprising thing being that the "farewell" applies not for a season, and to London only, but to England, and for ever. We can remember no other instance of an artist voluntarily abandoning a brilliant career at its most brilliant point. A player who is beginning to lose nerve, a singer who is beginning to lose voice, may gracefully retire before the signs of decay become too evident; but Madame Goddard, both as regards years and talent, is absolutely in her prime. She was born, we learn from a memoir published by a contemporary, in 1836; and she perhaps never played so well, and certainly never better, than on the occasion of her "farewell." It is said to be Madame Goddard's intention to travel round the world—to Australia, California, and Canada, among other fortunate countries; and, in spite of the Horatian line on the subject of sea-voyages, we may hope that, in crossing the ocean, she will change not only her "sky," but also, and above all, her "mind;" so that, returning to England, she may recommence a career which, from our point of view, ought not to have been interrupted. Making her *début* at a very early age, Madame Goddard has now been some twenty years before the English public, while nearer thirty than twenty years have elapsed since she first performed in presence of an audience. It was in Paris, as a child of six, that Madame Goddard first exhibited her talent as a pianist. A year or two later she passed under the tuition of Kalkbrenner, one of the most famous pianists, and probably the very first master of his time. From Kalkbrenner Miss Goddard acquired at least the foundation of that perfect mechanism, without which such qualities as delicacy of touch and subtlety of expression—qualities by which Miss Goddard's playing was always distinguished, and which, in their essence, are gifts—would have gone for nothing, or rather could not, in any adequate development, have existed. Afterwards, in a very different style, she received a certain number of lessons from Thalberg, who, according to Heine, was the most "gentlemanly" of the great pianists, and who, like his fair pupil when she took to playing Thalbergian fantasias on her own account, executed the most astounding passages with all possible calmness, and the most tender passages without once losing his reserve. We do not suppose Miss Goddard's playing ever reminded any one of the scientific, methodical Kalkbrenner; but many, when Thalberg visited England some ten years ago, noticed an expressiveness in his firm, sensitive, elastic touch which suggested the effect his lessons, few though they were, may nevertheless have had upon a student prepared by a congenial disposition to adopt something of his manner. Thalberg was a pianist who could have gained distinction in any style. It was, perhaps, in what he himself called "the art of singing applied to the piano" that he chiefly excelled. Yet, speaking generally, the music he cultivated was that of display—the music which serves to exhibit the talent of the musician, rather than that of which the musician, if he does his duty, should seek to exhibit the beauty. Miss Goddard learned to play Thalberg's brilliant fantasias very brilliantly; but Thalberg was the first to see, and to point out to her, that if she wished to attain the highest position as a pianist in England, she must devote herself to classical music, for which he had already observed that she possessed all the requisite sympathy and capacity. This the greatest composer of the fantasia school recommended her to study under Mr. J. W. Davison, to whom Madame Arabella Goddard may be supposed to owe much of the knowledge and mastery she is known to possess of the great pianoforte composers of the classical school.

It is scarcely necessary to narrate the history of Madame Goddard's chief appearances in public. She has played, in her time, at promenade concerts, at miscellaneous concerts, at ballad concerts, at series of "Recitals," given by herself and of her own devising, at the Philharmonic and New Philharmonic concerts, at the concerts of the Crystal Palace, and, more often, perhaps, than anywhere else, at the Monday Popular Concerts. With the "Monday Populars" her name and memory will always be associated; and it was appropriate that, in taking leave of the English public, she should do so in a concert of the "Monday Popular" pattern.

That on this occasion St. James's Hall was crowded; that the audience included an unusually large number of musicians and well-known amateurs; and that Madame Arabella Goddard, when she appeared on the platform, was received with the warmest demonstrations of good-will, is what every one will believe without laying any particular stress on the facts. The Sonata of the

Digitized by Google

evening was Woelfl's "*Ne Plus Ultra.*" Such interest as it possesses is chiefly historical; and though it may have been worth while to show that Woelfl in the piece in question had anticipated modern composers in almost every form of the "variation," most certainly in all the forms best known, we have always thought that Woelfl's "*Ne Plus Ultra*" Sonata has been admired at the Monday Popular Concerts a little on account of the composer's variations, and a great deal on account of the pianist's mode of playing them. Still there was a sort of reason why Madame Goddard, in taking leave of her numerous friends and admirers, should perform Woelfl's variations on "Life let us cherish," rather than some sonata, less curious but more beautiful, by Beethoven, Mendelssohn, or Schubert. Woelfl was a classical composer, who, in the work in question, wrote by exception, and, so to say, by condescension, in the fantasia style. Indeed, both styles are employed in this very sonata, which, for that reason, may have been looked upon as a suitable piece for the exhibition of the two-fold talent of the admirable artist who is leaving us. The audience were satisfied, and more than satisfied; for, on the conclusion of the sonata, Madame Goddard was twice recalled, and not allowed to retire without again sitting down to the piano, when she played, with charming expression, Thalberg's "Home, sweet home."

There is no composer in whose music Madame Goddard is heard to more advantage than in that of Mendelssohn, and of this she reminded us by her performance of the principal part of Mendelssohn's Sonata in D, for piano and violoncello (the violoncello part played in perfection by Signor Piatti). Madame Goddard also played the accompaniment of Beethoven's "Adelaida," which she has so often played at the Monday Popular Concerts for Mr. Sims Reeves, who, being indisposed, was efficiently replaced on this occasion by Mr. Edward Lloyd. But her last solo performance was in the symbolical "Home, sweet home," where, after one or more voyages round the globe, we may hope that an artist England cannot afford to lose—one of the very few really distinguished artists that England has ever produced—will feel disposed to return.

(*From the "Graphic."*)

Madame Arabella Goddard, after occupying a high position in art for twenty years, bade farewell to the English public on Tuesday evening week in St. James's Hall. The distinguished pianist is still young, and her ability is at its height, but reasons which are withheld from the public have induced her to resolve upon a final artistic tour round the world, and then retirement altogether from public life. We can only join in the universal expressions of regret that this should be the case. It is bad enough to lose any artist of distinction, but there are circumstances connected with Madame Goddard which intensify the misfortune. She alone has, for many years, upheld the honour of English art in the front ranks of the world's great pianists; and to her we have been accustomed to look for a constant supply of novelties, such as no other artist would take the trouble to give us. With regard to this matter, let us say that a complete list of the masterpieces first introduced to an English audience by Madame Goddard would excite astonishment, and be the best vindication of her claim to grateful recollection. No wonder at the regret with which connoisseurs look upon her retirement from the position she has so long adorned. Her withdrawal leaves a huge gap not easily filled, and cuts off one fertile source of musical interest and instruction. A crowded audience attended the farewell concert, which was, in character, precisely like the "Monday Populars," so closely associated with Madame Goddard's name. It can hardly be necessary to describe the reception given to the *bénéficiaire*, or the enthusiasm with which her wonderfully fine performance of Woelfl's "*Ne Plus Ultra*" Sonata was received. Madame Goddard never played more brilliantly in her life than on this final occasion; and two recalls, followed by a peremptory *encore*, testified to the delight she had given her audience. She also joined Signor Piatti in Mendelssohn's fine Sonata in D major (Op. 58), and, with the same gentleman and Mr. Carrodus, played Haydn's Trio in G major. Mr. Santley and Mr. Lloyd were the vocalists.

(*From the "Choir."*)

Foremost among the musical events of the past fortnight must be placed the farewell concert of Mdme. Arabella Goddard, given at St. James's Hall, on Tuesday evening week, before an audience which, in point of numbers, could scarcely have been increased, while, as regards its evident desire to do honour to the great artist, it could not have been more demonstrative. And we are not surprised at either result. Mdme. Goddard has long been the favourite pianist in our concert-rooms, the devoted exponent of the classical and legitimate, as distinguished from the frivolous and meaningless, effusions which some other performers are not ashamed to play, so that musicians, whether actually members of the craft or mere lovers of the art, could scarcely fail to assemble *en masse* to do her honour. If we had the space to allude to the various stages in her career, which—note it, ye who believe that devotion to high art does not bring financial success—has been one long series of triumphs, we could point to many instances in which she has conquered difficulties before considered insuperable, and has given a hearing to works never till then attempted. Beethoven and Mozart, Haydn and Handel, Mendelssohn and Schubert, are alike indebted to her for unveiling to the world the choicest beauties of their works; and if spiritualism is, after all, anything but a fancy, who can doubt that they, too, joined in the homage which was so worthily offered to her on Tuesday. Nor did she stop short with the great masters. Taking down from the shelf the scores of Dussek, Clementi, Woelfl, and others, less only in comparison with the almost superhuman greatness of the *dii majores*, she has given us, at those Popular Concerts, where her name will ever be enshrined as a household word, sonata after sonata, many of which would, without her intervention, have remained unknown, while in less skilful hands they would have been misunderstood. To Mdme. Goddard, then, belongs the honour—and it is the highest honour which an artist can attain—of never having forgotten the dignity of art, of never having truckled to the musical *financier*, whose sole object is money, not music; of never having played a piece of worthless writing either to please a publisher, a composer, or an audience. In these days such consistency is rare, and, being rare, it is the more admirable. Nay, but some reader may say, Mdme. Goddard found there was no need to descend from her high platform, and simply played the best because she found that the public came willingly to listen to it. To such an argument, if indeed it is worthy of the name, the answer is obvious. No one who knows the temper of the British public and the character of our miscellaneous audiences can doubt that although the good and true in this case prevailed against the false and meretricious, it has been largely owing to the devotion of the artist whose physical labour must have been extraordinary in order to produce in succession works of great difficulty, which had hitherto found no place in the pianist's *répertoire*. On all grounds, then, the public and the inner circle of musicians had good cause to assemble, as they did in full force, to say farewell to such a true artist. A "last farewell" we would fain hope it is not to be, for unless we are much mistaken, the place which Mdme. Goddard will leave in our midst will remain vacant until she returns once more to fill it. When a great performer parts from us, owing to age or failing voice, we are obliged, even though with great regret, to admit the justice of their choice; but when, as in the present case, an artist in the prime of life, and in the full possession of the true music-making powers which nature too rarely bestows, takes her leave, we may fairly ask for a re-consideration of her decision; and in this case, at any rate, we are convinced that the demand for many repetitions of the performances we have all listened to with delight will greet Mdme. Goddard on her return to England. Meanwhile may the good ship carry its freight safely to the other side of the globe, and may a welcome as hearty as our own farewell greet the artist of whom, before all others, Englishmen have cause to feel proud.

(*From the "Court Circular."*)

Madame Goddard is lost to us for ever! Those who would again hear her play in public should follow the example of Sir John Herschel and other astronomers, who, in 1858, pursued the tract of Donati's comet across the equator to southern latitudes, that they might continue to watch its movements. They must proceed in the train of the fair *pianiste* to Australia, and thence to the United States. Madame Goddard, after a tour in these transmarine regions, will retire into private life, and (we believe) devote herself entirely to tuition—no mean service, by the way, to art.

We will postpone, for the present, a formal review of this great artist's triumphant career of twenty years. A classical pianist, *par excellence*, she has gone the round of the great composers. What more can be said of a performer who, still a girl in her teens, was the first to grapple with, and in one sense subdue, Beethoven's Goliath Sonata in B flat, hitherto unattempted (before the public) even in Germany, and frightful to the eye of ordinary people for its extraordinary difficulties. Madame Goddard's mechanism is simply perfect; and to the small detractors who hint their hesitating dislike of her style, on account of its "coldness" or want of "soul," we can only reply

Digitized by Google

with a prayer for the perpetual presence of Arabella Goddard's *mind*, and the simultaneous absence of our critical friends in the flesh—not that our enthusiasm would be frozen by contact with such icicles, but that cold is trying to the temper. Apart from her wonderful skill as an executant, we hold Madame Goddard's greatest merit to have been—as we have so often repeated—her absolute self-annihilation in the reading of the chosen text. Some self-conceited clergymen show themselves off even whilst delivering the lessons of Scripture. Madame Goddard's thoughts were of Beethoven alone—and her supposed coldness was the stern suppression of subjectivity—as a judge, animated with all the feelings of a man, refuses to indulge in luxurious and demonstrated emotion that he may evolve the great truths of the law, and serve the course of justice on strict and honourable principles.

Madame Goddard, on Tuesday evening week, the night of her farewell concert, attracted the whole town and most of the musical world. She played (by desire) Woelfl's "*Ne Plus Ultra*" Sonata; and, thrice recalled, resumed her seat at the pianoforte, choosing, for "voluntary," her favourite fantasia of Thalberg, on "Home, sweet home." The concerted pieces in which Madame Goddard took part were Mendelssohn's delightful Sonata in D, for pianoforte and violoncello (Signor Piatti); and Haydn's Pianoforte Trio in G.

Sir Julius Benedict conducted the concert, at the end of which a most affecting demonstration took place. Madame Arabella Goddard abdicates her throne in the maturity of her powers and the full bloom of her genius; but very much in opposition to the will of her subjects, and under very different circumstances from the unfortunate King of Spain.

(*From "The Conservative."*)

The "farewell" which Madame Arabella Goddard took of the English public on Tuesday evening week has cast a gloom over the musical horizon, which, although anticipated, is none the less painfully appreciated. In the fulness of her powers, still young in years, with mental and physical energy ripened by experience and exercise, our Queen of Pianists has abdicated her throne, bid adieu to her musical supporters, and expressed her intention, after a brief visit to the New World, to retire into private life. To the Philharmonics—Old and New—to the Crystal Palace, and Monday Popular Concerts, and to every society in which high musical art is cultivated, such a retirement promises a loss, and suggests a blank, which it would be presumptuous to believe the present generation can see filled up. The very fact of our fair countrywoman having distanced all rivalry will, moreover, render any attempt to instal another in her place a task as difficult as it must be ungrateful. The concert given on Tuesday evening was after the pattern of those Madame Goddard has been mainly instrumental in establishing, and was sustained by her in a manner which has rendered her name "a household word" in connection with the pianoforte throughout the length and breadth of the land. Associated with her on the occasion was her faithful ally, Signor Piatti, besides other instrumentalists well known to the Monday Popular audiences. Woelfl's "*Ne Plus Ultra*" Sonata, Mendelssohn's Duo (Op. 58), and Haydn's Trio in G, were the principal works in the programme. The "*Ne Plus Ultra*" Sonata was judiciously chosen, for it suggested the position to which Madame Goddard has arrived by the exercise of her talents in a career extending over more than twenty years. The Sonata, moreover, contains an air which is associated with words which were not without import on such an occasion. "Thy name we will cherish" appeared to be a variation in the mouths of the numerous audience which listened with wrapt attention to the great pianist's final cadences, but was succeeded by that hearty applause which such fine playing never fails to evoke. At the conclusion of the concert one word, "farewell," was uttered; and that expressed the esteem, the respect, and the admiration, of every true lover of the musical art, as also those sentiments which the severance of long-cherished ties elicits. Such a "leave-taking" was alike honourable to our countrywoman and to the English public.

(*From the "Musical Standard."*)

We can only, this week, briefly chronicle the last concert of Mdme. Arabella Goddard, and record its triumphant success. Mdme. Goddard chose for her solo, by particular desire, Woelfl's "*Plus Ultra*" Sonata in F, which she played, as usual, to perfection, and with a consummate finish in the variations on the air, "Life let us cherish," that, to use hyperbolical language, almost surpassed even our own sanguine expectations. Two recalls ensued, and at length the fair lady, who looked remarkably well, wearing a most elegant dress of yellow silk and bearing a large bouquet, was induced to return to the pianoforte. Her second ("voluntary") piece was Thalberg's showy and pretentious version of "Home, sweet home," rather a favourite of Mdme. Goddard's, but, musically, a mere nothing. Mdme. Goddard afterwards joined Signor Piatti in Mendelssohn's delicious Sonata, for pianoforte and violin, in D major, Op. 58, and at the end of the concert played Haydn's Trio in G major, containing the Hungarian *Rondo*, in conjunction with MM. Carrodus and Piatti. We noticed a host of "notabilities" in the hall, which was crowded to the doors.

The *Orchestra* reproduces the article which appeared in the *Times* the day after the concert.

## OCCASIONAL NOTE.

"'Rosalie' is a term applied by French and Italian composers to designate a worn-out, used-up vocal phrase. The usual German expression, as the *Neue Berliner Musikzeitung* informs us, is 'Schusterflecke.' The term, which is a very old one, owes its origin to the following occurrence. An Italian composer, not too liberally supplied with genius, was once commissioned to set a mass to music for the Festival of St. Rosalie. His work, when sent in, was found to be filled with thread-bare, worn-out phrases. Italian musicians are naturally of a merry disposition, and fond of a joke. The members of the band soon began ridiculing the striking absence of ideas in the mass. One of them suggested that, whenever they met an old acquaintance, politeness required them to bow, and that when they came across a particular phrase, repeated more frequently than any other, they should make a more than ordinarily deep and respectful obeisance. The joke ran in a moment from one end of the orchestra to the other, and whenever the famous passage recurred all the musicians made a profound bow. The audience soon remarked this strange pantomine, and some laughed; this caused a slight disturbance to the grand indignation of the pious, and to the no small bewilderment of the poor composer. Since that time, the term 'Rosalie' has borne the additional signification given above."

["Rosalie" means nothing of the kind. "Rosalia," as the Italians term it, means simply the repetition of a phrase half a tone higher—and so, of a sequence of harmony. What would become of many of our composers without it?—A. S. S.]

## "PURE ENGLISH OPERA—AN ANTIDOTE."

(*To the Editor of the "Musical World."*)

SIR,—I have read with a great deal of interest the letter in your valuable journal of the 15th inst., which is always foremost to uphold English talent. It is a disgrace and a blot upon us as a people—and a musical people, too—who lavish enormous sums of money annually upon foreign opera and foreign singers, that no one will come forward to encourage the English singer, composer, and author. I am quite certain the public are getting tired of the "flimsy rubbish" and "crudities and nudities" which has so long disgraced our stage, and would willingly pay to see such charming operas as the *Mountain Sylph*, *Amelia*, *Bohemian Girl*, or the *Daughter of St. Mark*. I am one of those strange animals who believe we have authors and composers quite equal to the task of producing similar original works; and, in a short time, singers to execute them. I quite agree with your correspondent, Miss English Opera, "that music has the same claim upon the nation as her sister arts—art and science—and should be equally cared for," and could be raised to the *very highest* standard for a tithe of what is spent upon South Kensington. Do let us hope that the Duke of Edinburgh will take the matter seriously in hand, and a move will be made in the right direction, to place "*English* Opera" once more upon the stage in all her old refinement. This would be the means of imparting a purer taste to the rising generation, and clearing the atmosphere of our drawing-rooms, which is the cause of the present "fast (vulgar!) young lady" and "young gentleman!"—because they have become *so familiar* with the coarse style of singing and acting in burlesques—it has permeated like a pestilence!—and the only antidote is *pure English Opera*. Everybody knows what a generous-hearted Englishman the Earl of Dudley is; whose office as President of the Royal Academy of Music at once stamps his Lordship as the leading patron of music in England, and most nobly he has proved himself to be so in many instances. I am quite sure the claim of "English Opera" only wants being brought before his Lordship by the leading composers, and they would not only have his deep sympathy but all his influence to bring it to a successful issue.—Yours, &c.,

R. C.

Digitized by Google

## CONCERTS VARIOUS.

Mr. W. F. Taylor, the solo pianist and director of the series of twelve concerts that have lately taken place in the Museum of Fire Arms, Peckham Rye, had a complimentary benefit given to him on Monday last, the 17th inst., when he had the assistance of the Misses Edith and Gertrude Holman Andrews, Miss Staddon, Mr. Carter, Mr. Wigg, (a new tenor, who has just been appointed soloist at Christ Church, Lancaster Gate,) Mr. Levisohn, Mr. Tom Browne, &c., all of whom acquitted themselves to the entire satisfaction of a numerous audience. The Misses Andrews well sustained their rising reputation, and sang their duets, accompanied by Mr. Taylor, in an artistic manner. Miss Edith won an enthusiastic recall for "I leave my heart at home," by Mr. Taylor, and Miss Gertrude for a song by Sir Henry Bishop. Mr. Wigg, who has a pure tenor voice, made a marked effect in Mr. Taylor's "Friends again" (companion song to "Memory Green.") Both Miss Staddon and Mr. Levisohn fairly won recalls, the lady for "She wore a wreath of roses," and the gentleman for the "Village Blacksmith." In the instrumental part was included an *Andante, Minuet*, and *Trio* (M.S.), from a quartet by W. F. Taylor, admirably played by the composer and Messrs. Tom Browne, Spiller, and Imhoff. It was very favourably received, but we must hear the whole before giving critical judgment upon it. Mr. Taylor and his very little pupil, Miss Hamilton, won each an encore for their performances of Mr. Taylor's Fantasias, "Scotland," and "Afloat;" and Mr. Donajowski gave good aid in accompanying the vocal music.

Mr. Robert Temple, assisted by his pupils, gave, on Thursday the 6th inst., an evening concert at the National Schools, Portland Town, St. John's Wood. The programme was both well selected and satisfactorily carried out. Among the most pleasing performances were Mrs. Noble's artistic rendering of J. P. Knight's song, "She wore a wreath of roses;" "The Pilot," sung with effect and feeling by Mr. Arthur Liberty; and Hérold's overture to *Zampa*, charmingly executed as a pianoforte duet by Miss Bessie Strong and the concert-giver. Mr. Robert Temple, through the efficiency of his pupils, has good reason to congratulate himself on the complete success of the entertainment.

Mr. and Mrs. Richard Blagrove's first concertina and pianoforte recital took place on Thursday evening week, at the Beethoven Rooms, before a numerous and select audience. The first piece in the programme was Regondi's and Oberthür's brilliant Duet on *Oberon*, for concertina and piano, splendidly played by the *bénéficiaires*. Miss Edith Holman Andrews (who sang in place of Miss Hancock, announced in the programme,) obtained deserved success in some songs by Linley, Blumenthal, and Sullivan. Miss Jenny Pratt was deservedly applauded in Rossini's "Di tanti palpiti," and was greatly admired for the style in which she gave songs by Mr. W. H. Eayres and Miss Virginia Gabriel. Mrs. R. Blagrove played with exquisite taste and fine expression Beethoven's Sonata in C sharp minor (the "Moonlight Sonata"), and performed most brilliantly Signor Tito Mattei's "Grande Valse de Concert"; she also joined her husband in J. S. Bach's Sonata in E major (No. 3), of which the original violin part was arranged for the concertina. Besides the concerted pieces mentioned, Mr. R. Blagrove played a Concerto for concertina, by Bosen; the "Misèrere" from the *Trovatore*; and a fantasia of his own composition, on Signor Schira's fine opera, *Nicolo di Lapi*, in all of which his playing was greatly admired.

Madame Greiffenhagen's Soirée Musicale.—Madame Greiffenhagen, a pupil of the late M. Auber, who may be recollected as Miss Helen Condel, when *prima donna* in Balfe's opera, *The Castle of Aymon*, during Mr. Maddox's operatic management at the Princess's Theatre, gave a musical *Soirée* at 10, Upper Bedford Place, which was fully attended. Several choruses were given by a choir of fresh voices, drilled by Madame Greiffenhagen, selected from *Guillaume Tell*, Mercadante's *Vestale*, &c. The Misses Nash, in "Lift thine eyes," from *Elijah*, sang extremely well, as did Miss Helen Muir and Messrs. Mann and Barclay, in a duet from *La Favorita* and *Il Barbiere*. Miss K. Shury, in Adam's song (with clarionet *obliggato*, Mr. Cattermole), "Le Retour à la Montague," gave much pleasure. Besides being a clarionet player, Mr. Cattermole is a vocalist, and showed his talent to advantage in a duet with Miss Henley, Miss Emily Muir sang most artistically Benedict's Variations de Concert on "The Carnival of Venice," and was deservedly applauded by all present, as was also Mr. Kenningham, in a charming song of Francesco Berger's, "At last." Mr. Alexander Billet delighted the audience by a most admirable performance of one of his own pianoforte solos. The *Soirée* was a success, and Madame Greiffenhagen has reason to be gratified.

Mrs. John Macfarren gave a miscellaneous concert in St. John's Schools, Angell Town, on Thursday, February 13th, which formed one of a series of performances in aid of the St. John's Schools and other charities of the district. The vocalists were Miss Jessie Royd, Miss Agnes Drummond, Miss Alice Barnett, and Mr. Henry Guy, who exerted themselves to the manifest satisfaction of an audience of seven hundred persons. Miss Jessie Royd and Mr. Henry Guy were extremely effective in the late Vincent Wallace's duet, "O, Maritana." Miss Royd was encored in Mr. G. A. Macfarren's "Somebody," Mr. Guy in "The death of Nelson," and Miss Drummond in a Scotch ballad. Mrs. Macfarren bowed her acknowledgments to the great applause which followed both her solos,—pieces by Schulhoff and Brissac.

—o—

## PROVINCIAL.

Edinburgh.—The Orchestral Festival took place as announced, and was a great success. *Apropos* of it, an Edinburgh paper says:—

"We cannot close this final notice of the Orchestral Festival without some brief acknowledgment of the manner in which Professor Oakeley has discharged the responsible duties falling to his share in connection with it. That, in so comparatively short a time after the severe accident which befell him last year, he should have thrown into the arrangements for the Festival the amount of energy necessary to make it so complete a success as it has proved, speaks volumes for his devotion to his work, and his determination to perform that work in the way that will be most beneficial to the whole population of Edinburgh. The music lovers of this city have every year greater reason to understand the difference between a zealous and a perfunctory fulfilment of the public duties attaching to the Musical Chair of the University. We believe that Professor Oakeley selected all the orchestral works that have been presented during the Festival, with one slight exception, and the selection is one that does infinite credit to his taste and judgment. Masterpieces of Beethoven, Mozart, Haydn, Bach, Mendelssohn, Weber, Chopin, Schumann, Schubert, and Rossini, have been presented; and we do not know that a wider choice could well have been desired, especially when it is borne in mind that variety and novelty have been kept in view in the selection."

Manchester.—(*From a Correspondent*).—Mr. De Jong's last concert introduced, for the first time, in the Free Trade Hall, and the second time in Manchester, (her first appearance here was at Mr. Horton C. Allison's concert, last February,) an excellent young contralto singer, Miss Jessie Bond. She sang, with great feeling, Blumenthal's "Sailor boy's farewell," and Randegger's "Sleep, dearest, sleep" (to which Mr. Van Biene played an *obliggato* accompaniment on the violoncello), and she was loudly encored in both. The other features of the concert were Mr. De Jong's own *Rondo Capriccioso*, which he played to perfection, (receiving an ovation, in response to which he repeated it,) and three organ solos (one of which was a portion of Mr. Prout's admirable new organ Concerto) ably performed by Mr. Bridge. The orchestral works were the overtures to *Don Giovanni* and *La Gazza Ladra*, a selection from *Robert le Diable*, and Mendelssohn's *Athalie* March.

Abingdon.—In the *Oxford Chronicle*, of Feb. 15th, we read as follows:—

"The concert given in the County Hall, on Tuesday evening, in aid of the restoration and enlargement of the organ in St. Helen's Church, was a great success. The following artists were engaged:—Madame Thaddeus Wells, Mr. Henry Nicholson (solo flautist), Mr. T. Hunt, Mr. Orlando Christian, and Miss Lazarus—solo pianoforte and accompanist. Madame Thaddeus Wells, in 'Kathleen Mavourneen,' elicited the heartiest applause and acknowledged the encore by singing 'She wore a wreath of roses.' After her next song, Bishop's 'Lo! here the gentle lark' (accompanied by Mr. Nicholson), the audience again demanded an encore. Mr. Nicholson's flute solos were among the finest performances ever heard in this hall, and drew forth a most hearty encore. The singing of both Mr. Christian and Mr. Hunt was highly appreciated. We must not omit to speak of the pianoforte solos of Miss Lazarus, admirably performed and warmly received. Mr. F. K. Couldrey, organist of St. Helen's Church, under whose superintendence this musical treat was brought about, deserves unqualified praise.

Nottingham.—In noticing the recent performance of Sir Michael Costa's *Naaman* at Nottingham, the local *Journal*, after awarding due praise to the magnificent singing of Mr. Santley, observed:—

"Mdlle. Enriquez gave fine interpretation to the recitative, 'Come, and on thy bosom press me,' spoken by the loving Timna to her leprosy-stricken husband, who exclaims, through the mouth of Mr. Vernon Rigby, 'Embrace me not; I must be strange to thee,' the famous tenor giving appropriate expression to the mournful sadness of the unfortunate Naaman. If, however, Mr. Rigby was successful in his rendering of Naaman's earnest appeal to his wife not to embrace him on account of his ills, he was much more so in the air in which Naaman invokes death. He sang these beautiful and touching verses with the most profound expression, and, to use an old and hackneyed

Digitized by Google

phrase, almost 'electrified' his audience by his rendering of the last verse, in which Naaman cries in the bitternss of his soul 'Oh! that I here might die.' The next part of the performance which took our attention, and, indeed, the attention of the whole of the audience, was the singing of Mdlle. Carola. We have never had the pleasure of hearing this talented lady in Nottingham on any former occasion, but we can safely say that she ranks amongst the first of oratorio singers, and there are few indeed, whose voices are better adapted to interpret the music of *Naaman*. The freshness and exquisite beauty of her voice —now loud and thrilling, and now soft and gentle—coupled with a certain delicacy of finish, charmed the whole audience. The fair artist was cheered to the echo."

SALTASH.—A local paper says:—

"On behalf of the funds of the Saltash Literary Institution, which, it is to be hoped, will be materially benefited by the effort, a concert was given last evening, and, musically, was highly successful. Miss Elcho, a pianist of note, who is stated to have been very successful during the past season in London, was the prominent artist, and her execution showed that she in every way deserved the high position which she has obtained. The other vocalists and instrumentalists were the Misses Jones, J. Frost, L. Frost, E. Frost, and Mr. Matthews, local amateurs, each of whom evinced considerable talent."

TAUNO.—Mrs. John Macfarren gave a performance of pianoforte and vocal music in the new Assembly Rooms, on Friday, Feb. 7, assisted by Miss Agnes Drummond and Mr. Henry Guy. The number of executants being limited to three, it is remarkable how great an amount of variety was included in the programme. Mrs. John Macfarren contributed several brilliant and well contrasted solos, in each and all of which she was enthusiastically applauded. Among these may specially be cited Beethoven's "Moonlight Sonata;" the tenderness, the passion, and all the subtle charms of which she fully revealed. The fresh and very telling views of Miss Agnes Drummond (soprano), and Mr. Henry Guy (tenor), were heard to great advantage in three duets. Miss Agnes Drummond was encored in Mr. G. A Macfarren's "The beating of my own heart," as was Mr. Henry Guy in the same composer's "My own, my guiding star," and his own ballad, "Philomel." Mrs. Macfarren repeated a portion of Brissac's Welsh Fantasia by general desire.

## WAIFS.

The advent of the Italian Opera *troupe* in Boston creates quite a stir among the lovers of music, and furnishes a ready topic of conversation to all classes. It imparts a life and spirit to many branches of business; the milliners are in their element, the gentlemen's furnishing stores are rejoiced, for there is an unwonted activity in white kids and delicate neckties. Opticians are in the most smiling mood at the ready sale of double-barrelled lorgnettes, and hackmen are temporarily insane by lavish prosperity. As for music stores and publishers of books of the opera, they are thronged with customers; and the visit of Lucca is generally looked upon by a large class as a grateful dispensation of Divine Providence.—*Boston Globe.*

The Italian Opera Company has been even more successful in Boston than the managers anticipated. It was supposed the late disastrous fire in that city would have a bad effect; but not only was the first performance of the season attended by a fashionable and crowded audience, but almost every succeeding one has been the same. Pauline Lucca has literally captured the Bostonians. The press, without exception, mentions both her vocal and dramatic powers in the highest terms, and at the opera she has received plaudits and bouquets enough to satisfy any *prima donna*. When leaving Boston the company will go to Hartford and Providence, and then, perhaps, to Chicago and other Western cities, expecting to return to New York in the latter part of February or beginning of March.—*New York Herald.*

*Tannhaüser* was to be produced at Brussels on the 19th inst.

Auber's *Premier Jour de Bonheur* was to be revived, on Thursday last, at the Opéra Comique.

Mr. William Mazzinghi was appointed, last Monday, librarian of "The William Salt" library, at Stafford.

The German copyright of *La Coupe du Roi de Thule* has been bought by Spina, of Vienna, for 12,000 francs.

Signora Isabella Fabbrica, a contralto of note in Italy, has just died at Lisbon, where she had for some time resided.

It is said that Herr Strackosh has engaged M. Capoul for his American campaign at the end of the present year.

Salt Lake is to have a new theatre, "void of sticks and other priesthoodist eccentricities," as we learn from the Gentile print of that ilk.

Mr. Mathews, of the Waterford Cathedral, was appointed organist of Queenstown Parish Church, on Wednesday, in place of Mr. Henry, resigned.

The latest example of laconic reporting is:—"An Indian opened a can of nitro-glycerine with his tomahawk, and left. Search resulted in 'no Indian.'"

"*Leo and Lotos*" at Niblo's, New York, has proved a greater hit than was anticipated in the beginning, and it continues to draw excellent houses.

The valuable library of the late Edwin Forrest was destroyed by fire on the 14th ult., involving a loss of 20,000 dols. The Shakespearian folio of 1623, valued at 8,000 dols., was among the books burned.

*Le Monde Artiste* tells us that the rivalry of two singers resulted in a free fight among the audience assembled at the Sira theatre. The manager parted the combatants by ordering the firemen to play upon them with the engine. Cold water calmed their noble rage.

It appears that Carl Beethoven, the scapegrace nephew of the great musician, left a widow, four daughters, and one son. The widow still lives in Vienna; of the daughters, three are married and have large families; while the son, Louis van Beethoven, is a poor journalist at Munich.

The Marquis and Marchioness of Ripon have presented to Dr. Spark, of Leeds, a souvenir in the shape of a gold pin set with nine brilliants, and valued at one hundred guineas, as a memento of the success of the ode composed by the Doctor on the coming of age of the Earl de Grey last month.

One of the features of Mr, Sothern's "Brother Sam," which still holds its place at Wallack's, is the remarkably faultless English of the London fop. Lord Dundreary talks of Sam as in this country, which will account for the fact that he can speak the language correctly.—*New York Herald.*

Playgoers with travelling proclivities may be recommended to see the "Message from the Sea" at the Surrey Theatre. Miss Virginia Blackwood's Mog, the maid-of-all-work, rejoicing in mischief, and with feelings all on virtue's side, is a veritable "creation" of a kind not often to be witnessed.

Kate Field tartly says:—"It is a crime, apparently, to be a contralto. The world has gone mad over sopranos. Only shriek on C *alt*, and you bring down the house. Sing a contralto *largo*, with exquisite phrasing and voice, and applause will be comparatively mild. Truly, as has been said, art now is loud; whereas, formerly, it was long."

We are glad to hear of the success achieved in opera, at Leghorn, by Signor Ugo Talbo (Mr. Hugh Brennan), who was, not long ago, well known among London musical amateurs. He appeared as Faust in Gounod's opera, and fairly overcame Italian prejudice against him as an Englishman. Mr. Brennan is engaged to sing at Leghorn throughout the Carnival.

Nothing will impede waves of sound better than leaves of plants. If a lecturer were to attempt to deliver a discourse in a conservatory, he would find it difficult to make himself heard, even within a few yards of his audience. In a building where the walls echo, it is only necessary to place round it a few large plants in boxes; there will then be no reflecting sound.

Wagner and Liszt Concerts are shortly to be given at Hanover Square. An eminent architect has declared that the roof of the concert-room is strong enough to withstand the strain. Cotton-wool will be provided for those who are anxious about the drums—of their ears; and *list* slippers for those who wish to execute a *fugato* movement during the Liszt Concerto.—*Hornet.*

The following letter was sent to the Editor of the New York *Musical Gazette*:—

"Mr. Edtur,—I send you a peas of mussick wich it is my furst chomp position in mussick wich if it wirthy of a plas in the N. Y. Mussick Gas it i shal be mutch obbligd and wont charg you anny thing fur printing my peas in the Gas it—Yures Trnley

"*Jan.* 15 73."

The Boston *Journal* contained the following, the morning after the performance of Ambroise Thomas's *Mignon*:—"At the Opera last night, a French work, translated into Italian, was performed before a house full of Americans, with the following remarkable distribution of nationalities in the leading *rôles*: one Austrian, one American, one Spaniard, one German, one Englishman, one Frenchman, and a single Italian. The performance was conducted by a Moravian."

A farmer who wished to invest the accumulation of his industry in United States' securities, went into a broker's office to obtain some "five-twenties." The clerk inquired, "What *denomination* will you have them, sir?" Having never heard that word used excepting to distinguish sects, the farmer, after a little deliberation, replied, "Well, you may give me part in Old School Presbyterian, to please the old lady; but give me the heft on't in Free-Will Baptist."

Digitized by Google

Beethoven's Choral Symphony is said to have been magnificently performed at the Paris Conservatoire on Sunday week. Its reception was enthusiastic beyond precedent. The Symphony was repeated on Sunday last.

The second centenary of Molière will be celebrated in the Palais de l'Industrie next May. Special performances of his works will be given eight days in succession by the artists of the Théâtre Français, the Odeon, and the French theatre of St. Petersburgh.

The Second Subscription Concert of the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, is announced to take place on Wednesday next (Ash Wednesday), on which occasion the *Messiah* will be performed, the solo singers being Miss Edith Wynne, Miss Spiller, Madame. Patey, Mr. Sims Reeves, and Signor Foli. Dr. Stainer will preside at the Organ, and the Band and Chorus will number 1200. Judging from the effect produced by the Society at the last Concert, a fine performance may be anticipated.

Breslau.—The members of Soller's Musical Union lately gave a highly successful performance of Mendelssohn's *Athalie* music, under the direction of their conductor, Herr Adolph Golde. The solos were entrusted to Mdlle. Breidenstein, of this place, Mdlles. Dotter and Schmidt, of the Court Theatre, Weimar, Mdlle. Ethel, of the same theatre, undertaking the spoken part. The harp-music was creditably executed by Mdme. von Kavácsies. The programme of Part I. contained, among other things, Herr H. Dorn's *Nibelungen* overture.

Frankfort-on-the-Maine.—Herr Joseph Joachim appeared at the Eighth Concert, and the Seventh *Soirée* for Chamber Music, given by the Museum Society. The magic of his name was evidenced by the fact that, on both occasions, the large concert-room could not show a vacant place. Among the pieces with which the great violinist delighted his admirers at the concert may be mentioned Schumann's "Abendlied;" Beethoven's Pastoral Symphony; the Concerto in "Ungarische Weise;" and J. M. Leclair's "Sarabande und Tambourin," a piece dating from about the middle of the last century. At the *Soirée* for Chamber Music he took part in the Quartet, Op. 59, No. 2, in E minor, by Beethoven; in Haydn's Op. 74, No. 3, in G minor, and in Brahms' Sextet, Op. 18, in B flat major.

Rotterdam.—Herr and Mdme. Joachim appeared at the third concert given by the "Eruditio Musica" Society. Among the pieces performed were a Cantata, composed by Marcello, and scored by Herr Joachim, Beethoven's Violin Concerto, Schumann's Fantasia for Violin and Orchestra, and an Orchestral March, by Joachim. Mdme. Joachim sang several songs.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING

Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# IMPORTANT TO VOCALISTS.

## Mdme. Lemmens-Sherrington's

# SIX VOCAL STUDIES,

IN THE FORM OF

# WALTZES.

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| „ 2. Arpeggio Waltz. | „ 5. Staccato Waltz. |
| „ 3. Shake Waltz. | „ 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame

# LEMMENS-SHERRINGTON

## Price 4s. each.

### PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

LONDON:

## DUNCAN DAVISON & CO.

244, REGENT STREET, W.


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by Henderson, Raff, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, Feb.* 22, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 9. SATURDAY, MARCH 1, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, March 1.—The EIGHTEENTH SATURDAY CONCERT and AFTERNOON PROMENADE, at Three.—Overture, "Egmont" (Beethoven); Concertstück for pianoforte and orchestra, in G, Op. 92 (first time at these concerts) (Schumann); Festival *Te Deum*, composed in celebration of the recovery of H.R.H. the Prince of Wales, and dedicated, by permission, to the Queen (A. S. Sullivan). Madame Lavrowska, Madame Pauline Rita; the Crystal Palace Choir. Solo Pianoforte, Madame Schumann. Organ, Dr. John Stainer. Full Orchestra. Conductor, Mr. Manns.—Single stalls, Half-a-Crown. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

**WEDNESDAY EVENING NEXT, MARCH 5.**

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—The last Evening Concert but one on WEDNESDAY NEXT. Artists: Miss Edith Wynne, Miss Jenny Pratt, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; and Boosey & Co., Holles Street.

WAGNER SOCIETY.—Conductor — Mr. EDWARD DANNREUTHER.—Owing to the enthusiasm created by the principal Orchestral pieces at the Concert on the 19th Feb., the Society will REPEAT the entire PROGRAMME, at ST. JAMES'S HALL, on THURSDAY, 6th March. Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; usual Agents; and Austin, St. James's Hall.

MRS. J. HOLMAN ANDREWS' EVENING CONCERT, MONDAY, March 10, QUEEN'S CONCERT ROOMS, Hanover Square, Eight o'clock. Miss Edith Wynne, Misses Edith and Gertrude Holman Andrews, and Madame Patey; Mr. W. H. Cummings and Mr. Patey; Mr. and Mrs. Richard Blagrove; and Mr. John Thomas, Harpist to the Queen. Conductors—Signor Pinsuti, Mr. Land, Mons. Blumenthal, and Mrs. J. Holman Andrews. Stalls, 10s. 6d.; Reserved Seats, 7s.; or four, for One Guinea. Unreserved. Stanley Lucas, Weber & Co., 84, New Bond Street; the usual Agents; at the Queen's Concert Rooms; and of Mrs. J. Holman Andrews, 308, Regent Street, W.

**FRIDAY NEXT.**

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—Handel's "SAMPSON."—FRIDAY Evening Next, March 7. Principal Vocalists—Mdlle. Carola, Madame Patey, Mr. Sims Reeves, Mr. Lewis Thomas, and Mr. Santley. Trumpet—Mr. Harper. Organist—Mr. Willing. Tickets, 3s.; Reserved Area, 5s.; Stalls, 10s. 6d., NOW READY, at 6, Exeter Hall.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

38th Concert, Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

MADAME SAUERBREY will sing "THE SNAPPED THREAD" (the favourite Spinning Song, by Eisoldt,) at the Victoria Hall, Bayswater, March 7th.

**"ONE WORD."**

MISS JENNY PRATT and MR. GUY will sing Nicolai's admired Duet, "ONE WORD," at Mr. John Boosey's London Ballad Concert, on Wednesday Evening next.

MISS ELIZA HEYWOOD will sing the Contralto Music in "ISRAEL IN EGYPT," at Glasgow, March 19th. Third Engagement this season.

**"MARY DEAR."**

MR. ALFRED HEMMING will sing the admired song, "MARY DEAR," during his engagement in Glasgow and other towns in Scotland, during the present month.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

**MR. JENNINGS.**

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

**TESTIMONIAL TO MR. VAN PRAAG.**

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 | 5 | |
| Messrs. John Broadwood & Sons | 2 | 2 | |
| * Messrs. Chappell & Co. | 5 | 5 | |
| John Boosey, Esq. | 1 | 1 | |
| G. Bruseau, Esq. | 1 | 1 | |
| Messrs. Cramer, Wood & Co. | 1 | 1 | |
| Charles Coote, Esq. | 1 | 1 | |
| W. H. Cummings, Esq. | 1 | 1 | |
| *Messrs Duncan Davison & Co. | 5 | 5 | |
| Messrs. Schott & Co. | 2 | 0 | |
| Robert Cocks & Co. | 1 | 0 | |
| Professor Wylde | 1 | 0 | |
| John Gill, Esq., R.A.M. | 1 | 1 | |
| Wilhelm Ganz, Esq. | 1 | 1 | |
| Messrs. R. Mills & Son | 1 | 1 | |
| Messrs. Hopwood & Crew | 2 | 2 | |
| J. Lamborn Cock, Esq. | 1 | 1 | |
| Messrs. Stanley Lucas, Weber & Co. | 1 | 1 | |
| Messrs. Metzler & Co. | 1 | 1 | |
| J. Whitmore, M.D. | 1 | 1 | |
| Messrs. Hutchings & Romer | 1 | 1 | |
| *Rev. J. E. Cox, D.D. | 1 | 1 | |
| C. Lonsdale, Esq. | 1 | 1 | |
| Messrs. A. Hammond & Co. | 1 | 1 | |
| G. F. Jefferys, Esq. | 1 | 1 | |
| Messrs. Henderson, Rait, & Fenton | 1 | 1 | |
| W. Dorrell, Esq. | 1 | 1 | |
| J. W. Davison, Esq. | 1 | 1 | |
| W. Kuhe, Esq. | £1 | 1 | 0 |
| Messrs. Duff & Stewart | 1 | 1 | 0 |
| J. Blumenthal, Esq. | 1 | 1 | 0 |
| W. H. Clemow, Esq. | 1 | 1 | 0 |
| —— Baker, Esq. | 1 | 1 | 0 |
| Novello, Ewer & Co. | 1 | 1 | 0 |
| E. Aguilar, Esq. | 1 | 1 | 0 |
| Sir Julius Benedict | 1 | 1 | 0 |
| Matthew Green, Esq. | 1 | 1 | 0 |
| W. Mudie, Esq. | 1 | 1 | 0 |
| Charles Green, Esq. | 1 | 1 | 0 |
| R. Carte, Esq. | 1 | 1 | 0 |
| George Dolby, Esq. | 1 | 1 | 0 |
| John Mitchell, Esq. | 2 | 2 | 0 |
| F. Davison, Esq. | 1 | 1 | 0 |
| Madame Patey | 1 | 1 | 0 |
| C. Santley, Esq. | 2 | 2 | 0 |
| D. H. Hastings, Esq. | 1 | 1 | 0 |
| Charles Oliver, Esq. | 1 | 1 | 0 |
| Cuningham Boosey, Esq. | 1 | 1 | 0 |
| P. Sainton, Esq. | 1 | 1 | 0 |
| Mrs. Mounsey Bartholomew | 0 | 10 | 6 |
| E. Bubb, Esq. | 1 | 1 | 0 |
| R. W. Ollivier, Esq. | 1 | 1 | 0 |
| W. Tuck, Esq. | 1 | 1 | 0 |
| J. L. Clark, Esq. | 0 | 10 | 6 |
| Mrs. Roney | 0 | 10 | 6 |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

NEW SONG BY CIRO PINSUTI,

"WATER LILY'S ANSWER."

Post free for 18 stamps.

LAMBORN COCK, 63, New Bond Street.

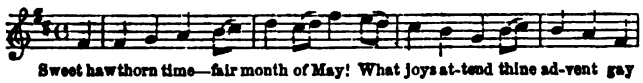
Digitized by Google

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

THE MUSIC COMPOSED BY

FREDERIC CLAY,

In the Second and Fourth Acts of the Fairy Opera,

"THE BLACK CROOK."

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley four times every evening.)
Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. .. 4s.
(Sung by Mdlle. Savelli with great applause.)
Song, "HOW THROBS MY HEART" .. .. .. .. .. 4s.
(Sung by Mr. Frank Celli.)

BLACK CROOK QUADRILLES. By Dan Godfrey (Pianoforte) .. .. 4s.

At half-price of all Musicsellers, and RUDALL, CARTE & Co., 20, Charing Cross.

Just Published,

THREE SONGS,

By L. M. WATTS.

No. 1. "STANDING GAZING OVER THE SEA," .. .. .. .. 3s.
,, 2. "RIPPLE, RIPPLE, GENTLE STREAM," .. .. .. .. 3s.
,, 3. "SHINE ON, FAIR MOON," .. .. .. .. .. 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street,
Where may be obtained, composed by L. M. WATTS,

"HOME TO MY HEART," .. .. .. .. .. .. .. 3s.
"THE REASON WHY," .. .. .. .. .. .. .. 3s.

NEW PIANOFORTE MUSIC.

"IN THE GLOAMING,"

REVERIE FOR THE PIANOFORTE,

By FREDERICK F. ROGERS.

London: NOVELLO, EWER & Co., Berners Street.

OPERA COMIQUE.

THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE'S Opera, L'Œil Crève.

NEW DUET,

"THE MELTING OF THE SNOW,"

SUNG BY MISS EDITH WYNNE AND MADAME PATEY, AT THE LONDON BALLAD CONCERTS,

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W

BOUDAULT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,

and supplied to the principal Hospitals of Paris since 1854.

BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris,
A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.
May be obtained through all Chemists.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Just Published,

"ST. PATRICK AT TARA."

CANTATA.

By PROFESSOR GLOVER.

Dedicated by permission to
HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.

Price 3s.; bound in cloth, gilt, 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melodic treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of ever-living interest."—*Morning Post.*

"This cantata, it may be remembered, was performed at St. George's Hall last year, and was remarkably well received. It has now been published in a convenient and elegant volume, uniform with Professor Glover's edition of Moore's "Irish Melodies." The theme of the cantata is the introduction of Christianity into Ireland, and the poetical selections set to music are taken from the works of Ossian, Moore, Clarence Mangan, and other poets. The peculiar and distinguishing characteristics of the composition consist in the intermingling of music of a national with music of a sacred description, which produces a striking and not unpleasing effect. There are several pretty melodies in this cantata, among which a contralto solo, "I often wish," and a bass song, "Lord have mercy upon me," stand out conspicuously. As the execution of "St. Patrick at Tara" does not present any formidable difficulties, we should say it is likely to become a favourite with amateur choral societies, as well as with their audiences."—*The Echo.*

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,

"THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

Just Published.

"THE SOLDIER'S SONG,"

Sung by Miss ANNIE TREMAINE,

AND

"DRINKING SONG,"

Sung by Mr. F. WOOD, in the EXTRAVAGANZA,

ALI BABA.

(Performed at the Gaiety Theatre).

THE WORDS BY R. REECE.

The Music by J. E. MALLANDAINE.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

"LA CAPRICIEUSE,"

MORCEAU DE SALON,

(Pour le Pianoforte),

Par GRACE SHERRINGTON.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained

"VALSE DE BRAVOURE,"

Composed by GRACE SHERRINGTON.

Price 4s.

ADMIRED SONGS BY

Madame la Baronne WILLY DE ROTHSCHILD.

"APELLE-MOI TON ÂME!" (Sung by Madame la Vicomtesse VIGIER.)
"SOUVENIR" (Poésie d'Alfred de Musset.)
"DANZIAM" (Valse Chantée).—"COQUETTERIE" (Melodie).—
"L'AVEU" (Melodie).

Composed expressly for MADAME CHRISTINE NILSSON.

Paris: HEUGEL & CIE.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## THE HARP.

(*From "Another World."*)

"Music . . . . the emanation of the concentrated light of the soul. . . . . The language of the angels."

The harp is our principal musical instrument. We have one that is portable, and in form like a lyre; but our great harp is much larger than yours, differently constructed, and far more effective, combining, as it does, in its tones, all the delicacy, expression, and oneness of a single executant, with the brilliancy and power of a combined body of performers.

It rests on a ball firmly placed on a massive pedestal, which is easily moved from one place to another by means of small wheels. The ball on which the harp rests revolves in a socket, so that the instrument can easily be placed in the position the performer desires, and then, by means of a bolt, fixed firmly in its place. No support from the executant is needed. The harp does not rest upon him in any way, and he has, at the same time, entire power over every part.

The instrument is divided into four sets of chords. The first only of these four sets is touched by the player, but on any of the first set being intoned, each corresponding string of the three other sets, all of which are stouter and more powerful than the set played upon, resounds in harmony.

The power given out by the three sets of strings is proportioned to the sound produced on the first set by the performer, as the force of an echo is stronger or weaker according as the sound producing it is increased or diminished in volume.

In the framework of the harp there are conducting strings of electricity, which unite all the rest with the first set and with each other. The electricity is generated by a liquid contained in a small tube, and is set in motion by the movement of the strings of the first set of chords. The tube can be placed in, or removed from, the instrument with the greatest ease; without it, the first set alone responds to the player's touch.

The musician has the power of varying and depressing the notes of the instrument in a marvellous manner, so as to produce instantaneously the most delicate or the most powerful sounds, with endless modulations and variety of tone. I have heard echoes and responses given out as though the music had been breathed from a great distance;—the gentlest whispers were alternated with all the force of a band of music.

I could not, without much expenditure of time and labour, and without explaining our science of music, which is altogether different to yours, convey to you an adequate notion of the effect produced by a skilful player. I have seen a multitude turned away from evil designs by the exquisite playing of the harpist—their passions calmed, their thoughts raised from earth to heaven.

By the aid of little knobs on the instrument, the diapason can be changed to an extent that you would not credit, for it has reference to a system different to yours. The compass and extent of sound given by our harps is very considerably higher than the notes produced by your violins, and deeper than the lowest notes given by your contrabassi.

We do not count by octaves, but, by touching twos or threes, different characters of sounds are produced, indicated by names such as—gaiety, joy, melancholy, truthfulness, fickleness in some things, fickleness in all things, an exalted mind, poetry, domestic peace, hatred, jealousy, morbid sensibility, pardon, receiving again into favour, flowers, decay of health, sickness, returning health, love in a gentle degree, love in a sublime degree, doubting, also trusting love, loneliness, disappointment, ambition.

These and many other sentiments are expressed by strains that go directly to the soul, and without the need of words. As all in Montalluyah understand the language the music is intended to convey, the player, without opening his lips, can express himself on the harp as clearly as by discourse; and two persons playing can hold a conversation.

As you have certain sounds responding to *Do*, *Re*, *Mi*, &c., so have we certain sounds and harmonies that convey certain expressions; for instance: "I esteem you;" "I feel you in the pulsations of my blood," *i.e.* "I love you." Or perhaps the vibrations of the same harmony would be varied so as to be higher or lower, sharp or flat; and the player would convey that he felt the presence of his beloved in the appropriate vibration of his nerves.

In another harmony, he would compare the admired object to some beautiful soft bird like the Zudec, or a pet like the Kamouska.

On the occasion of a love scene between a great harpist and a lady, I have heard the following, amongst many other sentiments, expressed by the harp: First, Lenordi, the harpist, expressed his glowing sympathy, his admiration of beauty, of goodness, his pleading to be heard, his hope that no other occupied the lady's thoughts, his despair if his prayers were not listened to, hope, expressions of eternal devotion; in short, all the possible outpourings of a loving heart. It would be too tedious to tell you all he conveyed, but he ended thus, "Thou art pure as the dew upon the leaf of opening day . . . . but like to that dew wilt thy love pass away!"

Giola—the lady—took her place at the harp, and played a response expressing the following:—"Would I might believe these flattering vibrations, and the bright hopes raised within an hour to wither in a day.

"Could they but last, the skies above would pale beneath their brightness.

"Yet I would not doubt thee; thy every look makes life a dream of love."

The player then made excuses for her seeming enthusiasm, by declaring that even inanimate matter is moved by his soul-stirring strains.

"Every flower and every tendril is moved by thee, for, like thee, they are fresh and gently gay." . . . .

This led eventually to a "choice" meeting, and the marriage was attended with many interesting incidents. Their history would of itself form a curious romance!

Every one competent is educated in the meaning of the harp sounds, and the instruction in this branch of study commences at an early age. Certain sentences are written, and a sound is given out and repeated till the young person thoroughly understands what he has heard. Then the sentence is renewed, perhaps, in connection with another sentence, the accompanying sound is given, and, in a short time, the student says the word or sentence accompanying every sound, and thus he soon learns how to use these sounds, and how to vary and combine them, just as an alphabet or series of words would be used by an able writer.

When the instrument is used as a subsidiary agent, and the player accompanies his own or another's voice with words, he plays an accompaniment implying words, but not so as to attract attention from the singer. There are certain accompaniments which are adapted to anything that might be sung. These, however, the player can vary if his talent is sufficient.

Our songs are generally spontaneous effusions, but there are songs with which certain words are permanently associated.

The harp itself is beautiful as a work of sculptural art. Around its framework most elegant and tasteful ornaments are executed with the minutest perfection—small birds of variegated plumage perched on graceful foliage of green enamel, with flowers in their natural colours, so executed as closely to resemble nature. The birds, flowers, and foliage are connected with the chords of the harp, and conceal from view small vases or reservoirs set in the framework of the instrument. From these, with every touch of the chords, a beautiful fragrance is exhaled, the force or delicacy of which depends on the more powerful or gentler strains produced from the instruments.

The instant the player strikes the chords, the little birds open their wings, the flowers quiver in gentle action, and then, from the vases, are thrown off jets of perfume. The more strongly the chords are touched, the more powerfully does the fragrance play around.

In tender passages the perfume gradually dies away, till it becomes so faint as to be appreciated only by the most delicate organizations. The result, however, is, that the sense is gratified, the heart touched, and the whole soul elevated. I have seen the most ardent natures calmed and rendered gentle by the divine strains of this angelic instrument.

It is said that in the angelic spheres flowers breathe music as well as fragrance, and that the sound itself has form, colour, and perfume. This belief suggested the thought of uniting them in harmonious concert for the gratification of those who had exercised the gifts accorded them by heaven to a good end. As they had gained their position by their own merit, it was sought in every way to increase their happiness and their enjoyments. Nothing that art could produce was thought too good for them.

I loved the world. The wicked only are impatient and discontented. I knew that blessings are everywhere about us, though we are expected to exercise our intelligence to make them available; and whilst I inculcated that "intemperance is not enjoyment," and that "intemperance destroyed the power of enjoyment," I did not hesitate to tell my people that the world and the blessings everywhere abounding are given us to enjoy, and that, like guests invited to a banquet, we were neither to run riot, nor to reject the good things offered us in love.

Digitized by Google

## WAGNER IN LONDON.

(*From the "Pall Mall Gazette."*)

Astonishing rumours have reached England from time to time during the last year or two as to the doings of Herr Wagner at, and in connection with, Bayreuth. Whatever may be thought of Herr Wagner as a composer, there can be no doubt as to the power and influence exercised by him in the character of writer, courtier, and organizer of his own successes. In criticising the works of other composers he has always had something striking and original to say. A democrat in early days, he has, nevertheless, contrived to make himself the friend of princes; and if any further proof of his talent were required, it could be found in the high political skill with which he has persuaded Germans of all classes and conditions, from the Emperor and several kings downwards, to aid him in erecting and fitting up a theatre for the performance of his own works. Herr Wagner is, after all, the true unifier of Germany. There is still some coldness between the Emperor William and the King of Bavaria; but both these monarchs, major and minor, agree in looking favourably upon Herr Wagner, and both have taken shares in the Bayreuth enterprise. North Germans and South Germans, friends of unity and "particularists," Protestants and Catholics, are all of one way of thinking in presence of Herr Wagner—that way being the precise way, and none other, held by Herr Wagner himself. What is still more extraordinary is the fact that many of Herr Wagner's most enthusiastic admirers have not only read his most eloquent books and listened to his impressive conversation, but have heard his music. Some even are musicians themselves; and when a musician becomes a Wagnerite he naturally proves a fanatic in the cause; there are not many of them, however. Educated in what, according to Wagner, are false traditions, musicians as a rule, whether composers or executants, and singers especially among the latter, dislike his music; and the chief propagandists of Wagnerism have been found among writers who, for the most part, and for excellent reasons, are very little prejudiced in regard to musical subjects. Baudelaire, whose praise, when he did indulge in laudation, was never lukewarm, considered Wagner the greatest of all composers; and Mr. Swinburne, appreciating Baudelaire's genius, is said to extend his admiration to Baudelaire's favourite composer. The French novelist, Champfleury, is, or was, another Wagnerite; and Théophile Gautier, who wrote very brilliantly about music, but without liking it, held Wagner in considerable esteem, as, to this moment, do several of Gautier's literary followers. Berlioz, who, like Wagner, wrote and talked effectively on musical subjects, and, like Wagner, professed utter contempt for such musical pigmies as Rossini, found also a certain number of warm admirers among a certain number of the writers of his time.

Great composers, however, have always addressed the world not through literature, but exclusively through music. No arguments, no sort of propagandism should be necessary to direct public attention to artistic results which, in the case of musical works, must surely speak for themselves. But even in his own country we believe Wagner to be less known as a musical composer than as a controversialist on the subject of music; and in England it is an indisputable fact that such celebrity as attaches to his name is due partly to what he has written, partly to what has been written about him, and very little indeed to what he has composed. It is in Russia (once more like Berlioz), where every new and strange thing is sure to find admirers, that Wagner has made the greatest impression. There, and there only, he has become the founder of a school which includes at least two musicians of mark—Seroff, the composer of *Judith*, and as prolific a writer on musical subjects as the Master himself; and Dargomiski, who, out-Wagnering Wagner, dispenses not only with concerted pieces, but also with choruses, and, pushing realism in music to the last extremity, has discovered the art, of writing recitative in so natural a style that when the singers deliver it you scarcely know they are singing, and almost fancy they are speaking. Many years may be expected to elapse before the German master reaches the point to which his Russian imitator leaped almost at one bound. But Dargomiski, with his "realism" in music, is an example of what a composer may come to if he once enters on the Wagnerian path.

Meanwhile Wagner is being introduced or re-introduced to us in London; for it must not be forgotten that some twenty years ago he officiated one season as conductor at the Philharmonic Concerts, when several of his orchestral pieces were performed under his direction. Whether through the fault of the public or of the composer, certain it is that these works produced no favourable impression. Nor did the success of the first "Wagner Concert," which took place last week at the Hanover Square Rooms—the first concert devoted specially and exclusively, in this country, to Wagner's music—prove that music to be eminently acceptable, even to an audience composed largely of Germans, with many of whom the question of Wagner's merit is viewed, not so much from a musical as from a national and patriotic point of view. Much of the music performed was in accordance with the public taste, and much was in Wagner's latest style. But what was in accordance with the public taste was not in Wagner's latest style, and what was in Wagner's latest style was not in accordance with the public taste. We are merely stating facts without wishing to imply that Herr Wagner is to be judged by the likings or dislikings of his audience. It is worth noticing, all the same, that the pieces most applauded were those belonging to his earlier works, which have been often performed, and may often be performed again, without its being at all necessary to construct for that purpose a theatre at Bayreuth or elsewhere. For our part we like and admire the *Flying Dutchman* (which, however, is never mentioned by professed Wagnerites, and which Wagner himself is said to regard as an error of his youth); we like and admire *Tannhäuser*, and we like and admire the little of *Lohengrin* that we happen to have heard on the stage. Wagner loses more than most composers by being heard piecemeal in a concert-room; for the creator of the "art-work of the future" does not "lisp in numbers," and his whole system is opposed to the elaboration and perfection of particular scenes which, however highly finished, cannot, he maintains, joined together, form a musico-dramatic work possessing unity, but only a musical medley, or mosaic. In London he must be heard at concerts or not at all. But to judge of him as a stage-composer one should witness a performance of *Tannhäuser* at Berlin, or, better still, of *Lohengrin* at Munich, or, best of all, the longest works of his last period, as they are to be given when a theatre fit for their reception and production has been provided at Bayreuth. For this last opportunity, however, it will be necessary to wait, desirable to attend Wagner concerts in aid of the Bayreuth fund, and commendable to join the guarantee committee which is to ensure the organizers of these concerts against the possibility of loss.

The test to which Herr Wagner's music is subjected by being presented as concert music is, indeed, a severe one. In representation his operas owe much to the poem, (which Herr Wagner, who was a librettist before he was a composer, writes himself,) much to the *mise-en-scène*, much to the fact that they are eminently fitted for the stage. His chief rule of operatic art is that music must be regarded as a means, not an end, in contradistinction to the ordinary view, according to which the libretto is merely a string of words for supporting and connecting the various pieces, following one after another, as in a concert. Oddly enough, while Wagner, in theory at least, sets a limit to the predominance of music in opera, he seems to exaggerate its importance as a means of expression in instrumental pieces connected with opera. Thus an overture by Wagner is supposed to say all sorts of things which never could be understood except by hearers already admitted into the secret. It is supposed to say some of these things explicitly, and now and then (as enthusiasts maintain), "humorously;" as if it were not enough for music to tell its own story, without attempting to depict and even to describe ("humorously" or otherwise) things external to it and beyond its reach. The very vagueness of music is one of its charms; and in seeking unduly to extend its sphere, so as to make it do the work of painting, and even of poetry, composers do not add to its power, but seriously diminish it. In the acting portions, however, of his "art-work" Wagner lets notes wait upon words, intensifying their dramatic effect, imparting to them their true musical colour; while the orchestra has still a very important part to play, not as a mere subservient accompanist, like the orchestra of the Italian composers, but as a semi-independent dramatic agent, performing functions almost as significant as those of the chorus in a Greek tragedy. This conception of opera reminds one of Gluck, whose orchestra, however, was infinitely less eloquent than that of Wagner. So far, indeed, is Wagner's operatic scheme from being new that one of the most notable processes employed in it—that of announcing the entry of each character by a particular orchestral phrase—was first made use of by Monteverde in the earliest, or one of the earliest, operas on record. It is noticeable, too, that in the earliest operas the personages delivered all their dialogue in a sort of recitative, formal tunes being generally reserved, as in the Wagnerian operas, for choruses, dances, and marches. In his latest manner, Wagner seems inclined to replace squarely-defined tune by so-called "continuous melody" even in march music, of which, at the Wagner concert, we had a specimen in his vigorous Kaiser Marsch. Still, as a rule, a march in music must be looked upon as something to be marched to; and the bold, effective themes of which the Kaiser Marsch is mainly made up convey no idea of the sort of music which forms the substance of Wagner's operas. They remind one rather of Meyerbeer, as the well-known and undoubtedly effective *Tannhäuser March* (which, again, is no specimen of Wagnerian music in general,) must remind every one who hears it of Weber.

At the first of the Wagner concerts a very fine orchestra, under Mr. Dannreuther's able conductorship, did full justice to the *Tannhäuser* overture, the overture to the *Meistersinger*, the above-mentioned Kaiser Marsch, and various instrumental and semi-instrumental pieces from *Lohengrin*. Nor must we forget the prayer from *Rienzi*, which, like the overture to *Tannhäuser*, the *Lohengrin* selection, and the Kaiser Marsch, excited much admiration. Encores are scarcely

Digitized by Google

a criterion: but however that may be, the pieces most applauded and re-demanded were those of Wagner's early manner; and the public can form but little idea from the Wagnerian entertainment provided for them at the Hanover Square Rooms of the sort of treat that will await, at Bayreuth, those who, by becoming guarantors to the extent of five pounds, will "secure the privilege of choosing four reserved seats at half-price." They will hear a fine singer, however, in Herr Franz Diener, who, at the Wagner Society's first concert, sang, with much earnestness and with all the dramatic power which Wagner's vocal music absolutely requires, Lohengrin's expressive song to Elsa, and Sigismund's intricate "Love song," in the *Walküre*—the second of the operas included in the *Niebelungen* series destined for the Bayreuth Festival.

—o—

## GREGORIAN DEMONSTRATION AT ST. PAUL'S.

Yesterday evening there was a musical service of an unusual character in our Metropolitan Cathedral. Every amateur is aware that a society exists called the London Gregorian Choral Association, the object of which is to restore what is called "plain song," as set of old to many important parts of our Book of Common Prayer. They labour under the belief that the most efficacious way to bring this about is to resort to the old Gregorian form of musical worship. It need hardly be said that the psalms and canticles of our Church Service are more or less unrhythmical; and it is asserted that the so-called "Gregorian tones," on account of their general independence of rhythm, are best suited to the purpose under consideration. The Rev. Thomas Helmore, Precentor of St. Paul's, has been the foremost promoter of this movement; and both his *status* as a clergyman and his known ability as a musician entitle him, and any project he takes seriously in hand, to all consideration. Let him, then, speak for himself, for it may fairly be surmised that he has had a chief hand in drawing up the prospectus, which explains the objects of the London Gregorian Choral Association:—

"The object of this association is to circulate information on the subject of the ancient plain song, to amend the actual performance of this part of the authorized music of the Church, and, by well-conducted and heartily-performed solemn services in various churches in London (which are, or may become, each in its own locality, centres of attraction and good models for imitation), to exemplify the various portions of the plain song, as set to our English Book of Common Prayer. It is desired to disarm prejudice, overcome objections, and to commend to wider acceptance a style of congregational worship suited as well to the small congregation of two or three gathered together in the name of our Lord as to the assembled thousands of devout worshippers in cathedrals and the larger parish churches on occasions of great choral gatherings. The association wishes to make it more generally understood that the restoration of plain song is an addition to the resources of musical art, as applied to the public worship of the Church, and by no means opposed to any true development of it. Both ancient and modern music may and ought to be combined, in well assorted proportion and in harmonious agreement, to swell the universal tribute of prayer, praise, and thanksgiving to Him whose honour and glory the Gregorian Association desires to promote by all its efforts."

In a brief sermon, delivered by Dr. Jenner, ex-Bishop of Dunedin, who chose for his text, Acts chapter iv., verse 24—"They lifted up their voice to God with one accord"—the argument in favour of church choral worship and congregational singing, by means of the "plain song" (or tune in which all the congregation, if so disposed, may join,) was amplified in all its necessary details; and the right reverend preacher emphatically gave it as his opinion that the Gregorian music was fitter than any other for the purpose, if only because it affords no opportunities for individual display, and thus puts the humblest member of the congregation on the same level as the highest.

Into the long-vexed question between the Gregorianists and anti-Gregorianists, the former principally amateurs, the latter chiefly musicians, we have no space or inclination to enter. A whole page would be inadequate for an exhaustive discussion; and, if it were adequate, neither party would be convinced. A brief notice of yesterday evening's ceremonial must therefore suffice.

The church was filled in every part; and it is stated that the congregation, with the members of the choir, &c., might be reckoned, without exaggeration, a little short of 10,000. The singers, selected from the choirs of the various churches in London and its vicinity, aided by many enthusiastic Anglicans, who came, perhaps rather out of a very excusable curiosity than with any idea of being converted to Gregorianism, numbered little short of 700—some 250, we are informed, as what is called "harmony choir," and between 400 and 500 as melody choir—to sing the tune, or "plain song," and thus to represent the congregation, who, it is hoped, will before long take courage and themselves join heartily in the musical part of the service. The whole of the musical arrangements had been prepared under the superintendence of Mr. C. Warwick Jordan, M.B. Oxon, (of St. Stephens, Lewisham,) for some time accredited organist of the Gregorian Association, and the result justifies us in giving him credit for more than common zeal and more than common ability. Besides the choir, Mr. Jordan had secured the services of Messrs. Phasey, Cousins, and Gilterman (euphonion), Hughes (ophicleide), Morrow, and a gentleman with whose name we are unacquainted, (trumpet), to aid and enrich the organ accompaniment. These, like the members of the united choirs, all wore surplices; and as the hymns, "Blessed city, Heavenly Salem" (evening), and "Behold, I lay a corner-stone" (morning), chosen from the *Salisbury Hymnal*, were being sung, their slow procession to their places in the choir, accompanied by many of the clergy and Bishop Jenner, was certainly imposing. The opening phrase of the Evening Hymn was given out by the trumpet alone, in anticipation of the voices, with fine effect. The "responses" to the prayers were taken, not from the immortal Tallis, but from the Guidetti and Janssen, after the arrangement of the Rev T. Helmore. They are very good; but Tallis's are better. The Psalm, "Praise the Lord, O my soul" (CIV.), was sung to the third Gregorian tone, with a refreshing change of key at the 24th verse. The "Magnificat," harmonized on the sixth Gregorian tone by Mr. Warwick Jordan, and the "Nunc dimittis," to the so-called "Parisian tone," after the arrangement of Dr. Stainer, were both very impressive; so was the anthem, for which Mendelssohn's setting of the Lutheran choral, "Now thank we all our God" (*Lobgesang*), did service; and so, above all, was the hymn sung during the collection of "Offertory"—Tallis's "Canon," to Bishop Kenn's verses "Glory to Thee, O God," which, whether regarded as a mere tune, or as a piece of ingenious workmanship, has scarcely been surpassed. The hymn before the sermon was again an old melody chosen from the *Salisbury Hymnal*; and the "*Te Deum laudamus*" was that which is generally known as Marbeck's "Ambrosian," constructed upon the fifth Gregorian tone.

It is but just to say that the musical performance (Mr. Helmore himself beating time to the choir) was almost unexceptionably good. Into further details we cannot enter beyond adding that the congregation did not, except when Tallis's hymn was sung, join in so often and so heartily as had doubtless been contemplated.

Prayers were intoned by the Rev. W. F. Weber, Sub-Dean and Succinctor of the Cathedral; the first lesson for the day was read by Canon Lightfoot, the second by Canon Gregory. Voluntaries were played by Dr. Stainer, organist of St. Paul's, in his well known admirable style, among other pieces being a prelude and fugue by Mendelssohn and Handel's *Occasional Overture*. Mr. Jordan also played a voluntary, besides accompanying the whole of the service.

ST. PETERSBURGH.—Shortly before her death, the Grand Duchess Helène, who was a great patroness of music, appointed Mdlle. Anna Regan, Court Concert Singer, and Herr Schiemann, Court Pianist.—M. Tschaikowsky's last Russian opera, *Opritschniko*, is accepted, and will shortly be produced. Some Stringed Quartets by the same composer have just been published by Jürgeson in Moscow.

VIENNA.—Door's Trio *Soirées* have afforded so much satisfaction that a general wish has been expressed for them to be repeated next year, and, indeed, to become a regular feature in the musical arrangements here.—The second concert of the Vienna Singing Academy, under Herr Weinwurm, came off in the small room of the Musical Union. The principal pieces in the bill were: "Magnificat," Durant; four English Madrigals, John Bennett, Dowland, and Thomas Morley; and Schumann's "Spanische Liebeslieder."—Professor Hoffmann has commenced a series of Wagner Lectures; but, judging from the exceedingly small audience at the first lecture, the series will not be long before it is brought to a conclusion. Wagner's dramas were not written to be read by a Professor in a black dress-coat and a white neck-tie, and, even if they were, Professor Hoffmann is not the Professor to read them.

Digitized by Google

## APOLLO VERSUS BEETHOVEN.

Our friend of *Harper's* "Easy Chair," has enjoyed many a good symphony with us in days which we remember, and which he has glowingly described. But now the genial old gentleman seems more inclined to dance. Leaving his *un*-easy chair, in strange bewilderment, he wanders to the Boston Music Hall, to seek that pleasure in a classical symphony concert. Did he ever think of going to a New York "Philharmonic" for his "Blue Danube?" We fear his wits were wandering, (for verily there is no wit in his elaborate satire, at least *we* can find none.) Probably the mere name of symphony, by force of old association, caught his fancy as he hastened to the hall expecting a new symphony by Strauss. But "*se vuol ballare Signor Contino*," if his honour wants to dance, there are plenty of figaros to "sound the guitar" for him; and Gilmore can do that; why turn to a symphony concert for it? Coming out from the hall, the dear old fellow, whose sympathies of course are all with youth, becomes the confidant of some callow dancing beau, or maiden on the eve of "coming out" and sinking with a sigh into the hard old chair again, proceeds to discuss the concert from *their* point of view,—as if all concerts ought to be "forbidden" which are not designed exclusively for *them*.

He joins in the cry against "this Bach fashion," after listening to the only piece of Bach that thus far has been given this whole winter—and that a simple cradle song, a sweet and lovely melody, *all* melody, alike in the voice part and in each accompanying instrument. For this is the character of all Bach's music; long, flowing melodies he always has; his harmony itself is all melodious, an intertwining and embracing of melodious parts; not one melody with a tedious tum-ti-tum guitar accompaniment. Unfortunately, Bach is *not* in fashion here, and never was; fashion is not apt to be enamoured of anything so sound and healthy, so steadfast and enduring. Art *versus* fashion, the intrinsically true and beautiful *versus* the caprices of a shallow clique, the fashions and the whimsies of a season—that, in music, is the very end and aim of symphony or Philharmonic concerts. There is no lack of provision, even, for the lighter, miscellaneous music. Every musical showman, every speculator in public amusements, looks out for that. The only music which gets no chance amid their eager competition, unless the earnest friends thereof build up some permanent establishment for it, jealously guarding its full rights in its own proper programmes, is the so-called "classical" or model music,—the music, of whose beauty, genius, excellence there cannot be a doubt. Should that go down amid the waves and freshets of "fashion" and frivolity, where would taste find any standard? Or, rather, what would become of taste after a long miscellaneous cramming with sweetmeats and confectionery?

Our uneasy friend furnishes us with some good catchwords for texts, if we had room to enter fully into the discussion. "Melody forbidden in the music hall" is one. Surely *he* does not need to be told that there is melody enough in Haydn and Mozart—in their symphonies as well as in their songs. Of Bach we have already spoken. And so of all the greatest orchestral composers; every one of them is full of melody, not commonplace and sentimental, and the melody is "treated" so set and illustrated by all the means of art, that it can never become hackneyed. The gradual and sure discovery of this is one great part of the delight of those who loyally attend and listen to a series of such concerts.

Then as to "light" and "heavy" music. A good composition is like good bread; it is well risen, "light," digestible. It is because of this very excellence that the classical works please generation after generation of those whose appetites have not been cloyed and spoiled by sweetmeats, and the heavy cake and hot bread that are as lead upon the stomach. "Heavy music!" Is there anything so heavy as some of the new music with which the craving after novelty has tantalized itself of late?

How many "symphonic poems" would it take to make one a confirmed musical dyspeptic? Now, what these monstrous, huge-effect pieces of Liszt and Berlioz do in one way, is done in another way by all these *miscellaneous* feasts and crammings of so-called light and brilliant music. What so fatiguing as a programme without *tone* or plan, without consistency or symmetry, where each thing that we hear wipes out the whole impression of the last, and we are haunted afterwards only by scraps of melody out of a bewildering Babel and confusion of tongues?

But really our Howadji's brain is getting morbid, mystical, deranged, when he begins to rave about a "rod of iron" and the "inquisition" and the trembling worship of the "brazen giant," meaning Crawford's Beethoven, who stands there just as much a type of the eternal youth of genius, as the Apollo at the opposite end of the hall. We will not attempt to follow him and reason with him in those wild hallucinations, It must be that there was some juvenile roguery in those young friends of his, and that they stuffed his chair full of pins; for he talks like one awaking from bad dreams.

When he summonses "Apollo," however, as an antidote to his grim tyrant, Beethoven, and to the dreadful name (for it is name alone) of Bach, we are tempted to suggest that, if Apollo be the god of Poetry and Art, the genius of immortal youth, where will he find more true and splendid homage than in the music of the mighty master? And, looking from one statue to the other while the symphony goes on, who can help feeling that between those two, at least, there must be perfect sympathy and understanding? JOHN S. DWIGHT.

## THE MENDELSSOHN SCHOLARSHIP.

It may literally be news to many readers, that we have in England an institution consecrated to the memory of Mendelssohn, and to the good of the art he adorned. Musical scholarships are plentiful in countries less devoted than our own to the pursuit of material wealth, or more gifted with a love of artistic culture, but here the existence of one endowment is legitimately a matter for surprise. It is a fact, nevertheless, that England possesses a single musical scholarship—a "little ewe lamb"—on behalf of which some gentlemen who brought it up "by hand" have lately issued an appeal. Sir Julius Benedict, Sir Sterndale Bennett, Sir John Goss, Sir F. G. Ouseley, Messrs. Benecke, Davison, Hallé, Hullah, Leslie, Sullivan, Pye, Pym, and Goldschmidt, are the nursing fathers of this unique institution, and to them we are indebted for such a sketch of its history as must bring a blush of shame to the face of every English reader. One outcome of the regret occasioned by Mendelssohn's early death in 1847, was a proposal to establish scholarships connected with the Leipsic Conservatoire, which he had helped to found. A London committee, with the late Sir George Smart at its head, was formed to aid this scheme; and in 1848, Mdme. Jenny Lind, ever ready to do good works, suggested a special performance of *Elijah*, and tendered her powerful assistance. The suggestion was so acted upon, that, adding the profits of the performance to a few donations previously made, the committee found themselves in possession of "£1,050 Bank Three Per Cent. Annuities." With this miserable sum nothing worth doing could be done at the time, and the English committee, representing the nation which most warmly admired Mendelssohn, were forced to separate themselves from the Leipsic scheme, and allow their funds to accumulate. Compound interest slowly did the work of public spirit, and in 1856—nine years having passed since the starting of their enterprise—the committee were able to elect a scholar in the person of Mr. Arthur S. Sullivan, then one of the boys of Her Majesty's Chapel Royal. Mr. Sullivan enjoyed the scholarship for four years, and made good use of it; but only in 1865 was it practicable to give him a successor. The second choice fell upon Mr. (now Dr.) C. S. Heap, who was followed in 1871, by Mr. W. Shakespeare, the present incumbent. We have thus a grand total of three musicians educated by twenty-four years' subscriptions to the honour of Mendelssohn and the good of art. It is true that when Mr. Shakespeare was elected, the committee, animated by an excess of faith, established two minor scholarships of £20 at the Royal Academy of Music. But they now say that these must be abandoned, and that not even one scholar can be supplied with all his requirements out of the proceeds of £1,350 Five per Cent. India Stock. Under these circumstances, they appeal to the generosity of a music-loving public, and to the patriotism of all who are jealous for the good name of England. Surely they will not appeal in vain, especially when it is said that the competitions already held have shown the existence of remarkable talent running to waste, because no means exist of utilizing it. We cannot afford this state of things. Too long has musical ability been repressed for the want of a little help at the outset; and far too long has England held the lowest place among civilized nations in respect of the art upon which, for the gratification it affords, she spends money with such a lavish hand. To check the waste of talent and to remove a grave reproach, we hope that the appeal of the Mendelssohn Scholarship Committee will prove a success.

DRESDEN.—From the 1st January to the 31st December, 1872, the Theatre Royal was open 339 evenings. Among the 189 different pieces performed were 41 operas, 5 musical burlettas, 1 Festival Piece (to celebrate the "Golden Wedding" of the King and Queen), and 1 ballet. The last two compositions, and 2 operas, were novelties; 10 operas, operettas, and musical burlettas were revivals.—The series of concerts given by Herr Mannsfeld are very well attended. Among the more important novelties produced at them lately may be mentioned a new Violin Concerto, composed by Herr R. Becker, and played by Herr Felix Meyer. The programmes also included at first the "Ride of the Walkyres" ("*Walkürenritt*"), from Herr R. Wagner's *Walkire*, but this piece has now been withdrawn by an edict from the Poet-Musician of the Future "who regrets," etc., but "cannot allow Herr Mannsfeld," etc., as "he never permits anyone," etc.

Digitized by Google

## MUSIC IN SYDNEY.

Lyster's English opera season proved a decided success, and the Theatre Royal was crowded on the last night, when the *impresario* took his benefit—*Der Freischütz* being the opera selected, Miss Alice May sustaining, of course, the part of Agatha. The Italian company, under Cagli, have not met with much success in New Zealand, and are about to leave for Melbourne.

The pantomime here is drawing crowded houses, and other places of entertainment are doing pretty well. The most remarkable of these is Miss Alice May's Gallery of Illustration (*à la* German Reed), of which the local press speaks in high terms. Miss May's versatility is most remarkable, and she has appeared in the course of a few days in grand opera, oratorio, comic opera, and burlesque. In the latter, she is almost without a rival. She is well supported in her new entertainment, (or "show," as it is called here,) and her present programme contains Offenbach's *Rose of Auvergne*, Sullivan's *Cox and Box*, and the burlesque, *The Belle of Wooloomooloo*, with new verses by Grosvenor Bunster (of the *Sydney Punch*), the music composed and arranged by Mr. G. B. Allen. His Excellency the Governor and Lady Robinson have taken it under their special patronage, and Commodore Stirling, and the officers of H.M.S. Clio, are to be present on Tuesday next. There is a rumour of a probable visit from *la Reine des pianistes*, Arabella Goddard! What a charming prospect for the real lovers of music! but what a prospect for the lady herself? There are not more than about three towns in Victoria—Melbourne, Ballarat, and Bendigo; one in New South Wales—Sydney; one in South Australia—Adelaide; and one in Queensland—Brisbane, where it would be positively worth while giving a concert; and those colonies are about 500 miles apart—that is two or three days sailing. I fear there will be no commensurate return for the fatigue and expense undergone. If she does come, the *Argus* will possibly repeat a phrase it used on the arrival of Mr. G. B. Allen: "A distinguished artist has arrived amongst us—so much the better for Australia; so much the worse for the individual himself." Of one thing Arabella Goddard may be assured, that if she does come, her welcome, and especially by the Melbourne people, will be of the warmest character.

H. K.

—o—

## MUSIC IN MARGATE.

Mrs. Frances Talfourd's fifth annual concert, in aid of the Alexandra Homes, took place on Tuesday week, and was exceedingly well attended, the large Assembly Room being crammed from end to end. On these occasions Mrs. Talfourd never fails to help the cause of charity by offering an entertainment thoroughly deserving of support by reason of its own merits; and it would indeed be something to wonder at were the Margate people to fail of a hearty response to her invitation. The programme which delighted the audience last week comprised a great variety of selections, the more prominent and successful of which we will specify, premising that the fair and benevolent concert-giver took a prominent part in the concerted music, and, also, sang Gounod's "O, that we two were Maying" with such refinement and expression as to secure a unanimous recall. Mdme. Demeric Lablache was very successful in "Ah! mon fils" (*La Prophète*), having to bow her acknowledgments three times. She also made a decided "hit" with Randegger's pretty berceuse, "Sleep, dearest sleep." Mdme. Thaddeus Wells was recalled after Ganz's "Sweet bird;" and Signor Caravoglia—a great favourite in Margate—was called upon to repeat both Barri's "Di perche" and Rossini's "I miei rampolli." The solo pianist was Signor Tito Mattei, whose brilliant execution appeared to great advantage in several of his own pieces, which were encored. Mr. Croft and Mr. Bernard Lane did good service as vocalists, and the accompaniments were safe in the hands of Mr. J. L. Hatton. The result of the concert will be a considerable addition to the funds of a deserving charity.

---

MILAN.—The first representation of Señor Gomez's new opera, *Fosca*, was to have taken place on the 15th inst.; but, of course, some one was taken ill, and the production of the opera had to be deferred. On this occasion, Signora Krauss was the interesting invalid.

## MUSIC AT BOULOGNE-SUR-MER.

(*From our Correspondent.*)

A concert, followed by a ball, was given on Thursday evening last, at the Etablissement, for the benefit of the "Orphans and deserted children of Boulogne." It was under distinguished patronage; while a committee, composed mostly of English gentlemen, undertook the management; the well known Mr. Merridew acting as treasurer, and M. Spiers, the enterprising and obliging Managing Director of the Etablissement, as secretary. And now for a glance at the programme. The Orpheons, whose performances I have noticed several times before in your columns, sang with their usual good taste, but there was a "dearth" of tenors. They sang a "Nocturne," by Denefoe (the audience at M. Reichardt's late concert having been so pleased with it that it was given, "by express desire," on the present occasion,); a valse by Zollner; and supported the amateurs in "La Prière de Moïse." In this last piece the dearth of tenors was most manifest, as the gentlemen were chiefly basses, and the lady amateurs only numbered fifteen.

More native talent was displayed in a duo from the *Reine de Chypre*, sung by M. Devilliers and M. Outrau, and deservedly applauded; also in two violin performances by M. Goudroy (fantasias on airs from *Robert le Diable* and *La Juive*.) Before quitting the subject of "native worth," let me mention, with especial praise, the name of M. Devilliers, a pupil of M. Rubini. Possessed of a sweet tenor voice, of good compass, he sings with accuracy; and, although he has been a short time only under his able instructor, he has made great progress. Of course, he has at present much to learn, but I am very sanguine about the future of this zealous young artist. The first piece M. Devilliers sang was a "Ballade de *Rigoletto*," otherwise, "La donna e Mobile;" the second being a French song, "L'Incensé;" both were enthusiastically received.

In the way of professional talent we had Mdlle. Holmberg and the Chevalier de Kontaki. The lady—well known in Paris concert circles, and quite lately as a *débutante* at the opera in Brussells, for her rich soprano voice—sang an air from *La Reine de Saba*, "Plus grand dans son obscurite," and also took a prominent part in the quartet from *Rigoletto*. In both she displayed a fine method of singing. The said quartet (sung by Mdlle. Holmberg, Mdlle. Bohren, MM. Outrau and Devilliers), was the best performance of the evening. The Chevalier de Kontaki played a fantasia and air from *Dinorah* and a composition of his own.

The ball which followed was unusually brilliant and well attended, and was kept up till three a.m.

The result, financially, for the poor orphans and *enfants abandonnés*, was, after all expenses paid, a sum of £125. S.C.

—o—

## SOME CONTRADICTIONS.

(*To the Editor of the "Musical World."*)

SIR,—As *Ali Baba* is one of the weakest of Cherubini's orchestral *preludes*, so is the *Abencerrages* one of the strongest—his very best, perhaps, and most individually characteristic. It is worthy of note that both operas were comparatively failures, the one (the *Abencerrages*) so highly praised, and the other, Cherubini's last dramatic work, for certain alleged faults, so severely criticised by Mendelssohn. *Quid tum postea?*—Yours obediently, THEOPHILUS WIND, (M.D.)

—o—

## HAYDN AND SCHUBERT.

DEAR THADDEUS EGG,—Please recall the charge of "sneering" which you have made on me. It is a thing which I never did, and I hope never shall do—quite foreign to my nature. And even if it were my line, I should as soon think of sneering at Haydn as at York Minster or the Archbishop of Canterbury. As to my respect and admiration of him, I hope no one need doubt who reads my attempts to analyze his symphonies in many a Crystal Palace programme. But you surely will allow that, with his wonderful liveliness and freshness, there are now and then some old-fashioned phrases; and all that I meant was that in the *Finale* to No. 5 Symphony, Schubert had embodied one or two of them. The score is at Manchester with Mr. Charles Hallé or I would quote the passages I referred to.—Yours very truly,

*Feb.* 17, 1873. G. GROVE.

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

## TWENTY-FIFTH CONCERT,
MONDAY EVENING, MARCH 3, 1873.
*At Eight o'clock precisely.*

PROGRAMME.

PART I.

SEXTET, in B flat, Op. 18, for two violins, two violas, and two violoncellos—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, DAUBERT and PIATTI .. .. .. .. .. .. .. .. *Brahms.*
SONGS, { "Lascia ch'io pianga" / "Ich grolle nicht" } Madame LAVROWSKA .. .. *Handel.* / *Schumann.*
SONATA, in C major, Op. 33, dedicated to Count Waldstein, for pianoforte alone—Madame SCHUMANN .. .. .. .. *Beethoven.*

PART II.

CHACONNE, for violin alone—Herr JOACHIM .. .. .. *Bach.*
SCENA, from "Russian and Ludmila"—Madame LAVROWSKA .. *Glinka.*
QUARTET, in D major, Op. 18, No. 3, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERBINI, and PIATTI .. *Beethoven.*

CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES
WILL TAKE PLACE ON
**March 8, 15, 22, 29, and April 5.**
*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, MARCH 1, 1873.

OTTET, in E flat, Op. 20, for four violins, two violas, and two violoncellos—MM. JOACHIM, L. RIES, POLLITZER, LUDWIG, STRAUS, ZERBINI, PEZZE, and PIATTI .. .. .. .. *Mendelssohn.*
SONG, "L'ombrosa notte vien"—Miss MARY CRAWFORD .. .. *Hummel.*
SONATA, in E flat, Op. 27, No. 2, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. .. *Beethoven.*
CONCERTO, in A minor, for violin with Double Quartet Accompaniment—Herr JOACHIM, MM. L. RIES, POLLITZER, LUDWIG, STRAUS, ZERBINI, PEZZE, and PIATTI .. .. .. .. *Bach.*
SONG, "The Herdsman's Song"—Miss MARY CRAWFORD .. .. *Lindblad.*
FANTASIA, in C major, Op. 159, for pianoforte and violin—Mr. CHARLES HALLE and Herr JOACHIM .. .. .. .. *Schubert.*

Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

SEVENTEENTH CONCERT—THIS DAY—MARCH 1, 1873.

PROGRAMME.

OVERTURE, "Egmont" .. .. .. .. .. .. .. *Beethoven.*
ARIA, "Ah! mon fils" (*Le Prophete*)—Madame LAVROWSKA, cantatrice Russe de St. Petersburg (her first appearance) .. .. *Meyerbeer.*
INTRODUCTION and ALLEGRO APPASSIONATO for PIANOFORTE and ORCHESTRA, Op. 92 (first time at these Concerts)—Madame SCHUMANN .. .. .. .. *Schumann.*
SONG, "Lo! hear the gentle Lark"—Madame PAULINE RITA (Flute *Obbligato*—Mr. ALFRED WELLS) .. .. .. .. *Bishop.*
SONG, "The Orphan's Song"—Madame LAVROWSKA.. .. .. *Glinka.*
PIANOFORTE SOLOS—
*a.* NOTTURNO .. .. .. .. } *Chopin.*
*b.* SCHERZO, "Midsummer Night's Dream," (arranged by the Composer) } —Madame SCHUMANN *Mendelssohn.*
PRELUDE and FUGUE for Organ Solo, in C minor, Op. 37, No. 1—Dr. JOHN STAINER .. .. .. .. .. .. *Mendelssohn.*
FESTIVAL TE DEUM—Madame PAULINE RITA and the Crystal Palace Choir .. .. .. .. .. .. .. .. *A. Sullivan.*
Conductor .. .. .. .. .. .. Mr. MANNS.


NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.
LONDON, SATURDAY, MARCH 1, 1873.


IN the course of an article upon the suit brought by Mr. C. Reade against the *Morning Advertiser*, our friend, the Liverpool *Porcupine*, whose pen is as sharp as his quills, moralised in the terms following:—

"But the serious question as to this trial and its regretable result amounts to this: are critics, when sent to theatres, to report on what they hear and see, to write honestly, or to 'cook' their criticisms in order to avoid the pitfalls of the disgracefully elastic law of libel? If it comes to 'cooking,' both the public and the theatres will be sure to suffer in the long run, and we shall constantly find our playhouses filled by incompetent *artistes* playing in bad pieces. Talent, either dramatic or literary, will receive neither recognition nor encouragement. Newspaper proprietors are not all wealthy, and all newspapers are not as powerful as the *Times* or *Saturday Review*; and, for the sake of saving their pockets, not to speak of their peace of mind and comfort, editors will 'cut' theatres altogether, sooner than be at the mercy of any dreary actor or author who can pay a respectable attorney or secure the services of those legal pests who 'take up cases.'"

There is a good deal in these few lines; and, beyond question, some change will have to be made in the relations of authors and critics, or, if not, a change such as that the *Porcupine* foreshadows will make itself. But our object in referring to the matter is not to speculate upon reforms in the law of libel, as specially affecting those whose public position makes them public conservators of all that is good in art. We wish rather to call attention to the state of public criticism within those limits which the law of libel, be it ever so strained, cannot reach. Premising that our remarks apply wholly to the criticism of things musical, we say that here, also, the same "ignorant impatience" of censure is manifested. We advisedly use the expression quoted from Mr. Disraeli; because that impatience of censure must be ignorant which wholly mistakes the functions of the censurer. A critic, if he really be a critic, is something more than a reporter commissioned to inform an anxious world that Mdme. So-and-so was encored in "She wore a wreath of roses," or that Monsieur Quelquechose wielded the bâton with characteristic energy. Such news may be important to the public, as well as to Madame and Monsieur; but the critic has a higher function to perform than the retailing it. He is the guardian of the interests of art and of the public; and it is his imperative duty to condemn everything that, in his judgment, militates against either. He must do this, if he would be faithful, without fear, without suppression on the one hand, or exaggeration on the other, and without reference to the vastly minor interests of individuals. Of course, we know that this is an ideal, and that, in practice, a thousand things hinder the most earnest critic from reaching it; but none the less should it be striven after, and every advance towards it be regarded as a triumph. A great many interested people completely fail to see this, self-conceit having reduced them to a condition of moral blindness. They act as though no such thing as criticism were involved in the matter—as though the press were an institution founded for nothing but the trumpeting of their praises. Even when praised they are not pleased; there is always some "little rift within the lute," which spoils the harmony of the song to their exacting ears. To use a common term, the butter of laudation must be "laid on" very thick indeed to give them even approximate satisfaction. Blame they cannot understand at all. It means personal insult, demanding personal revenge, and only those who are behind the scenes have any idea of the various forms in which revenge is sought. Anonymous letters and backstairs influences often supplement avowed hostility in the effort to discredit the man who has performed a public duty, without reference to private considerations. Instances sometimes occur, no doubt, where private ill-will prompts public attacks; but the critic, in such cases, is speedily found out, and judged at his true worth. When, on the contrary, the critic acts honestly, according to the light that is in him, the state of things is very bad which makes him the victim of persecution, and he has a claim not merely on the sympathy, but also on

Digitized by Google

the support of all who set store by the well-being of art. The time may soon come when those with whom criticism deals will more often find the absolute truth told. In that case, they will, perhaps, grow hardened to a phenomenon which now excites the panic natural to men who see the hateful and inexplicable rolled into one.

—o—

## MADAME ARABELLA GODDARD'S FAREWELL.

(*From "The Morning Post."*)

The retirement of an artist from the scene of former successes is in effect like the loss of a familiar friend. Madame Arabella Goddard has retired from English public life, and takes with her the hearts of all those she has made happy by the excitement of many new pleasures. But for her the more ambitious of the compositions of writers for the pianoforte would probably have yet remained uninterpreted; but through her ability, skill, and high art-promptings, those works, which by their almost insurmountable difficulties were sealed to the many, have been made permanently familiar. She will be most missed when others play the works so thoroughly identified with her name and style; and the purity of her reading, brilliant and faultless manipulation, perfect control of the resources of her instrument, and thousand and one other matters that made her performances attractive, may be looked for in vain from the hands of those who will be called upon to fill, but not to occupy, her place. Artists loved to hear her play, to sit at her feet and learn, and if in the eagerness of a desire to find an imaginative conception realized, the mind at times longed for a more ardent interpretation, none dared in honour to call into question the beauty and symmetry of the realization. But this is all gone, for us it is matter of history; and the fair artist, who for twenty years has been at the highest point in her profession, now descends that others may climb, if they will and can. In the very zenith of her fame, in the full enjoyment of youthful years, she leaves the artistic world on this side of the globe to seek fresh fields and pastures new in the Antipodes. With hearty wishes and hopes for the full and complete success she deserves, and has so nobly won, we take leave with a keen regret of one who has done so much to make the English name stand high in the artistic world.

(*From the "Observer," Feb.* 16, 1873.)

On Tuesday last a star of the first magnitude disappeared from our musical firmament. The great pianist who has delighted us for twenty years, and whose fame—as the representative instrumentalist of Great Britian—is spread throughout the civilized world, took her farewell of her English admirers, and will shortly start on a lengthened tour round the world. It seems hard to part with her when in the full maturity of her powers and at the zenith of her fame, and we look in vain for a successor competent to fill up the void which will be made by her disappearance. The enthusiastic plaudits with which she was greeted last Tuesday by the brilliant throng which crowded St. James's Hall were expressive of that admiration of her genius, and regret at her departure, which are felt by the entire nation. Madame Goddard was worthily assisted by Mr. Santley, Mr. Lloyd, M.M. Carrodus, Ries, Zerbini, and Piatti, and Sir Julius Benedict. Her own contributions to the programme were the famous "*Ne plus ultra*" sonata by Woelfl, the accompaniment to "Adelaida," and the pianoforte parts to Mendelssohn's D minor Sonata (for pianoforte and violoncello), and Haydn's trio in G major. Her playing throughout the concert was distinguished by the power, delicacy, facility, expression, and refinement which, alternately or together, form the delight of her hearers; and the apparent ease with which the most formidable difficulties were surmounted lent an additional charm. Cheers and bouquets were of course, abundant, and at the end of the concert Madame Goddard was recalled again and again to receive the affectionate farewell greetings of her admirers. We cannot entirely relinquish the hope of hearing her again after her circumnavigation of the world; and in that hope we borrow a motto from one of the works of that Mendelssohn of whom she was so eloquent an exponent, and wish a "*Calm Sea and Prosperous Voyage*" to Arabella Goddard.

(*From the "Shipping Gazette," Feb.* 13, 1873.)

This distinguished pianist played for the last time, on Tuesday night, at St. James's Hall. It appears that she intends, as other artists of eminence have done before her, to leave England for a lengthened tour in Australia and other outlying countries; so that, for some time to come, at all events, those who have listened to her for the past twenty years, and have learnt to know and appreciate the remarkable excellence of her ability, will, unfortunately, hear her no more. Few have laboured more assiduously than this lady in vindicating the higher claims of the instrument over which she has exercised such extraordinary supremacy, and none have exhibited so unimpeachable a proficiency in the power of illustrating every variety of style, from Beethoven downwards; while the explorations she has from time to time made among the forgotten works of bygone writers will always identify her in a peculiarly honourable manner with the present history of the pianoforte. A pupil of Kalkbrenner and Thalberg, she has had scarcely a compeer in those mechanical attainments which uniformly command public applause; but in her case her playing was invariably influenced by all the intellectual subtleties proper to the occasion; and whether it was Beethoven or Mozart, Weber or Mendelssohn, Dussek or Woelfl, or the sensational productions of a more modern period, neither her hand nor her intelligence ever wearied or faltered. The music was given without wrong or reproach, and with the fullest development of its æsthetic worth, if it had any. The announcement of the retirement of this gifted lady naturally brought together a large audience at St. James's Hall; and, among the many visitors, most of the well-known faces of the leading professional musicians now in the metropolis might be discerned. The reception given to her, and the plaudits that awaited her at the termination of the concert, may easily be imagined. A more enthusiastic display of real and genuine feeling was never witnessed; and it could hardly have been otherwise, for the magnificent way in which she had just played the "*Ne Plus Ultra*" of Woelfl, Mendelssohn's sonata (with violoncello) in D, and the pianoforte part in Haydn's trio in G, showed but too clearly that an artist was lost to the English concert-room, who, it could hardly be hoped, would ever be replaced. In these valedictory performances of Madame Goddard was of course centred the principal interest of the evening, but the singing of Mr. Santley and Mr. Edward Lloyd—the latter acting as a substitute for Mr. Sims Reeves, and who gave a tender and impassioned version of "Adelaida" to the superlatively fine accompaniment of Madame Goddard—was highly attractive, and enriched the programme most agreeably.

—o—

## OCCASIONAL NOTES.

A CIRCUMSTANCE lately took place in the theatre of Guayaquil, which gives, or at least is intended to give, a high idea of the extreme sensitiveness of the authorities and guardians of public morality in that well-governed country, the republic of Ecuador. A French lyrical company lately introduced into their programme, for the delectation and amusement of the theatre-going people of Guayaquil, Offenbach's *La Grande Duchesse*. During the second act, where the Grand Duchess shows herself very familiar with Fritz, the chief authority of the city, who was present, immediately rose up from his seat and ordered the piece to go no further, as being insulting to the morality and dignity of the Guayaquil public, and stopped accordingly it was.

*Le Ménestrel* publishes two anecdotes of M. Gounod, which require neither note nor comment. According to one, the composer of *Faust*, after hearing the Choral Symphony at the Conservatoire, exclaimed, "It is the Bible of the musician!" According to the other, the composer of the *Messe Solennelle*, in the course of a musical discussion, said, "If the works of the greatest masters, Beethoven, Haydn, Mozart, were annihilated by a cataclysm, as the greatest paintings might be by a fire, it would be easy to re-make them all out of the music of Bach. *In the heaven of art, Bach is a nebula which is not yet condensed.*"

THE first of Mr. Henry Leslie's series of subscription concerts took place in St. James's Hall, on Thursday night. There was a varied and interesting programme, and the concert, of which we shall speak at length in our next number, was a genuine success. Among the audience was H.R.H. the Duke of Edinburgh.

DARMSTADT.—According to carefully prepared estimates, the rebuilding of the Theatre will not cost more than 450,000 florins over and above the sum paid by the insurance offices.

LEIPSIC.—According to report, the Second Part of Goethe's *Faust*, with H. Pierson's music, will be performed ere long at the Stadtheater.

Digitized by Google

## CONCERTS VARIOUS.

The first concert of the seventh season of the Schubert Society took place on Wednesday, 19th February. The first part of the programme, according to the rules, being devoted to Franz Schubert's compositions, including the Grand Trio in E flat, played by Mdlle. Zellner, Herr Mayrhofer, and Herr Schuberth; and a solo for violoncello. The vocal pieces were "Der Neugierige," "Heideroeslein," "Die Post," sung by Mdme. Schulz; "Der Wanderer," Miss Kinnair; and a song by Mr. H. C. Sanders. The second part was miscellaneous, opening with Chopin's Grand Polonaise for piano and violoncello, played by Mdlle. Zellner and Herr Schuberth, which was re-demanded; but no encores being allowed, was not responded to. The other instrumental pieces were, solo violin, "Le Streghi" (Paganini), Herr Mayrhofer; solo pianoforte, Mdlle. Zellner; and solo violoncello, a new Romance, Herr Schuberth. Amongst the vocal pieces, the new compositions produced were, a new ballad (Dressl), sung by Mdlle. Schulz, accompanied by the composer; and a new song by Mdme. Habicht, sung by Miss Kinnair, and very much applauded. Mr. Sanders sang Pinsuti's song, "The Raft," and Herr Schuberth conducted. The rooms were very full, and the programme is to be repeated at an extra concert, owing to the desire expressed by several members who could not obtain tickets for their friends on the present occasion. The second concert will take place on Wednesday, April 2nd.

An evening concert took place in the Royal Artillery Recreation Rooms, Woolwich, in aid of the Regimental Charities, a short time since, and was attended with brilliant success. The following distinguished professional and amateur artists interpreted a programme of unusual excellence, viz: Miss Kemlo Stephen, Miss Helen D'Alton, (who secured a rapturous reception for Signor Edoardo Barri's beautiful song entitled "Mizpah"); Miss Florence Ashton, and Mademoiselle Victoria Bundsen, two highly accomplished contraltos, Major Goodenough, R.A., Colonel Stracey, Mr. Alfred Kenningham, Mr. Wallace Carpenter, Mr. W. C. Harrington Mitchell, and Signor Foli. Signor Edoardo Barri and Herr Reyloff were the pianists, and the Orchestral Band of the Royal Artillery, under the *bâton* of its talented conductor, Mr. J. Smythe was also a prominent feature in the instrumental department.

Mr. Edward Compton, son of the veteran comedian, assisted by Miss Florence Ashton, the rising young contralto, Mr. Wilkinson and Miss Compton, (pianists), gave an entertainment of music and recitations, on Wednesday evening, February 19th, at the Victoria Hall, Archer Street, Bayswater. There was a large and fashionable audience, and the applause was of an enthusiastic nature.

A concert was given at the Birkbeck Institution, Holborn, February 22nd, which, notwithstanding a wet evening, attracted a very large audience. The Misses Watson, Campbell, and Stevenson; Messrs. Ryle, Rendle, and C. J. Bishenden, were the principal performers. Among the most pleasing songs of the evening were those of the Misses Watson and Campbell. A perfect storm of applause greeted Mr. Bishenden on his appearance; and that gentleman won an enthusiastic encore for his rendering of "The Wolf," and replied by singing "The Friar of Orders Gray." Mr. Salzman was the leader of a band of about twenty violins, which gave great pleasure in their selections.

## PROVINCIAL.

Malvern—(*From a Correspondent*).—On Monday evening the members of the Malvern Link Choral Union gave a concert in aid of funds for the widows and orphans, caused by the loss of the "Northfleet." Mr. Parsons, of the Link Hotel, kindly placed his assembly room at their disposal. In spite of the inclement night, the room was filled with a fashionable audience. Mr. Pugh, of the Worcester Cathedral Choir, sang, with his accustomed ability, "Tom Bowling," "Poor Ned," and "The Anchor's Weigh'd;" besides assisting in the duet, "All's Well." The gem of the evening was the "Northfleet," written for the occasion by Mrs. Eliza F. Morris, and set to music by Mr. Philip Klitz, the conductor of the Choral Union; both of whom had done their allotted task most admirably. The programme was a "nautical" one, the songs, &c., being, "Rule Britannia," "Depths of the Ocean," "The Sailor's Funeral" (Klitz), "The Pilot," "All's Well," "Echoes of the Sea," "The Death of Nelson," "The Northfleet" (Klitz), "Hurrah for the Sea" (Klitz), "The Storm," "To all you Ladies;" Concertina Solo, with variations on an "Old English Melody" (Klitz); and "Rolling home across the sea." Several of these were encored; and a most enjoyable evening was spent, the concert concluding with the National Anthem. M. Klitz presided at the piano with considerable ability. The attendance would have been larger had the evening been more favourable; but with snow inches deep on the ground, it requires extra courage to leave a snug and comfortable fireside.

Dundee.—During Madame Helena Walker's tour in Scotland, Handel's oratorio, *Jephtha*, was performed for the first time here, on Tuesday evening, the 11th inst. In noticing the performance, the *Dundee Advertiser* writes:—

"Madame Helena Walker sung as if she knew this old and long-forgotten work. She proved herself on this occasion a good artist, possessing a charming style of singing and great capacity of expression. Her recitatives were remarkably well delivered, for she read them with exhaustive care. Not less admirable was her treatment of the air, 'The Smiling Dawn,' given with a buoyancy of style perfectly in keeping with the dramatic situation. When sore grief comes to Iphis, in the third part of the work, her style of singing was then as well in keeping therewith. She carefully avoided all personal display. The first section of the grand air, 'Farewell, ye limpid springs,' was as fine a piece of truthful expression as we ever expect to hear."

Dublin.—Miss Lucy Franklein has had great success with the English opera company here. We extract the following from the *Irish Times*:—

"Miss Lucy Franklein is a contralto far beyond the ordinary standard, one of the best, indeed we have yet heard in English opera. Her voice is rich and resonant, bright and clear in the upper, and telling in the lower, register. What is equally in her favour is her good and unaffected style. The company, which includes Miss Blanche Cole, Mr. Castle, Mr. Nordblom, &c., is a first-rate one, and the lessees are rewarded by crowded houses every evening."

Swindon.—A pianoforte and vocal recital was given by Mrs. John Macfarren on Wednesday, February 12th, forming one of a series of performances, under the auspices of the directors of the Great Western Railway. The accomplished pianist delighted an audience, that filled every part of the commodious Lecture Hall, by her masterly playing of a brilliant selection of pieces by Beethoven, Mozart, Hummel, Litolff, &c. She was greatly applauded throughout the evening, and was obliged to repeat Brissac's Welsh *Fantasia*. Miss Jessie Royd was encored in Mr. G. A. Macfarren's pretty ballad, "Somebody;" and, with Signor Bellini, a portion of Ricci's animated duet from *Crispino e la Comare* was given with great spirit.

St. Ives.—We find the following in the *Cambridge Independent Press*:—

"On Thursday, the second of the 'Subscription' concerts for this season was held in the Corn Exchange. Madame Thaddeus Wells (soprano) and Mr. Henry Nicholson, the eminent flautist, made their first appearance here, and it was evident, from the reception they received, that on any future occasion they will gain a hearty welcome. Madame Wells quite delighted the audience by her exquisite rendering of 'Kathleen Mavourneen,' and 'Lo, hear the gentle lark,' the latter with flute *obliggato* by Mr. Nicholson. The flute solo, 'Rule Britannia,' by this gentleman, was brilliantly executed, and met with a rapturous encore. The singing of Miss Waldock, in 'The beating of my own heart,' and 'May dew,' also in the duet, 'Smile once again, sweet love,' was much admired and deservedly applauded. It is almost needless to say the pianoforte playing of Mrs. Holloway was excellent. The various trios and quartets were also fairly rendered. The orchestral band performed exceedingly well. The whole was under the able conductorship of Mr. Holloway. The attendance was not so large as had been anticipated, owing, no doubt, in a great measure, to the unpropitious state of the weather."

Southampton.—Mrs. John Macfarren gave a concert in the Hartley Hall, on Wednesday evening, Feb. 19, (in connection with the Polytechnic Institution,) assisted by Miss Agnes Drummond and Miss Alice Barnett as vocalists. There was a very full attendance. The pianoforte solos of Mrs. Macfarren were indeed fine specimens of executive skill, and were played with an amount of expression and taste, that indicated a thorough love for, and a perfect acquaintance with the musical art. The singing of Miss Drummond and Miss Barnett was excellent; and though encores were forbidden in the first part, such a restraint could not be put upon the audience in the second. The applause was constant and hearty, particularly when Miss Agnes Drummond favoured the audience with the fine old ballad, "There's nae luck about the house," in a style which delighted all present.

Hamburgh.—Herr Joachim recently appeared at a concert here, and played Handel's Sonata for Violin, Beethoven's Romance, and Schumann's "Abendlied." How he played them, it is superfluous to say. Several choruses by Gesius, Scandellus, and Mozart, and 3 choruses for female voices, by Brahms, were sung under the direction of Herr Ad. Schulze, from Berlin.—The programme of the fifth Philharmonic Concert comprised Berlioz's "Harold Symphony," Schubert's "Rosamund Music," and Mozart's Symphony in G minor.

Digitized by Google

## MONDAY POPULAR CONCERTS.

This week's concert commenced with Mendelssohn's Quintet in A major, which was given for the sixth time here—the second portion of the programme having been opened by a Quartet of Haydn's that had not previously been heard at these concerts. This work—in the key of G major, and classed as Op. 17, No. 5—although not among the finest of the long series (83), is far from being among the least beautiful. The quaint grace of the first movement, the vivacity of the *finale*, and the calm stateliness of the minuet, pleased greatly; while the serious tone of the *adagio* stood in strong contrast thereto, and produced a still greater impression. The incidental use of the form of recitative for the first violin in this movement would seem to prove that Haydn was acquainted with others of the instrumental works of Bach besides his *Wohltemperirte Clavier*. The *adagio*, judging from the applause which it received, would gladly have been heard again. That the Quintet and Quartet were admirably played throughout may be inferred from the fact that Herr Joachim was supported in the latter by Mr. L. Ries, Herr Straus, and Signor Piatti, and in the former by the same, with the addition of Mr. Zerbini, who also officiated as accompanist at the pianoforte. The vocal music introduced, for the first time, a Russian lady, Madame Lavrowska, who obtained a special success by the charm of her voice and the refinement of her style. In Beethoven's *arietta*, "In questa tomba," and Handel's air, "Tutta raccolta ancor," the sympathetic quality of tone and the genuine pathos of expression displayed by the singer were such as to call forth marked and general applause. In an elaborate scena from Glinka's Russian opera, *Tizne na Tzaria* (*Life for the Czar*), Madame Lavrowska displayed dramatic power of a high order. Her declamation in the opening recitative, her pathos in the intermediate *andante*, and the impulse and energy imparted to the closing *allegro*, were alike admirable, and confirmed a great and genuine success.

Madame Schumann re-appeared at Monday's concert, and was received with a greeting as warm as that which welcomed her first appearance here for the season—already recorded. On the occasion now referred to, the great pianist played, as her solo, Schubert's Fantasie-Sonata in G, and was associated with Herr Joachim in Beethoven's Duet Sonata in D (from Op. 12). On the excellence of such performances it is superfluous now to expatiate.

Notwithstanding the frost and snow there was a large attendance.

H. J. L.

## CRYSTAL PALACE NATIONAL MUSIC MEETINGS.

On Tuesday afternoon, Feb. 25th, the splendid trophy, value £1,000, won in July last by the South Wales Choral Union at the first of the annual series of national music meetings established by the Directors of the Crystal Palace Company, was publicly presented to the successful competitors, represented by (among others), Mr. Henry Richard, M.P., Colonel Stuart, M.P., Mr. Dillwyn, M.P., Mr. Fothergill, M.P., the Rev. Canon Jenkins, the Rev. Dr. Price, Mr. William Downing Evans, Mr. Brinley Richards, and Mr. Griffith Jones. It may be remembered that, although ample notice of the musical meeting was given, the Union, with a selected choir of 350 voices, alone presented itself in the competition, and that the judges—viz., Sir William Sterndale Bennett, Mr. Hullah, and Mr. Brinley Richards—unanimously decided, after a full and complete trial, that it was worthy of the prize. The Union, therefore, holds it until July next, when the trophy will be again competed for. The prize, in the shape of a gold loving-cup, formed on the model of the cups in possession of the ancient civic companies, and of that at Pembroke College, Oxford, is, with cover and stand, exactly three feet in height. It is musical in design, containing in the various niches statuettes of the Psalmist, St. Cecilia, Guido d'Arezzo, Palestrina, Handel, and Mozart. Around the base the words of the 150th Psalm are inscribed. Spaces are left for the insertion of the names of the choral societies who may be fortunate enough to win it. The cup was designed by Mr. S. J. Nicholls, architect, who secured, among a number of competitors, the award of Sir Digby Wyatt and Professor Poynter, A.R.A.; and it was executed by Messrs. Cox. The presentation to the Union was made on behalf of the Palace Company—donors of the prize—by Mr. Thomas Hughes, M.P., chairman, and the ceremony was held in front of the Handel orchestra, in presence of a great many visitors.

BRESLAU.—A grand monster concert was lately given by the *Musikverband*, assisted by the Singing Academy and a number of distinguished amateurs. The pianist was Mdlle. Martha Remmert; the conductors were Herr Bernhard Scholz and Dr. Julius Schüffer. The programme included Overture to *Euryanthe*, C. M. von Weber; Pianoforte Concerto, in E flat major, F. Liszt; Symphony in C minor, Beethoven; and *Die erste Walpurgisnacht*, Mendelssohn. After the concert, Dr. Schüffer was admitted an honorary member of the *Verband*.

## ROYAL ALBERT HALL.

On Wednesday night there was a performance of Handel's *Messiah*, by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby. The vocal choir and band of instrumentalists (with Mr. Pollitzer as principal violinist,) occupied the vast orchestra from floor to roof. The hall was crammed in every part, from area to picture-gallery—which was not surprising, the occasion being an Ash Wednesday performance of Handel's immortal masterpiece. Among the audience were the Prince and Princess of Wales, and other illustrious personages, the Royal box being entirely filled.

The performance generally was excellent, both in the choral and orchestral departments, the conducting of Mr. Barnby being steady and musician-like throughout, and, especially as regards the *tempi*, as the phrase is, thoroughly Handelian—which means in accordance with the accepted traditions. All the grand choruses made their accustomed effect; and among them we may particularly point to "For unto us a child is born," which the audience, unanimously applauding, would willingly have heard again. But Mr. Barnby, with a discretion that might with advantage be more frequently exercised, resisted the demand; and, in spite of the continuous plaudits, went on with the "Pastoral Symphony"—that transparent and tuneful orchestral prelude, during a memorable performance of which, long passed into received tradition, George III. declared he could "see the stars shining." That even the impression created by this wonderful chorus was surpassed by the incomparable "Hallelujah," to which, like the same George, the whole audience spontaneously stood up, need scarcely be added. But to enter further into details about the choral magnificence of the *Messiah*, which so gloriously culminates in "Worthy is the Lamb," with its overwhelming "Amen," would be superfluous. There is, as our musical readers must be aware, no oratorio more familiar, and no oratorio more universally appreciated. A solemn performance of the *Messiah*, in truth, has been long regarded almost in the light of an act of public worship.

The solo singers were, without exception, equal to their tasks. How Miss Edith Wynne, our admirable English soprano, sings "I know that my Redeemer liveth," and other portions of the music that fall to her share, need not be told; nor is it requisite to say how Madame Patey, legitimate successor of Madame Sainton-Dolby, in oratorio the greatest of all our English contraltos, sings the most pathetic and impressive of airs, "He was despised." Enough that both were in their best vein, and successful accordingly. The second soprano was Miss Spiller (late of the Royal Academy of Music), who proved a worthy associate to Madame Patey in "Come unto Him"—the second verse of that divinely beautiful air, "Who shall feed His flock." The tenor was Mr. Edward Lloyd, one of the most promising of our young singers, who gave the consoling air, "Comfort ye, my people," with true devotional feeling. The bass was Signor Foli, of whom it will suffice to say that he sang his very best, and was especially applauded in the *bravura* air, "Why do the nations so furiously rage together?"

The performance altogether was genuinely successful; and no little credit is due to the zealous and able superintendence of Mr. Barnby. The next oratorio announced to be performed at the Royal Albert Hall is Handel's *Israel in Egypt*, with the additional accompaniments of Mr. G. A. Macfarren.

## ROYAL ACADEMY OF MUSIC.

A Students' Concert took place on Thursday evening, at the Institution in Tenterden Street, when the following interesting programme was gone through:—

Duet, Air and Variations in G, for the Pianoforte (Miss Fernandez and Miss Smith)—Mozart; Aria, "Per questa bella mano" (Mr. Pope)—Mozart; Andante Cantabile and Presto Agitato, Pianoforte (Miss Ludovici)—Mendelssohn; Duet, "Io le diro che l'amo" (Mrs. Turner and Mr. Guy)—Handel; Prelude and Caprice, from Partita, in C minor, Pianoforte (Miss Mary Taylor)—J. S. Bach; Gavotte, "Che se fiera" (Mr. Wadmore)—Handel; Duet, for Two Pianofortes, "Hommage à Handel" (Mr. Eaton Faning and Mr. L. N. Parker)—Moscheles; Aria, "Sciogli l'inno dei profeti" (Miss Jessie Jones)—Graun; Prelude and Lesson (Op. 33), Pianoforte (Miss Turner)—Sir W. Sterndale Bennett; Prelude, in A minor (2nd English Suite), Pianoforte (Miss Barkley)—J. S. Bach; Songs (MS.), "How canst thou calmly slumber?" and "The steadfast lover" (Mr. Howells)—Oliveria Prescott (Student); Polonaise, in C sharp minor (*Les Favorites*, No. 1, Op. 26), Pianoforte (Miss Cornish)—Chopin; Duetto, "Quel tuo petto" (Miss Jessie Jones and Mr. Aldersey)—Stradella; Song, "Bird, fly from hence" (Mr. Guy), (violoncello *obbligato*, Mr. Buels)—Kücken; Duet, "L'Appassionata," Pianoforte (Miss Martin and Miss Mary Taylor)—Walter Macfarren; Trio, "Daughter of a wond'rous race" (*Undine*) (Miss Beasley, Mr. Howells, and Mr. McNaught)—Benedict.

The accompanists of the vocal music were Mr. Eaton Faunning and Mr. Walter Fitton.

Digitized by Google

## FREDERICK CLAY'S MUSIC TO *ORIANA*.

(*From the "Observer."*)

The music of *Oriana* is of such importance that it must not be passed over lightly. Generally speaking, unless a piece is an operetta, or *opera bouffe*, the musical element is of small consideration, and so treated both by performers and audience; but here we have an instance in which it is of as much consequence as the dialogue. There are some twelve or fourteen numbers, each of which possesses interest; and although, from the nature of the piece, there is a certain similarity of colouring in them, anything like monotony has been skilfully avoided, and a great variety of rhythm, melody, and harmony obtained. Of all the dramatic musical pieces Mr. Clay has produced of late, this, we are inclined to think, is the freshest and most carefully worked; and bearing in mind the small (but, thanks to Mr. J. T. Haines, musical director, excellent) material he has had to do with in the orchestra, the variety of pretty orchestral effect he has obtained is remarkable. Rich instrumentation, answering to colouring in painting, is, of course, a gift, but a gift requiring much practice to develop original effects. Mr. Clay, without doubt, has this gift; and every successive production of his pen shows the care with which he strives to cultivate it, and the success which attends his efforts. He is to be specially commended for the reticence with which he deals with his brass instruments—a sacrifice amply compensated by the brilliant effect of those numbers in which he does use them. After a bright little chorus, with solo for Chloe, followed shortly after by another and equally pretty one for the entrance of Raymond, we come to a song for the King, "Shepherd Prince, thy choice was right," vigorous and sparkling, but with an undercurrent of tenderness that lends great charm to it. Passing a delicious little chorus of spirits, we arrive at the *finale* to the first act, "Lullaby, lullaby, they are dreaming, dreaming," which is simply lovely. Its construction shows a considerable command of form (that stumbling-block of all would-be composers), and is a gratifying evidence of the conscientiousness of Mr. Clay's work. With its charming orchestral treatment, and clear, simple vocal writing, the effect on the audience is irresistible. We would gladly dwell longer upon the merits of the music, but time and space forbid it. Enough, then, to mention the quaint and tender song, with the nonsense words, "The moon fell in love," charmingly sung by Miss Rose Massey; the bright martial chorus at the end of the second act; a characteristic song for Miss Hughes, "O, isn't my love a dear;" the poetical reverie for Mr. Montague, "I am weary of my life;" and last, not least, the delicate little bits of *melos* throughout. These we can only indicate, and call attention to their respective beauties.

## OUR CONTEMPORARIES.

RICHARD WAGNER.

*Apropos* of the Wagner Society's first concert, we read as follows in the *Daily Telegraph*:—

"Having nearly completed his trilogy, *Der Ring des Niebelungen*, Herr Richard Wagner desires to produce those works in a manner befitting their importance as a perfect illustration of his theory and a crowning proof of his genius. But, with ordinary resources, such an achievement would be impossible, and hence a special theatre is now being erected at Bayreuth, in Bavaria, where, with ample means and appliances, the most celebrated of operatic reformers will next year show the world what he desires to have accepted as the musical drama of the future. This will involve a large expenditure of money—money for an edifice colossal enough to hold the assembled representatives of two hemispheres; money for machinery and stage requisites of the most complicated and elaborate character; and money wherewith to pay an army of executants. But when Herr Wagner conceived the scheme, he did it with that boundless faith in himself which has so often carried him safely through greater enterprises. The man who had fought musical Europe almost single-handed, and won victory after victory over enemies both powerful and unscrupulous, was not the man to shrink from the task upon which he is now engaged. He looked, of course, for help from those who, in all countries, admire him, and share his enthusiasm for the cause; but from England, most probably, he expected least help of all. Our conservative nation had a season's experience of Herr Wagner eighteen years ago, and learned to regard him as an impracticable visionary, with strong self-assertive powers, and a disinclination to show respect for established facts and received opinions. Hence his brief English career was a time of conflict that left its mark in the shape of a readiness to revile us whenever a chance of doing so came to his caustic and dangerous pen. But to hear that the metropolis which, so to speak, cast him out as an unhealthy thing, had formed a Wagner Society, with a nobleman at its head, and the support of his Bayreuth scheme for its object, must have been the sweetest possible revenge. Surprised, most probably, Herr Wagner was not—he may have wondered that England had remained so long without giving a sign of adhesion to his cause; but we can readily imagine that more acceptable even than the triumph of *Lohengrin* at Bologna were the first proofs that the obstinate islanders had begun to yield. The new society, over which Lord Lindsay presides, with Dr. Franz Hüffer as secretary, proposes to help the Bayreuth performances by inviting subscriptions, and giving concerts of music selected from Herr Wagner's operas. Its first concert took place at the Hanover Square Rooms on Wednesday last, with results so encouraging that a repetition in St. James's Hall, at 'popular prices,' was at once resolved upon. We confess our unfeigned satisfaction that the appeal of the society was thus met. The art-theories of Herr Wagner are not now merely ideas put forward by one man, but they are the ideas of hosts of men in every country where music is cherished. Moreover, they have long been separated from Herr Wagner's not over-attracting personality; and they are also separable from his works, though his works are properly regarded at present in the light of their completest illustration. It would, therefore, have been regretable—nay, discreditable—if the Wagner Society had appealed in vain for help towards a complete exposition of doctrines seriously preached, seriously received by men of intelligence, and having a serious bearing upon the future of art. England should give substantial aid to the Bayreuth scheme—not for Herr Wagner's sake, nor for the sake of his operas, but in order that theories which, if accepted, would revolutionise the lyric drama, may have such a trial before the world as will leave no chance of appeal. It is from this point of view that we would support the new society; and we shall be greatly surprised if many earnest lovers of art fail to do the same for similar reasons. A discussion of Herr Wagner's fundamental ideas cannot be entered upon here, or we might easily show that they are based upon considerations by no means foreign to minds which have thoughtfully exercised themselves upon the questions at issue. Whether Herr Wagner himself is the man best fitted to put those ideas to the test of practice is another question, and one of far less consequence. Herr Wagner will go the way of all flesh, and his operas may perish also; but he has put thoughts into men's minds which find more and more acceptance as they are more and more dispassionately examined. This fact will be his monument when, perhaps, greater musicians have superseded him as a composer. A nobler monument ambition could hardly desire."

## REVIEWS.

CRAMER, WOOD & Co. (Dublin).

*Alas!* Words by GEORGE MACDONALD, LL.D. Music by the Countess of CHARLEMONT.

THE very simple music of this song is also very expressive. Its noble and fair composer evidently felt deeply the true poetry of Dr. Macdonald, and out of her true feeling she has evolved a genuine, sympathetic melody, which serves to heighten its effect and intensify its meaning. We observe that the song has been adopted by Mdlle. Tietjens; and it might, with equal propriety, be adopted by any other artist who knows how to express something more than mere sounds.

NUREMBERG.—A case just tried here shows that it is not in England and America only that "Theatrical Agency" plays an important part at the present day in dramatic and operatic affairs. As every one at all acquainted with the stage in Germany is aware, artists frequently give undertakings binding them to pay an agent a certain percentage for a certain time on every engagement, no matter whether the latter has been procured through the instrumentality of the agent or not. It appears that Herr Riese, a tenor at the Stadttheater here, signed an agreement to pay Herr Röder, a well-known theatrical agent in Berlin, 5 per cent. on all ordinary engagements, and 10 per cent. on all "star engagements" ("*Gastspiele*"), during the space of six years, even though Herr Röder's services had not been required to obtain them. Herr Riese fulfilled a starring engagement last summer at the Theatre Royal Dresden, and Herr Röder, though he had nothing to do in the matter, put in a claim for his percentage. Herr Riese refused to satisfy this claim, and thereupon Herr Röder brought an action. He lost it, however, the Court ruling that an agreement to fulfil a promise without some consideration was invalid, and that, moreover, it appeared highly probable that the agreement was given by the artist merely to escape adverse criticism—for, in Germany, as in Italy, theatrical agents have journals of their own.

PANAMA.—On Saturday evening, 18th inst., the French Lyrical Company gave their second entertainment, and with every success on their part. The drinking song in *Galatea*, as sung by Madame Adrienne, was worthy of all applause. The performances on Sunday night were, if anything, still finer. The second and fourth acts especially of the celebrated *opera bouffe*, the *Grand Duchesse de Gerolstein*, were well rendered, and called forth great applause. The *rôle* of La Duchesse, by Madame Adrienne, could not have been executed with a more piquant grace and artistic talent. We regret to see their efforts were rewarded by so poor houses. We trust, before they go, the intelligent and music-loving public of Panama will do the company justice by its appreciation.—*Panama Star*..

BRUNSWICK.—Particular attention is now paid by the members of the Musical Union to the cultivation of classical music. Every Wednesday evening is set apart for overtures, symphonies, chamber-compositions, &c. There was a large meeting of members to celebrate Mozart's birthday; that anniversary was kept at the Theatre by the performance of a very ordinary farcical production, entitled *Berlin wie es weint und lacht!*

Digitized by Google

## WAIFS.

So Mdme. Goddard, the queen of English pianoforte players, has left us. I am very sorry, for her performances always charmed me; but I am very inquisitive to know *why* she has bade us farewell. Is her retirement a really voluntary act? I can hardly believe it; and yet I suppose I must.—*Sporting Times.*

The death is announced of M. Hippolyte Prévost, the musical critic of *La France.*

We regret to hear of the somewhat grave indisposition of Mrs. Charles Dickens.

Auber's *Premier Jour de Bonheur* was revived at the Opéra Comique last week, with great success.

M. Didot has just published *L'Histoire de la Musique dramatique en France*, by M. Gustave Choquet.

At the Crystal Palace Concert of to-day, Mr. Arthur S. Sullivan's Festival *Te Deum* is to be performed.

The Paris Conservatoire gave two concerts last Sunday, under the patronage of Mdme. Thiers, in aid of the wounded in the late war.

The death is also announced of M. Lysberg, a pianist, and composer of many popular works in the style of Chopin, who was his master.

Mr. Francis Howell's oratorio, *The Land of Promise*, is in rehearsal, and shortly about to be given in public, by the Abingdon Musical Association.

There is said to be a man in Cincinnati in possession of such a powerful memory that he is employed by the Humane Society to remember the poor.

The *Gazette Musicale* states that Mdme. Adelina Patti, who will make her appearance early in April at Covent Garden, has signed for two years with Mr. Gye.

Mdme. Arabella Goddard was to play, last night, at Mr. Charles Halle's fifth concert at Liverpool—one of the series organized by the enterprising firm of Messrs. Hime and Son.

*Le Ménéstrel* speaks of a rich Irishman who is said to be building a concert room in the Champs Elysées, all for himself. He proposes to engage a concert *troupe*, all for himself in addition.

*Tannhäuser* was produced at the Brussells T'héâtre de la Monnaie last week. The accounts of its reception vary according to the opinions of the writers, and we do not know what to take for truth.

The Hungarian parliament has just determined upon the establishment of a National Conservatoire of Music, and has voted an annual subvention of 36,000 florins. The presidency has been offered to Franz Liszt. What does the British Parliament, in face of such an example?

The annual festival in aid of the Dramatic Sick Fund took place at Willis's Rooms on Wednesday evening. Mr. H. J. Byron presided, and commended the objects of the charity in a felicitious and humorous speech. Mrs. Stirling replied in behalf of the institution in an address which was greatly applauded.

A conspiracy for purposes of theft, among the *employées* of the Parisian musical publishers, has just been discovered. Two of the ringleaders were sentenced last week to three years imprisonment, and a music-seller named Bathlot, who received the stolen goods, has to expiate his offence by four years of hard labour.

After Mr. J. F. Barnett's performance of Mendelssohn's Concerto in D minor, at the British Orchestral Society's concert, H.R.H. the Duke of Edinburgh shook him warmly by the hand and expressed himself much pleased with the young pianist's success. The concerto was the same that Mr. Barnett played on the occasion of his *début* at the New Philharmonic Society (under the conductorship of the late Dr. Spohr), when scarcely fourteen years of age.

Mr. Land, conductor of the London Glee and Madrigal Union, has been appointed secretary to the Noblemen and Gentlemen's Catch Club, vacant by the death of Mr. Bradbury. The Noblemen and Gentlemen's Catch Club was instituted in the year 1761 by a number of noblemen and gentlemen, for the encouragement and fostering of native talent in the *composition* and *performance* of glees, catches, canons, &c.; a species of music peculiar to this country, and for which it is considered to be unrivalled.

An adaptation of M. Sardou's celebrated French play, *Rabagas* has been produced at the St. James's Theatre. Mr. Stephen Fiske is responsible for the English version, and the political significance of the satire appears anything but Gallic. The caste includes Mr. Howe, of the Haymarket; Mr. Charles Wyndham, his first appearance in England since his return from America; and Miss Rose Lisle. Some new scenery has been painted for it by Mr. Julian Hicks. Taken altogether, there is every probability of *Rabagas* creating as great a *furore* here as it did in Paris.

Mr. Kuhe's festival, which lasted nearly a fortnight, and terminated on Monday night with the usual benefit performance, was the most successful that has yet been given. On the last night of the concerts a supper took place at Mutton's Restaurant, King's Road, Brighton, at which there was a party numbering sixty, including many of the artists engaged, as well as several private friends of the enterprising director. On this occasion Mr. Kuhe announced that it was his intention to repeat the festival next year.

The Hereford Musical Festival, the 150th year of the meetings of the Three Choirs, is fixed for the 9th, 10th, 11th, and 12th of September. In addition to the new oratorio, *Hagar*, by Sir W. G. Ouseley, the Oxford Professor of Music, a new work by Dr. Wesley, organist of Gloucester Cathedral, will be produced, and Spohr's *Christian's Prayer* will be given. Mendelssohn's *Elijah* and *St. Paul*, Handel's *Jephtha* and the *Messiah*, will also be performed. There will be four morning, and one evening, sacred performances in the Cathedral, and two secular evening concerts in the Shire Hall. Mr. Townshend Smith, the organist, will be the conductor.

The Edinburgh *Daily Review* thus speaks of Mdlle. Justine Macvitz, Mr. Mapleson's new contralto:—

"Mdlle. Justine Macvitz, who appeared for the first time before an Edinburgh audience, is beyond all question a vocalist possessing great natural gifts, improved by careful and judicious training. Her voice is a contralto of great strength, and of such a range that we should feel inclined to class her as a mezzo-soprano, were it not for the unmistakable contralto ring which is apparent in her highest notes. In the upper register her tones are quite clear, pure, and round, though, we think, wanting in sweetness. Her voice is decidedly best in the middle register; her lower notes are rather hard, and lose their clearness when the artist seeks to impart especial emotion to her singing. This, however, is probably a defect from which further experience will enable Mdlle. Macvitz to free herself. On the whole she possesses a voice of superb quality and complete freshness. Her style is good; it is simple almost to severity, but she, at the same time, possesses great declamatory power and skill as an executant, and will in all likelihood achieve a high reputation on the lyric stage."

## MUSIC RECEIVED FOR REVIEW.

CRAMER, WOOD & Co.—"Alcsi," by the Countess of Charlemont.
NOVELLO, EWER & Co.—"The Organist's Quarterly Journal," for January, 1873.
HENRY KLEIN.—"Kate Santley's Valse," for the piano, by Chevalier de Kontski; "Non dico a te," ballata, di G. Malvezzi; "Carmelita," serenata, di Luigi Golfieri; "Miss Camelia" canzonetta, di Wilhelm Ganz.


# Advertisements.

## THE VOICE & SINGING
BY
## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 13.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Two pianoforte duets, in G and F minor respectively, by Heinrich Stiehl, ought not to escape the attention of those who are on the look-out for really good works of moderate difficulty. The name of the composer is new to us, but he writes with so much thoughtfulness and knowledge of effect, that his music cannot fail of a welcome."—*Daily Telegraph*,

Just Published,

"CUPID'S APPEAL,"

BALLAD,

And the Sequel,

"WEDDING BELLS,"

SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"BEFORE THE WIND,"

GALOP, FOR THE PIANOFORTE,

Respectfully dedicated to

THE ROYAL CINQUE PORTS YACHT CLUB.

Composed by THOMAS G. BROOKS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"IO LA VIDI,"

ROMANZA,

Composta da GUISEPPE ROMANO.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"AH! WELL A-DAY,"

SONG,

The Words and Music by JESSICA RANKIN.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained

"THE CRYSTAL CAVE," and "IT WAS ONLY A DREAM,"

Composed by JESSICA RANKIN.

"MARCHE BRESILLIENNE,"

By IGNACE GIBSONE.

Price 4s.

Played by the Composer with the greatest success at the International Exhibition.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

NEW SONG FOR VOICE AND CLARIONET,

"THE BIRD'S LOVE SONG,"

For Voice and Clarionet.

(OBBLIGATO.)

DEDICATED TO HENRY LAZARUS, Esq.

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

New Edition,

"THE SNAPPED THREAD."

(SPINNING SONG).

By HERMANN EISOLDT.

Sung with great success by MADAME SAUERBREY at Mr. KUHE'S THIRD PIANO RECITAL, at Brighton, Nov. 6.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Madame Sauerbrey was encored in a tuneful and captivating spinning song, 'The Snapped Thread,' by Eisoldt."—*Brighton Guardian*, Nov. 13.

"Mdme. Sauerbrey sang with great effect a spinning song, 'The Snapped Thread, by Eisoldt, and was deservedly encored."—*Brighton Herald*, Nov. 9.

IMPORTANT TO VOCALISTS.

Mdme. Lemmens-Sherrington's

SIX VOCAL STUDIES,

IN THE FORM OF

WALTZES.

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| „ 2. Arpeggio Waltz. | „ 5. Staccato Waltz. |
| „ 3. Shake Waltz. | „ 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

Madame

LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

LONDON:

DUNCAN DAVISON & CO.

244, REGENT STREET, W.

Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

A PART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | S. | D. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... .... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

**PRICE FOUR SHILLINGS.**

## Mendelssohn's G minor Concerto.

REMINISCENCE.

**PRICE FOUR SHILLINGS.**

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

**PRICE FOUR SHILLINGS.**

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

**PRICE FOUR SHILLINGS.**

## Ripples on the Lake.

SKETCH.

**PRICE FOUR SHILLINGS.**

LONDON:

**ASHDOWN & PARRY,**

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

**SEQUEL TO THE ABOVE—Price 6d.**
**KEY TO THE SEQUEL—Price 6d.**

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Printed by HENDERSON, RAIT, AND FRENCH, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, Saturday, March 1, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 10. SATURDAY, MARCH 8, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—THIS DAY, SATURDAY, March 8, at Three.—The NINETEENTH SATURDAY CONCERT and AFTERNOON PROMENADE.—Symphony, No. 7 (Beethoven); Overture "Don Juan" (Mozart); Adagio and Rondo for Violin (Vieuxtemps); Overture, "Lustspiel," first time of performance (Rietz). Mdme. Otto Alvsleben (her first appearance) and Madame Patey; solo violin, Mdlle. Friese. Full orchestra. Conductor—Mr. MANNS.—Numbered stalls, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

**WEDNESDAY EVENING NEXT, MARCH 12.**

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—The last Evening Concert on WEDNESDAY NEXT, March 12, at 8 o'clock. Artists: Miss Edith Wynne, Miss Jenny Pratt, and Madame Patey; Mr. Edward Lloyd, Mr. Henry Guy, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; Chappell and Co., New Bond Street; Keith, Prowse, Cheapside; Hay's, Royal Exchange; and Boosey & Co., Holles Street.

PHILHARMONIC SOCIETY.—Sixty-First Season, 1873.—Conductor, Mr. W. G. CUSINS. The Eight Concerts of the Philharmonic Society, at ST. JAMES'S HALL, on WEDNESDAY Evenings, March 19 and April 2, and on MONDAY Evenings, April 28, May 12, May 26, June 9, June 23, and July 7, at Eight o'clock. The Analytical and Historical Programmes will be written by Mr. G. A. Macfarren. Stalls, Three Guineas; Reserved Balcony, Two Guineas; Unreserved, One Guinea. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Austin's Ticket Office, St. James's Hall; Lamborn Cock's; Chappell's; Mitchell's Royal Library; R. Ollivier's, Keith, Prowse, and A. Hays'. By Order, STANLEY LUCAS, Sec.

MRS. J. HOLMAN ANDREWS' EVENING CONCERT, MONDAY, March 10, QUEEN'S CONCERT ROOMS, Hanover Square. Eight o'clock. Miss Edith Wynne, Misses Edith and Gertrude Holman Andrews, and Madame Patey; Mr. W. H. Cummings and Mr. Patey; Mr. and Mrs. Richard Blagrove; and Mr. John Thomas, Harpist to the Queen. Conductors—Signor Pinsuti, Mr. Land, Mons. Blumenthal, and Mrs. J. Holman Andrews. Stalls, 10s. 6d.; Reserved Seats, 7s.; or four, for One Guinea, Unreserved. Stanley Lucas, Weber & Co., 84, New Bond Street; the usual Agents; at the Queen's Concert Rooms; and of Mrs. J. Holman Andrews, 308, Regent Street, W.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

38th Concert, Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.
H. G. HOPPER, Hon. Sec.

MONTHLY POPULAR CONCERTS.—BRIXTON.—Director—Mr. RIDLEY PRENTICE. Last of the Season, TUESDAY Evening, March 11th. Messrs. Holmes, Folkes, Burnett, Pezze, Reynolds, Ridley Prentice, Minson, Mrs. HALE, Mr. Hilton. Quintet, Macfarren; Sonata, Weber; Violin Solos, Holmes, Gluck; Sonata (violoncello and pianoforte), Marcello; Quartet, Haydn. Tickets, 5s., 2s. 6d., 1s., of Mr. Ridley Prentice, 30A, Wimpole Street, W.

ALEXANDRA PALACE, MUSWELL HILL, N.

ALEXANDRA PALACE OF ART AND INDUSTRY.

THE ALEXANDRA PALACE will OPEN IN MAY.

ALEXANDRA PALACE. { FINE ART DEPARTMENT. EXHIBITORS' DEPARTMENT. BAZAAR DEPARTMENT.

ALEXANDRA PALACE.—Forms of Application for Space may be obtained from the Manager.
Plans of the arrangement of the Building may be seen at the Manager's Office, ALEXANDRA PALACE, MUSWELL HILL, N.

MISS ELIZA HEYWOOD will sing the Contralto Music in "ISRAEL IN EGYPT," at Glasgow, March 19th. Third Engagement this season.

"ALICE."

MISS CLARA COX, R.A.M., will perform Ascher's "ALICE," at her Evening Concert, Wednesday, March 12.

"WAKE, LINDA, WAKE."

MR. C. BELL will sing Wellington Guernsey's favourite Serenade, "WAKE, LINDA, WAKE," on Wednesday, March 12, at Miss C. Cox's Concert.

"THE NAIADES."

MISS ELCHO will sing Wellington Guernsey's popular Song of the "THE NAIADES," and Ascher's new Romance, "CLARA," at Wornum's Concert-Room, March 12.

"CHE VUOI DA ME."

MISS GERTRUDE HOLMAN ANDREWS will sing Balfe's Song, "CHE VUOI DA ME" ("Si tu Savais"), at the Hanover Square Rooms, on March 10.

"MARY DEAR."

MR. ALFRED HEMMING will sing the admired song, "MARY DEAR," during his engagement in Glasgow and other towns in Scotland, during the present month.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.
This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shurstead Street, Kennington Park, S.E.

TO PROFESSORS OF MUSIC RESIDING IN NORWICH.—The Services of a Gentleman required to take down and prepare for publication, the Composition of a young Amateur. Address, stating all particulars, "Amateur," care of Mr. W. Alexander, Newspaper and Advertising Agent, 24, Old Cavendish Street, London, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

REQUIRED, after Easter, in a Finishing School at Brighton, an experienced Resident MUSICAL GOVERNESS. Apply to F. Kingsbury, Esq., No. 18, Cecil Street, Strand, London.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.


Digitized by Google

## TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | —— Baker, Esq. | £1 1 0 |
| Messrs. John Broadwood & Sons | 2 2 | Novello, Ewer & Co. | 1 1 0 |
| * Messrs. Chappell & Co. | 5 5 | E. Aguilar, Esq. | 1 1 0 |
| John Boosey, Esq. | 1 1 | Sir Julius Benedict | 1 1 0 |
| G. Bruzeau, Esq. | 1 1 | Matthew Green, Esq. | 1 1 0 |
| Messrs. Cramer, Wood & Co. | 1 1 | W. Mudie, Esq. | 1 1 0 |
| Charles Coote, Esq. | 1 1 | Charles Green, Esq. | 1 1 0 |
| W. H. Cummings, Esq. | 1 1 | R. Carte, Esq. | 1 1 0 |
| *Messrs Duncan Davison & Co. | 5 5 | George Dolby, Esq. | 1 1 0 |
| Messrs. Schott & Co. | 2 0 | John Mitchell, Esq. | 2 2 0 |
| Robert Cocks & Co. | 1 0 | F. Davison, Esq. | 1 1 0 |
| Professor Wylde | 1 0 | Madame Patey | 1 1 0 |
| John Gill, Esq., R.A.M. | 1 1 | C. Santley, Esq. | 2 2 0 |
| Wilhelm Ganz, Esq. | 1 1 | D. H. Hastings, Esq. | 1 1 0 |
| Messrs. R. Mills & Son | 1 1 | Charles Ollier, Esq. | 1 1 0 |
| Messrs, Hopwood & Crew | 2 2 | Cuningham Boosey, Esq. | 1 1 0 |
| J. Lamborn Cook, Esq. | 1 1 | P. Sainton, Esq. | 1 1 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | Mrs. Mounsey Bartholomew | 0 10 6 |
| Messrs. Metzler & Co. | 1 1 | E. Bubb, Esq. | 1 1 0 |
| J. Whitmore, M.D. | 1 1 | R. W. Ollivier, Esq. | 1 1 0 |
| Messrs. Hutchings & Romer | 1 1 | W. Tuck, Esq. | 1 1 0 |
| *Rev. J. E. Cox, D.D. | 1 1 | J. L. Clark, Esq. | 0 10 6 |
| C. Lonsdale, Esq. | 1 1 | Mrs. Roney | 0 10 6 |
| Messrs. A. Hammond & Co. | 1 1 | E. Depret, Esq. | 1 1 0 |
| G. F. Jefferys, Esq. | 1 1 | Thomas Wingham, Esq. | 0 10 6 |
| Messrs. Henderson, Rait, & Fenton | 1 1 | George Grove, Esq. | 1 1 0 |
| W. Dorrell, Esq. | 1 1 | Henry Leslie, Esq. | 1 1 0 |
| J. W. Davison, Esq. | 1 1 | Mrs. Jeffs | 1 1 0 |
| W. Kuhe, Esq. | 1 1 | Richard Jeffs, Esq. | 1 1 0 |
| Messrs. Duff & Stewart | 1 1 | C. Oberthür, Esq. | 1 1 0 |
| J. Blumenthal, Esq. | 1 1 | Lady Thompson | 1 0 0 |
| W. H. Clemow, Esq. | 1 1 | Alfred Hays, Esq. | 1 1 0 |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.


Just Published,

THREE SONGS,

By L. M. WATTS.

No. 1. "STANDING GAZING OVER THE SEA," .. .. .. .. 3s.
" 2. "RIPPLE, RIPPLE, GENTLE STREAM," .. .. .. .. 3s.
" 3. "SHINE ON, FAIR MOON," .. .. .. .. .. 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street,
Where may be obtained, composed by L. M. WATTS,

"HOME TO MY HEART," .. .. .. .. .. .. .. .. 3s.
"THE REASON WHY," .. .. .. .. .. .. .. .. 3s.

NEW DUET,

"THE MELTING OF THE SNOW,"

SUNG BY MISS EDITH WYNNE AND MADAME PATEY,
AT THE LONDON BALLAD CONCERTS,

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W

BOUDAULT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,

and supplied to the principal Hospitals of Paris since 1854.

BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.

A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.

May be obtained through all Chemists.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

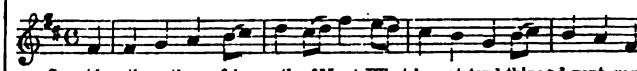
WARWICK MANSION.

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

LYNNETTE'S SONG,

"MY LOVE HATH SMILED ON ME."

Words by ALFRED TENNYSON,

Music by LOUISA GRAY.

Price 4s.

BOOSEY & Co., Holles Street.

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,

"THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

Just Published.

"THE SOLDIER'S SONG,"

Sung by MISS ANNIE TREMAINE,

AND

"DRINKING SONG,"

Sung by MR. F. WOOD, in the EXTRAVAGANZA,

ALI BABA.

(Performed at the Gaiety Theatre).

THE WORDS BY R. REECE.

The Music by J. E. MALLANDAINE.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

"LA CAPRICIEUSE,"

MORCEAU DE SALON,

(Pour le Pianoforte),

Par GRACE SHERRINGTON,

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained

"VALSE DE BRAVOURE,"

Composed by GRACE SHERRINGTON.

Price 4s.

ADMIRED SONGS BY

Madame la Baronne WILLY DE ROTHSCHILD.

"APELLE-MOI TON ÂME!" (Sung by Madame la Vicomtesse VIGIER.)
"SOUVENIR" (Poésie d'Alfred de Musset.)
"DANZIAM" (Valse Chantée).—"COQUETTERIE" (Melodie).—
"L'AVEU" (Melodie).

Composed expressly for MADAME CHRISTINE NILSSON.

Paris: HEUGEL & CIE.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.


Digitized by Google

## ANOTHER WORLD.*

(*From the "Era."*)

Building upon the theory of the plurality of worlds, or the fact that astronomers maintain that the planets of the solar system are tenanted by mortals like ourselves, the author of this singular book professes to give an account of some of the ways peculiar to the inhabitants of one of these star worlds, and of their mortal and intellectual condition, adding the most minute particulars of costume, food, travelling, amusements, &c. A comparison of many theories and statements as advanced with our life at present, on the only planet we have hitherto become acquainted with, furnishes the author with scope for much ingenious dissertation, and not a little good-humoured satire upon the manners and customs of London society as compared with the highly cultivated position of the Star City of Montalluyah. In that favoured region many of the miseries and blunders of our social scheme are either unknown altogether or so modified by benevolence and cultivation as to have scarcely any influence upon the mass of the people. Physical punishment for offences is unknown in Montalluyah. We presume there are no garotters, no wife beaters, no stabbers or poisoners in the Star City, consequently the coercion required is of the mildest quality, as there is no record of stalwart vagrants receiving a number of lashes from the "cat," nor any mention of rogues and vagabonds taking a few weeks' exercise upon the treadmill. Equally mild and gentle appears to be the training of the Montalluyah youth. We hear nothing of Winchester "tunding," and both birch and cane are discarded in the academies of the Star City, for we read :—

"A general feature in the correction of faults is the absence of violent punishment. We wish to raise and not degrade our children, and, perhaps, implant the seeds of cruelty. We do not correct even our animals by blows. Horses, for instance, are never struck. Whips, with a small thong at the ends, are used only to flourish and to make sounds which the horse knows, but they are not used to strike the animal. Other moods are employed for curing viciousness, each according to the nature of the vice. In the case of a kicking horse, he is placed in a machine which is closed on him, the machine being so constructed that when shut it effectually prevents the animal moving, and he is kept there in the same position for hours. If, when taken out, he again kicks, he is placed back again immediately. The process is repeated when necessary over and over again, until the very sight of the machine will completely cow the animal, and he is effectually cured.

No portion of the work will afford greater amusement, and even instruction, to feminine readers, than the history given by the author of "Courtship and Marriage in the Star City." Instead of the narrow-minded and imperfectly developed boarding-school young lady of our own backward clime, we are told that "all the incipient faults of woman" are eradicated by means of careful training; that her powers of attraction are increased, her health strengthened; that she becomes in every way fitted for the position which her talents and virtues entitle her to fill; that is to say, the position of a wife, which the author evidently estimates as the highest and most important—"Woman's Right" in the city of Montalluyah. He not only dwells most minutely upon the processes by which the feminine inhabitants of the Star Worlds arrive at so much perfection, but describes a novel system of choosing a husband. For instance:—

"During thirty-one evenings in succession the girl intended for the marriage state is placed in an assemblage composed of eighty-five young men, one of whom she is expected to choose; but, however quickly her mind may be made up, she is not allowed to announce her decision till the thirty-first evening has arrived. The eighty-five young men are selected by the Councils from those only who have declared their intention of marrying. Any man of the same rank as the lady, who is desirous to be one of the eighty-five, is generally nominated at once; and if the girl has any especial liking for one particular person, she is allowed to communicate the fact privately to one of the ladies of the Council. At these meetings the girl wears a peculiar head-dress with a star in front to distinguish her from other ladies who are allowed to be present, but who, however, are not expected to pay court to the gentlemen. Before a week has elapsed the maiden of the star has generally intimated, by look, who is likely to be the selected one. Sometimes, however, she is fickle, and when one, encouraged by her expressive glance, has paid her court, she will encourage another, and another, and another."

We confess to have been quite consoled by a portion of the last extract we have made.

"A perfect woman, nobly planned
To warn, to comfort, and command,"

as Wordsworth says, is, without doubt, an estimable creature, and the Star City of Montalluyah appears to be wonderfully successful in producing such. But there is a touch of feminine human nature in the picture of the young lady who indulges in a bit of flirtation and coquets "with another, and another, and another," which is truly refreshing after the solemnity of disclosing a damsel's especial preference "to the ladies of the Council." Herein we think the more simple practice of English life preferable even to the system of the Star City. Our author does not, like novelists, end his story here, but speaks of married life with a latent touch of satire at many an English household. He says:—

"Women are instructed in the art of pleasing, and the handsomest and most gifted exert themselves to this end. They are required to attend to their personal appearance abroad and at home. The married especially are enjoined to attend to this as much in the presence of their husbands as before strangers. A different custom prevailed in former times, when women, after they had been some time married, thinking that their husband's affection was secured, gave themselves no further care to please him, though still taking pains to appear handsome and fascinating to others. It was for visitors and strangers that the most comely apparel and the most engaging manners were put on. The consequence was that the husband often preferred the society of those who in appearance, at least, seemed to care more for him than did his own wife. This was the cause of much of the immorality which formerly existed in our world."

By this it would seem that the Star City in its domestic and social life had not always been in the pure and elevated condition in which the author found it, and the hint of "the immorality which formerly existed in our world" is extremely suggestive. Can it be possible that, like naughty Paris, and almost equally naughty London, the *demi-monde* was not wholly unknown in the Star City of Montalluyah. Tight lacing, we learn, is not tolerated there.

"Women are not allowed to wear stays or in any way to confine the waist. Indeed such encumbrances would serve no good purpose, inasmuch as their forms are actually beautiful; their spines, in consequence of their physical education, are strong, and every part of the person, which might otherwise possibly require support, is in its proper place."

In spite of the perfection of womanhood in the Star Worlds we learn with regret that Time there, as here, steals the soft fire of the eye and the fair bloom of the cheek, and therefore a little assistance from art is not wholly rejected when nature begins to fail.

"Cosmetics for the reparation of beauty are not needed, but women of all ranks are enjoined to use various precautions for its preservation. We have cosmetics very efficacious for protecting the face from the burning sun, for keeping cool the natural moisture, for preserving the complexion and for preventing wrinkles. In our climate the heat distends the skin, and, by inducing excessive perspiration, reduces the fat required to support it. But for our cosmetics, wrinkles would be formed at an early age. As it is, the skin and complexion, as well as the form and features, are now preserved to the last period of life.

We are almost afraid to quote from the chapters relating to costume lest we make some of our feminine readers envious. The richness and splendour of Montalluyah dresses, in which all kinds of precious stones and exquisite tissues are introduced, make the descriptions in modern fashion books seem ridiculously tame; while for *coiffure* what will the ladies say to this?—

"In the hair is sometimes worn an ornament forming two wings, each consisting of a single diamond, which moves on small fine hinges, and is so arranged that the least breath of air will set it in motion. In the centre, uniting the two wings, is a small crimson stone, surmounted by a large round stone of purple-blue, from which sprouts out a very fine dagger of a greenish gold colour. The rest of the head-dress is made of fine metal, chosen for its lightness, of the same tints. These metals are of equal, perhaps greater, value than gold, but are chosen for their qualities. The necklace and anklets correspond in character to the head-dress, with the addition to the former of one large pearl, which hangs to the wings and rests on the lady's bosom. The bracelets are made in your Greek style—bands of gold set with large pearls. The soles to protect the feet are gilded with ravine metal. The sandals, which are of purple enamel of a peculiar kind, are often ornamented with jewels. The fan is composed of the choicest feathers of our native birds, and set in ravine metal of the most beautiful kind, studded with pearls and other precious stones.

What a sensation a lady dressed like this would make at the opera during the forthcoming season! The author describes masculine costume as well, but does not rise to the same height. Even in the Star Worlds man is contented to play second fiddle beside his more graceful feminine rival. We might quote much more and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours.

* *Another World*; *or, Fragments from the Star City of Montalluyah.* Hermes. London: Samuel Tinsley, 1873.

Digitized by Google

## PAULINE LUCCA AT BOSTON.

*(From the "Boston Daily Globe.")*

The brief season of opera now closed was remarkable in several respects. It enjoyed a share of prosperity few would have ventured to prophecy, the indifference with which musical entertainments of a high class were received here during the earlier part of our musical season, taken into consideration. Rubinstein came and departed without creating any great amount of interest; Thomas's orchestra was comparatively neglected, and concerts were but poorly patronized. The fire had much to do with this, and it was to be expected that the same fate awaited the operatic venture. In fact, an effort was made to cancel the engagement, the opera management thinking that a city which had lost over seventy millions by fire was not in the mood to indulge in so great a luxury. However, the experiment was tried, and with a result, under the circumstances, extraordinary. To the complications that stood in the way of success must be added stormy and disagreeable weather, the general alarm regarding small-pox in our midst, and the high prices charged for admission. Utter failure was foretold, but how rashly, the large and brilliant audiences that have filled the theatres nightly can best testify. Taking all these things into consideration, we do not overstate the case when we say that the season was an overwhelming success.

For nothing was it more noticeable, and for nothing will it be more memorable, than for the opportunity afforded us of seeing and hearing Mdme. Pauline Lucca, undoubtedly the most powerful, intelligent, and versatile lyric artist of whom the modern stage can boast. Her glorious acting, full of fire, pathos, and individuality, astonished and charmed the public. Its rare intellectuality would win Mdme. Lucca a proud rank among the great artists of our day, even if she could not sing a note. On the other hand, her large, clear, and sympathetic voice, noble in volume and richness, her pure and solid method, her style, quite free from all meretricious ornament, make her scarcely less remarkable as a vocalist. It is true we got no "musical fireworks" from Mdme. Lucca; but we do get a passion, a tenderness, an expression far more rare and exquisite. The former merely astonish, but the latter enthrall. The limits of her powers are an enormous distance apart. From Zerlina in *Fra Diavolo*, to Valentine in *Les Huguenots*, from Cherubino in *Le Nozze di Figaro*, to Marguerite in *Faust*, from Zerlina in *Don Giovanni*, to Mignon. These are leaps indeed, when it is considered that in each impersonation this incomparable artist produced a masterpiece of acting and singing. She excelled alike in tragedy and in comedy. Therefore we say the season that introduced Mdme. Lucca to us must remain memorable in our musical history.

The operas given during the season were *La Favorita*, *Faust*, *Les Huguenots*, *Don Giovanni*, *Le Nozze di Figaro*, *Fra Diavolo*, *Mignon*—in all which Mdme. Lucca appeared—*Il Trovatore* and *Lucrezia Borgia*. There was but one postponement, the opening night, when Mdme. Lucca was unable to appear; and one disappointment, on the night *Il Trovatore* was to have been repeated, when Miss Kellogg was attacked with a violent cold, which caused the substitution of *Lucrezia Borgia*. The climate affected several of the artists severely; but all well summed up, there remains the indubitable fact that the season afforded both pleasure and satisfaction to the large audiences that attended. Mdme. Lucca was the great attraction, and her powers would have eclipsed any support by which she might have been surrounded. We shall await her return among us with the most agreeable memories and the most pleasant anticipations.

---

BERLIN.—The first volume published by the Society for Musical Research is: *Hundert und fünfzehn guter neuer Liedlein mit vier, fünf, und sechs Stimmen vor nie in Druck ausgegangen deutsch, französisch, welsch, und lateinisch, lustig zu singen. . . . von den berühmtesten dieser Kunst gemacht. Impressum Norinbergæ, impensis honesti viri Johannis Othonis Bibliopolæ Anno* 1544. (*A hundred and fifteen good and new songlets, with four, five, and six parts, never before given in print to sing merrily in German, French, Italian, and Latin . . . made by the most celebrated masters of this art. Impressum Norinbergæ, impensis honesti viri Johannis Othonis Bibliopolæ Anno* 1544.). The work contains sacred and profane songs, by L. Senfl, H. Isaac, Joh. Hengel, Oswalt Reytter, W. Braytengrasser, Arnold de Brouck, Th. Stoltzer, Sixt Dieterich, J. Müller, Math. Eckel, St. Mahn, Lupus Hellinck, and Joh. Wannenmacher.

PESTH.—The establishment of a national Academy of Music has been definitely resolved on by the Hungarian Parliament, who have voted an annual grant of 36,000 florins for the purpose. The Abbate Franz Liszt will be at the head of the new institution.

## MUSIC AT VIENNA.

Nothing but a serious occupation, which has completely absorbed my mind as well as my time, could have made me neglect the *Musical World* for a while. Therefore I may exclaim with Horatius: "I am now obliged to tack about, and to regain the track I had deserted." *Et d'abord*, let us begin with the concerts, of which we have had a very sufficient amount, and "*d'ogni mistura, e d'ogni cotta*," as Dulcamara would say in the *Elisir d'Amore*.

The new leader of the concerts of the Conservatoire, Herr Brahms, successor of Rubinstein, is decidedly a very good acquisition, and deserves great praise for the tasteful correctness in his delivering of classical music, as well as for the arrangement of the programms, affording an interesting variety, through the introduction of the best modern musical products.

The beautiful organ erected in the large concert room of the Conservatoire has greatly increased the charm of our musical recreations, and we shall have the opportunity of experiencing the beneficial influence of it, on the evening of the 28th of February, when *Saul* of Händel will be performed, the artists engaged for the occasion being the ladies Dustmann and Bettelheim (soprano and contralto) and the gentlemen Walter 1°, Pirk 2° tenor, as well as Scoria, bass.

As a very worthy competitor of Hellmesberger's Quartet-Society, we have got at least a capital new one; under the direction of Herr Door, a first rate pianist, and professor at our Conservatoire. The *Quartetto Fiorentino*, under Becker's leadership, has payed us a visit this winter, and met with the usual enthusiasm.

Among the thousand and one *soirées* and *matinées* given by foreign artists during the present season, we must mention as attractive in every respect, first of all the concerts of Madame Schumann and Joachim, who had been previously applauded in a concert of the Conservatoire, as well as in one given by the Philarmonic Society. In second *lieu* we may notice two pianoforte recitals given by Herr Bülow, and last, but not least, the two concerts of Signor and Madame Jaell.

Since the opening of the new and elegant concert room situated in the Herrengasse and belonging to the well known pianoforte manufacturer, Herren Bösendorfer, almost all the small concerts take place in this establishment.

The appearence of Dr. Ferdinand Hiller at a concert of the Conservatoire last month, was decidedly the most brilliant musical feature of the present season. Hiller, who came to pay a visit to his daughter (a great actress engaged at the Stadttheater here) had to direct his overture to the *Demetrius* of Schiller; but as the orchestral parts of this piece did not arrive in time, he substituted his Concert-overture in *D minor*, a very beautiful work, full of melodic original ideas as well as rhythmical power. Hiller was enthusiastically received on his appearence, and recalled several times at the end of the overture.

Certainly no other living German musician deserves the admiration and reverence of the public in such a high degree as Ferdinand Hiller; not only as a productive genuine classical composer and pianist belonging to the very best old school, but as a great orchestra-director as well as a first rate musical critic and lettered man. Ferdinand Hiller has indefatigably worked during nearly forty years, spending the largest part of his own private fortune to promote the increment of pure and æsthetical musical art in Germany and elsewhere.

At the Imperial operahouse of Vienna nothing new about the singers, excepting that the old ones are become older still, and no young talents have been engaged on which we could build the hope of a better future. The ladies, Dustmann, Ehnn, and Materno, as well as the gentlemen, Walter, Schmidt, Drochsler, Beck, Adams, etc., have no more voice, and are more or less quite *passs*. Bignio has got a pretty bariton voice and a fine appearence, but his singing, you heard it at Drury Lane last season. Müller had a very fine tenor voice when I first heard him in Cassel about six years ago; but since that time, having learned nothing, his voice has lost its freshness and power and become guttural, and his singing and acting are become worse than ever.

Among the *reprises* at the Operahouse, we have had nearly nothing during this winter but *Don Sebastian* of Donizetti, which has been massacred through the bad reading and cutting of this capital score, by *Kapellmeister* Dessoff, as well as by the deficiencies

Digitized by Google

of the singer intrusted with the different parts. The *Iphigenie in Tauris* of Gluck has been nearly half-a-dozen times on the bill, but postponed until to-day, in consequence of the alternating indisposition of one or other among the veterans who have to sing it.

*Basta!*—we have for the moment the great consolation that the petty-pretty-Patti is coming very soon, and with her Graziani, Nicolini, and Naudin. But alas!—they are going to give sixteen performances at the Wieden, a very small theatre; and the fabulous prices of last year are going to increase more and more. Last year I had the chance of hearing Adelina in four of her best histrionic personifications; can I, a modest mortal, hope to admire the Italo-French-American Diva this time? That is the question, and a very important one for me!

The building of the new Opera-Comique goes on very rapidly, and we can rely upon its opening next winter. If well managed, this new theater cannot fail to exercise a very beneficial influence upon the musical taste, not only of the Viennese public, but of the German audience in general.

At the Opera Comique, *meine Herren and Damen* you must sing and act in the finest way, and you cannot help your ignorance of the æsthetical, histrionical, and vocal rules of art, through wild screaming and insane gesticulations! In the music of the Opera Comique's *répertoire* there are no *Barricate vocali* (as Rossini stigmatized the modern vocal music, as well as the modern art of singing,) to be overthrown with open force, exciting the ignorant part of the audience to applaud your *tours de force*, as do they to a juggler walking on his head, or raising a weight of a hundred pounds with his teeth!

Swoboda has been engaged as artistical manager, and no doubt the first-rate talent of this singer and actor as well as his long experience of the stage, are sufficient guarantees for the succeeding of this, in every respect, welcome undertaking.

Certainly it will be a very difficult task for the manager of an Opera Comique to recruit a good *troupe* in a country like Germany, where, now-a-days, the singers are to be divided into two categories. To the one belong singers in possession of a good voice and natural talent, who, learning nothing of the necessary technical as well as æsthetical notions of the art of singing and acting, go on the stage under the peculiar title of *natur-singers*. Those singers make their way through the exhibition of their physical strength, endeavouring to surprise instead of move and affect the audience. They spoil, consequently, their voices in a few years, and leave the stage, never reaching excellence in art. The other category is composed of people in possession of small voices, who, dedicating themselves to the Offenbach-genre, try to attract the attention of the public and provocate their applauses through shamelessness and vulgar effrontery. These (especially the ladies) generally utilize the stage for some other purposes extraneous to the art, and leave it to begin another career.

*Enfin*, Herr Swoboda has already shown that he understands his business, having engaged the *Kappelmeister*, Proch, expulsed from the Imperial Operahouse through the intrigues of the *Herbeck-Lewy* anti-artistical sect. A better experienced musician just for the Opera Comique could not be found in Germany. Proch is an eclectic artist of the old school, accustomed to direct the opera during 38 years at the Imperial Theater, having always been leader of the orchestra during the period of the celebrated Italian seasons, and an intimate friend of Rossini, Donizetti, and Meyerbeer, who always wished to see him direct their works. Another capital acquisition made by Herr Swoboda is the engagement of the charming, the gifted, the lovely Minnie Hauck, from the Imperial Operahouse.

Among other engagements are the tenor Lederer, from Stuttgart, Fraulein Weidemann (a fine soprano), and Herr Seidemann, a capital bass, both the two last from the Marchesi's School.

*Apropos* of that I must communicate the good news to the London opera-goers, that Mr. Harris, having heard at Mantova La Signorina D'Angeri, mezzo-soprano, and Signor Sigelli, a tenor, as Selica and Vasco in the *Africaine*, has engaged them both immediately for the next season at Covent Garden.

Both singers are pupils of the Marchesi's, the young lady being a Viennese and the gentleman an Hungarian.

So, after you had the Smeroschi (who, by the way, is making *furore* in Cairo) last year, you will get another first singer from our Conservatoire, and no doubt you will be so pleased with the D'Angeri, as you have already been with the charming Smeroschi.

Two other singers came out from the same school last year, are engaged; one, Catherina Prohaska, a very first-rate high *soprano leggiero*, at Frankfort, and the other, Amelia Fremel, a contralto at the Opera here. A third one is finishing her studies under her mistress at the Conservatoire of Vienna, although already engaged *a l'avance* for three years, beginning from October next, at the Royal Opera in Dresden. Her name is Clementina Proska, her voice a beautiful *soprano leggiero*. She is very pretty, and she sings like a nightingale.—Your repentant correspondent,

SALVATORE SAVERIO BALDASSARE.

*Vienna, 24th Feb.*, 1873.

—o—

## M. GOUNOD INTERVIEWED.

Astonished at the success of his *Faust*, amidst the Babel of conflicting opinions—(musical "opinion," or, indeed, "opinion" of any sort in this world, is worth but very little indeed,—perhaps nothing)—I felt, notwithstanding the fixed and certain conclusion at which I had long since immovably arrived, that there could not possibly be any more music created after the manner of the Viennese trio, an involuntary incubation in my mental nature of an irrepressible desire to set eyes upon some of the handicraft of Charles Gounod. For operas who cares!—no, I will not increase my contempt for them as a class by turning the cover of this latest new arrival. In spite of aforesaid presentiment my sleepiness continued. At length it was said "A melody has been embossed upon a prelude of Bach's by one, Charles Gounod." "A daring hand;" thought I. A fleeting thought, giving place immediately to a flash of sunshine that penetrated my inmost soul. Its benignant ray will never cease to burn. I must see this: and *Faust* no longer lay unopened. The first page, while it shamed my narrow views of the "infinite variety" of art, soothed me with the reflection that sympathy with the highest and noblest feelings human nature is capable of being moved by, and devotion to the good the true and the eternal (though but in a very minute and all but imperceptible spark) still lived within my breast. My vision revealed a symphonist of the rarest and choicest kind. One who had begun where he of the "Ode to Joy" left off. I must see him. . . . Walking in the garden: a dismal courtyard where all of vegetation it might once have boasted was either covered with blacks of soot or scorched and withered from such other causes as are familiar to the denizens of great cities; broken somewhat in health; the guest of friendly English people; in the heart of London, my eyes rested on the figure of Charles Gounod. Many miles I had come, some thousands of miles. Like ancient Simeon I could now depart in peace; but his kindly face, and gentle, genial manner interpreting my boldness, favourably detained me. He filled again, for he was smoking; an umbrella was thoughtfully raised over his broad forehead by one present; for the rain was beginning to fall. He kept on walking, and, what was much more delightful to me, talked. After a few passing words he gave a smile at Haydn, whom he evidently regarded considerably. This I imagined was partly to sound me. Subsequently, he observed—"Weber is wonderful;" then some time afterwards—"Mozart has finished an era." Finding that I appeared pretty well prepared for this—"Palestrina is an ocean," he said. "What there is in that man"—after a short pause—"and Bach. These are like the two sides of an arch. Do you think there exists the sketch of the tenth symphony of Beethoven; it is said that his pupil, Ries, had it in his possession"—he continued. I replied that such a story was extant. "Beethoven," he rejoined, "is a giant." [I might have answered that there wanted not a successor in the epoch begun by Beethoven while Gounod lived, and that a fitting continuation of the "Immortal Nine," ending with the Choral, existed in that other "Choral Symphony," ycleped *Faust*.] Some more conversation followed, during which the new part-songs, including "Take me, mother earth, to thy cold breast," were mentioned with warm devotion. He would hear nothing about his own compositions. He alluded to some recent differences which had occurred with some of his publishers, exclaiming to me apart, as he pressed my hand in a parental manner—"I do so deplore, nobody can know how much, the time, the precious time, that is wasted in these quarrels. Good-bye." I confess, as I left the door, I was a trifle unmanned to think of the value of the moments which go to make up the period of sojourning among mortals of such a gifted genius. And then the long array of artists and composers who had been their own engravers or publishers—from Hogarth and Handel to Kelly ("importer of music and composer of wines"), Cramer, Ruskin, and Dickens. Wherewith shall we poise the balance?—what can be placed in the scale to weigh genius?

IDEALIZER.

Digitized by Google

## INTERVIEWING PAULINE LUCCA AT CHICAGO.

(*From the "Chicago Evening Post."*)

Sundry statements having been made in the press concerning the rebellious manner in which Madame Pauline Lucca left Berlin and came to the United States, and her being fined therefore, a *Post* reporter was instructed to ascertain, from the lips of the fair lady herself, the exact truth of the whole affair. He found the little *diva* cosily entrenched in the Gardner House, her front windows framing lake-scapes suggestive of the open Polar sea; but at her feet the blazing, crackling grate, whose lurid tongues darted weird reflections on her meditative face. She was philosophizing before the fire. On the reporter's entrance, she arose, greeted him with the quietness of German manners, gave him an arm-chair in comfortable proximity to the hearth, and led the way into an easy and pleasant conversation. Her English is good, although she knew not a word of it before coming to the United States. She has a *naive* way of dropping out of English into German, Italian, or French. She reads English perfectly. The following is the substance of the conversation:—

*Rep.*—"Mdme. Lucca, will you be good enough to tell *The Evening Post*, for the interest of the public, how you happened to leave Berlin?"

*Mdme. Lucca.*—"Ach! *Certainement.* Wiz pleasure. I left Berlin because I vished to do so!"

*Rep.*—"But there were legal difficultics in the way?"

*Mdme. Lucca* (shrugging her right shoulder)—"Not anyzing serieuse. It vas all fair enough."

*Rep.*—"They did not want to give you up. You were fined?"

*Mdme. Lucca.*—"It was just dis way. I had a contract at the Grand Operahouse, which receives a large annuity from the Government, and is, to some degree, under its control. My contract was to sing for life, or as long as I was able. I was to be paid eight thousand thalers per year for as long as I could sing, and then to be retired with the same sum for a pension during the rest of my life. In return for this secure and profitable arrangement, which relieved me of all business cares, and kept away from me all annoyance about the present or the future (and that, in an artist's life, is a great deal, I tell you,) I owed some obligation in return. So I agreed that if ever I broke my engagement I should give eight month's notice in advance, and should pay as a forfeit one year's salary."

*Rep.*—"But it was stated that you came away without the release of the Director or the consent of the Government. That was not true, of course?"

*Mdme. Lucca.*—"Das was not true. *Pas du tout.* I would not do anything so mean. I am a German, and I love my country and its people. I would not leave them in so ungraceful a manner. But I wished for a change. I wished to come to the United States. So I gave notice to Herr Wagner that at such a time I, Lucca, should cancel my engagement."

*Rep.*—"What has the Government to do with your going?"

*Mdme. Lucca.*—"I could not be released from my engagement without the Emperor's consent. Music is managed in our country differently from yours."

*Rep.*—"Then you retired with consent of 'the authorities'?"

*Mdme. Lucca.*—"Some malicious person started the story that I wrote the Emperor a letter, begging to be released from my fine. Das is not so."

*Rep.*—"You forfeited 8,000 thalers?"

*Mdme. Lucca.*—"It is true that I wrote the Emperor a letter. He knew why I wished to come away. I wrote to him, as I should do, requesting that I be released from my engagement on the terms of the engagement itself. That is, by his consent, and the payment of the forfeit of 8,000 thalers. And, because he knew that I wished it, he consented, I paid my 8,000 thalers and came away. That was all; and I shall go back after awhile."

*Rep.*—"You will take up your residence there permanently?"

*Mdme. Lucca.*—"*Cela depend.* I cannot tell that until my husband comes. He will arrive at New York in May. I love Germany. I have no home here; but, ach! ach! I hate the sea voyage!"

Madame had an apparently vivid recollection of the effect of ocean currents on gastric juice.

*Rep.*—"You may, then, decide to make your home here."

*Mdme. Lucca.*—"Quite likely. But I cannot decide until my husband comes. Wherever he goes I will go; where he prefers to stay, that place will be my home. My little daughter is now in New York with my parents."

*Rep.*—"How old is your little daughter?"

*Mdme. Lucca.*—"Two years."

*Rep.*—"Will she sing?"

*Mdme. Lucca.*—"*Ah, ciel!* I hope not! I love my child too much for that! I hope not!"

*Rep.*—"Why, madame! Are you not willing that she should inherit the great gifts God has given you?"

*Mdme. Lucca.*—"Ach! I would not have her born to such sorrow. The life of an artist is the saddest life on earth."

Mdme Lucca spoke very mournfully, and with suggestive earnestness. She resumed her broken thought.

*Mdme. Lucca.*—"I would not have her bear the misfortunes that I have borne, not for all the glory of this world!"

*Rep.*—"But, madame, these misfortunes—"

*Mdme. Lucca.*—"You know not of them! Ach! It was first the hunger—*the hunger!* Then I worked seven, eight, nine years with my mother, just for enough to keep us alive! My life has included every form of sorrow which any woman can have. And this stage life—ach!"

*Rep.*—"Then you do not enjoy it?"

*Mdme. Lucca.*—"No, no, no! I want my husband, my parents, my child, my home! I am not as other artists. I cannot become intoxicated, as the Celts do, with admiration, and live on in a stream of excitements. While I am on the stage, I do my very best. That is a mean artist, that is no true artist who would not abandon herself wholly to her art upon the stage—not because the public is there—for I never know that the public is there—but because of the sake of art! I do not know that anybody sees me when I am Margaret. I only know that I *am being* Margaret! But I shall stay on the stage just two years more."

*Rep.*—"You do intend to leave it, then?"

*Mdme. Lucca.*—"Ach, indeed I do. I do not care for so much money as other artists do. I will then have enough to accomplish all I have to undertake."

*Rep.*—"How do your Chicago audiences compare with those of other cities in appreciation?"

*Mdme. Lucca.*—"They are very kind, and very warm."

*Rep.*—"You are sure that you have no objection to my publishing in *The Post* the substance of this conversation."

*Mdme. Lucca.*—"No, no. That Berlin matter has been misunderstood. And I know of no reason why you should not give it as it is, if you desire to do so."

---

VIENNA.—Herr J. P. Gotthard, a well known music publisher, gave recently a "Novelty Matinée," when the following new works figured in the programme: 1. Julius Zellner, Op. 11, Sonata for Violoncello and Pianoforte (Herren Louis Spitzer and Anton Door); 2. Albert Count Amadei, "Bitte"; 3. Thomas Count Nyary, "Nun ist der Tag geschieden" (from Op. 2, No. 2); 4. Hermann Riedel, "Ich will von Schlachten singen" (from Op. 8, No. 1) (Herr Gustav Walter); 5. Robert Fuchs, Two Pianoforte Pieces (from Op. 2); 6. Nawratil, Two Pianoforte Pieces (from Op. 6); 7. J. P. Gotthard, Gavotte (Herr Anton Door); Carl Grammann, "Two Novelties," for Violin and Piano (Herren Dragomir Krancsevics and Anton Door); 8. Jacob Fescher, "Sehnende Hoffnung" (from Op. 3); Carl Goldmark, "Der Wald wird Dichter" (from Op. 18 H 2) (Herr Gustav Walter); 9, Heinrich von Herzogenberg, Theme and Variations for two Pianos (Herren Julius Epstein and Aug. Sturm).—The Emperor has granted permission for a space in the front of the Academical Gymnasium to be set apart as a site for the intended Beethoven Memorial. The Committee have already a sum of 40,000 florins in hand, and it is probable that the Town Council will subscribe another 5,000. There is no doubt that the remaining amount requisite will be raised without much difficulty from collections, concerts, and so on.

## TO PAULINE LUCCA.

### ON HEARING A FAVOURITE SONG.

Oh! sing that song, that blessed song, again,
Whose gentle cadence breathes, in numbers low,
Of hopes that flung their radiance o'er Life's way,
When Love was new, within "the long ago,"
Then breathe again that well-remember'd strain;
'Twill cheer the darkness of a lonely heart,—
Recall the brightest of Youth's vanished charms,
And soothe a sad and weary spirit's smart.

Oh! sing that sweet, that olden song, once more;
Its mellow'd echoes fall like blessings now;
I lov'd it well in happier, fairer hours,
Ere Time and Sorrow touched alike my brow.
Nay, sing it once, if only *once*, again,
For fond it beams a memory of the Past,
The fadeless relic of a "summer dream,"—
A dream that dawned too beautiful to last.

Long since the lips that first its strains awoke
Are pale and chill, as wordless as the tomb;
Yet comes to me her spirit when that song
Breaks star-like thro' Life's ever-haunting gloom.
Then sing that song, that blessed song, again,—
Whose flute-like murmurs breathe, in numbers low,
Of hopes that flung their radiance o'er my way,
When love was new, within "the long ago."

*Chicago, Feb.* 5, 1873. OWEN M. WILSON, JR.

Digitized by Google

## CRYSTAL PALACE.

The Saturday concerts continue to be carried on with genuine enterprise, and the public continue to support them with a real interest in their success. Not a week passes without some feature of special importance attracting more than ordinary attention. Now it is a rarely-heard masterpiece like Schumann's *Paradise and the Peri*; now it is an unknown symphony by Schubert; now an example of modern German art, such as Brahms' orchestral serenade in D; and now a specimen of contemporary English work such as Mr. Henry Gadsby's new overture, *Andromeda*. The inevitable result of this persistent bringing forward of novelty is to fix public attention in a way possible to nothing else; and Saturday after Saturday the amateurs of London turn their faces Sydenham-wards as though in obedience to some imperative call of duty. It used formerly to be urged against the Crystal Palace managers that they paid less than due heed to native talent, preferring to countenance the works of foreigners. Whether the charge were just or unjust matters not now, because now all ground for it is removed. Scarcely a single concert of the present season has failed to include an English work; and we may say, without fear of contradiction, that nowhere is an English composer, with any claim to notice, more sure of obtaining his right than at the Crystal Palace. We have already referred to Mr. Gadsby's *Andromeda*, and return to it as a case in point. Mr. Gadsby owes a good deal to the Saturday Concerts. Though made favourably known elsewhere as a composer of other than orchestral music, it is almost entirely at Sydenham that his skill in the highest form of art has appeared. Amateurs will remember the production, some time ago, of a symphonic movement and an overture, the *Golden Legend*, from his pen. Both made an impression so favourable that the public were inclined to receive his future works with respect, and hence the attentive hearing given to *Andromeda* on Saturday week. We need not trouble ourselves about the connection of Mr. Gadsby's music with the legend of the daughter of Cepheus. There may be such a connection, but it is unquestionable that the pleasure conferred by the overture is based upon more substantial grounds than the necessarily vague descriptiveness of an orchestra. Indeed, Mr. Gadsby might just as well have been satisfied to send his bantling into the world without a distinctive name. That he did not do so is only another proof of the existence of a fashion which threatens ere long to banish "pure" music altogether, and make the art, in its most abstract form, merely subservient. Dismissing the story of Andromeda as an unimportant element in the case, let us say of Mr. Gadsby's music that it excels his former works to a most satisfactory extent. The opening *larghetto* is all an exordium should be—it arrests attention, and by its noble and dignified character prepares the mind for what is to follow. A stirring and rather uncommon theme begins the *allegro molto*, with which the second subject makes an effective contrast; and, though signs of flagging are now and then apparent, the work generally is treated in a masterly way. The subject of the *larghetto* is well used in the *allegro*, helping much to sustain an interest which at times rises very high indeed. Mr. Gadsby has employed the orchestra with great command of its resources, and there can be no question that his overture will do much to enhance the reputation he has already gained by conscientious labour. We have unfeigned pleasure in recording this fact, connected as it is with a representative of native talent.

Although there was nothing of novelty, there was much of interest, in last Saturday's programme. The orchestral selections began with Beethoven's overture to *Egmont*, *apropos* of which the true theory of "applied" music was stated by Mr. Grove, who said that its aim is "not to give a definite picture of each person and each event in a story—pictures which, however well executed, no two hearers will agree about—but to pourtray the general emotions excited, and bring the audience into the same frame of mind as that with which the contemplation of the theme inspired the composer." We are glad to be associated with the clever annotator of the Crystal Palace programmes in enunciating a doctrine which alone can save orchestral music from a threatened degradation. Madame Schumann, who had a very hearty welcome, followed the overture with her late husband's Introduction and *Allegro Appassionato* for pianoforte and orchestra—a work of interest at any time, but of special interest when played by an artist far and away the most competent to do it justice. To praise Madame Schumann's performance of Schumann's music would indeed be to "gild refined gold," wherefore let it suffice if we simply record that at the close of her task she was summoned back to the platform amid general applause. The work, like most other things from the same source, should be heard oftener than it is; Madame Schumann also played a Notturno by Chopin, and Mendelssohn's own arrangement of the Scherzo from his music to *A Midsummer Night's Dream*. Another interesting feature of this concert was the last named master's Prelude and Fugue for organ (Op. 37, No. 1)—one of a set of three dedicated to Attwood, and written in 1837—that is to say, when Mendelssohn's mind was saturated with the influence of Sebastian Bach. Of its performance by Dr. John Stainer, a successor of Attwood's, there can hardly be need to speak, so often has the present organist of St. Paul's proved his executive skill in similar works. The *Te Deum*, written by Mr. A. S. Sullivan, in commemoration of the recovery of the Prince of Wales, closed the programme. Our opinion of this composition having been more than once expressed, it will suffice now to say that the performance was marred by one of those accidents against which no amount of care can always absolutely insure. The soprano solo was sung by Madame Pauline Rita, who had previously made a very good effect in Bishop's "Lo, hear the gentle lark." Madame Lavrowska, described as a "cantatrice russe de Pétersbourg," strengthened the favourable impression she made at the last Monday Popular Concert by her delivery of "Ah! mon fils," and Glinka's "Orphan's Song." Both were charmingly rendered, and both were followed by a recall of the artist.

T. E.

—o—

## MONDAY POPULAR CONCERTS.

*(From the "Daily Telegraph.")*

Thanks to a programme of remarkable interest, last Monday's concert was the most successful of the season, whether judged by the attendance of the public or the result of the performance. Every part of the room was crowded, and everything done elicited applause of a more or less enthusiastic nature. We record a fact of some significance when we state that not the least well-received piece was Brahms' Sextet in B flat for strings. This important composition had a hearing in St. James's Hall some two or three years ago, at the express desire of Herr Joachim; but the public gave it a cold welcome, and Mr. Chappell put it aside. If the director was justified in what he then did, still more was he justified in reproducing the work on Monday. The audience heard Brahms' music with unmistakable favour, and even if no movement had been encored, as was the *Scherzo*, their long and loud applause would have evidenced complete satisfaction. That the Sextet improves on acquaintance must be fully admitted. Its tunefulness is at once apparent, but the skill with which the themes are developed, the individuality of their treatment, and the high artistic feeling suggested by each portion of the work, require some degree of familiarity in order to produce their full effect. Assuming the opportunities for familiarity, it is easy to prophecy that the Sextet will take a high place in the Monday Popular *répertoire*. An immediate result of its very excellent performance by MM. Joachim, Ries, Straus, Zerbini, Daubert, and Piatti, was to advance the reputation of Herr Brahms, and to make the way easy for other things from his pen. Beethoven's lovely Quartet in D major (Op, 18, No. 3)—a "highly-finished cabinet picture," to quote the annotator of the programme—was the only concerted piece given with the Sextet; but there were two solos, each of more than average attraction. Madame Schumann played the famous "Waldstein" Sonata of Beethoven; and Herr Joachim contributed Bach's wonderful *Chaconne* in D minor—both artists achieving a familiar task with equally familiar results. We need not enlarge upon the merits, in this connection, either of the pianist or of the violinist: Enough that Madame Schumann "read" Beethoven like the consummate musician she is, and that Herr Joachim played Bach as though he had devoted his genius and his life to the one work in hand. The *Chaconne* was received with a storm of applause, which only subsided when Herr Joachim came forward to offer, as an encore piece, a Prelude in D, also by Bach.

The second appearance of Madame Lavrowska at these concerts ratified her initial success. She sang Handel's "Lascia ch'io pianga," and Schumann's "Ich grolle nicht" (encored), so as to excite as much admiration for her artistic qualities as for her charmingly sympathetic voice. That less effect was produced in a scene from Glinka's opera, *Russlan e Ludmilla*, may be attributed to music which not even Madame Lavrowska, singing to the perfect accompaniment of Sir Julius Benedict, could make interesting. It is seldom that we have to record such speedy and complete success as that of the Russian artist. Happily, she deserves her good fortune.

GLOGAU.—Handel's oratorio of *Samson* was lately performed in a highly satisfactory manner by the members of the Singing Academy, under the direction of Herr Kniese.

MAGDEBURG.—An audience of above two thousand persons assembled a short time since in the hall of the Odeum, to hear a performance of Herr Anton Rubinstein's sacred opera, *Der Thurm zu Babel*, by the members of the Singing Academy. The concert opened with the overture and detached scenes from Herr Ehrlich's opera, *König Georg*.

CADIZ.—Meyerbeer's *Dinorah* has been produced with great success, the part of the heroine being sustained by Madame Ramirez-Roldan.

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

### TWENTY-SEVENTH CONCERT,
MONDAY EVENING, MARCH 10, 1873.

*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUINTET, in C major, Op. 29, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, STRAUS, ZERRINI, and PIATTI — *Beethoven.*
CANTATA, "Il Nerone"—Mr. SANTLEY .. .. .. .. — *Stradella.*
SUITE DE PIECES, in G minor, for pianoforte alone—Miss AGNES ZIMMERMANN .. .. .. .. .. .. .. — *Handel.*

PART II.

RECIT. and ADAGIO, from Concerto in E minor, Op. 28, for violin, with pianoforte accompaniment—Herr JOACHIM .. — *Spohr.*
SONG, "Nasce al bosco (*Esio*)—Mr. SANTLEY.. .. .. .. — *Handel.*
TRIO, in D minor, Op. 49, for pianoforte, violin, and violoncello—Miss AGNES ZIMMERMANN, MM. JOACHIM, and PIATTI .. .. — *Mendelssohn.*

CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES

WILL TAKE PLACE ON

**March 15, 22, 29, and April 5.**

*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, MARCH 8, 1873.

QUARTET, in E minor, Op. 59, No. 2, dedicated to Count Rasoumowski, for two violins, viola, and violoncello — MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. .. .. .. — *Beethoven.*
CANZONET, "Sympathy"—Mdlle. NITA GAETANO .. .. — *Haydn.*
SONATA, in E flat, Op. 29, No. 3, for pianoforte alone—Madame SCHUMANN .. .. .. .. .. .. .. — *Beethoven.*
ANDANTE and ALLEGRO, for violin alone, from Sonata in A minor—Herr JOACHIM .. .. .. .. .. .. — *Bach.*
SONG, "T'amo"—Mdlle. NITA GAETANO .. .. .. .. — *Benedict.*
TRIO, in B flat, Op. 99, for pianoforte, violin, and violoncello Madame SCHUMANN, MM. JOACHIM, and PIATTI .. .. .. — *Schubert.*

Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

**NINETEENTH CONCERT—THIS DAY—MARCH 8, 1873.**

PROGRAMME.

OVERTURE, "Don Juan" .. .. .. .. .. .. — *Mozart.*
SONG, "Verdi prati"—Madame PATEY .. .. .. .. — *Handel.*
ADAGIO and FINALE (*Concerto*, No. 1)—Mdlle. FRIESE (her first appearance) .. .. .. .. .. .. — *Vieuxtemps.*
RECIT. and ARIA, "Non mi dir" (*Don Giovanni*)—Madame OTTO-ALVSLEBEN (her first appearance) .. .. .. .. — *Mozart.*
SYMPHONY, No. 7 .. .. .. .. .. — *Beethoven.*
SONG, "There is a green hill"—Madame PATEY .. .. .. — *Gounod.*
ARIA, "On mighty pens" (*Creation*)—Madame ALVSLEBEN .. — *Haydn.*
SOLO ADAGIO (*Concerto* No. 9)—Mdlle. FRIESE .. .. .. — *Spohr.*
OVERTURE, "Lustspiel" (first time) .. .. .. .. .. — *Rietz.*

Conductor .. .. .. .. .. MR. MANNS.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, MARCH 8, 1873.

AS the early weeks of the season go on, erst-while nebulous enterprises take more and more definite shape, and what was once spoken of as rumour becomes fact that merely waits accomplishment. For example, we know with tolerable accuracy what are the musical projects connected with the International Exhibition. Last year, as our readers scarcely need reminding, there was a show of musical instruments, the auxiliaries of art, at South Kensington; but this year there will be an exhibition of art itself—on a scale of magnitude and under conditions worthy of note. The arrangements include a daily performance of orchestral and vocal music, in the Royal Albert Hall, directed by Mr. Joseph Barnby, who will have under his control a picked band of some sixty performers. Each programme is to contain, as a rule, a symphony or concerto, two overtures, and a selection of songs or other vocal music. It is proposed to vary this, from time to time, with operatic ballet music, and other compositions for the orchestra of a light and popular character, as well as recitals of operatic music generally. So far, good; but better remains. While standard and accepted works will receive due attention, a special effort is to be made on behalf of those which are not yet among things generally known. Mr. Barnby, if we are rightly informed, will survey the entire musical world "from China to Peru," with a keen eye for instances of undeserved neglect. Upon the victims of that neglect—and there are plenty—he will lay his hand to drag them forth into the light. An intention so admirable deserves all the support that can be given to it; especially when the man essaying to carry it out is one whose antecedents guarantee all necessary resolution. Another feature in the scheme will be the prominence given to English music. Not only are the works of our best known native composers to have a hearing, but "a door of utterance" will be thrown open to the talent which is at present mute. All compositions sent in are certain to receive careful notice, and as certain, when found worthy, to be performed. We learn that arrangements for occasional evening concerts, with both orchestra and chorus, are in contemplation; and that young native artists, vocal and instrumental, will have special facilities for making a public appearance. Assuming that the scheme thus outlined be well carried out—and it is in the right hands—the good it will accomplish is obvious, apart from the beneficial result of arrangements which are certain to place vast miscellaneous audiences under the influence of classical music. The mere exhibition of art is an excellent thing: but so is the step which gives practical encouragement to artists who are striving to make their way in the world. *Ce n'est que le premier pas qui coute;* and the Albert Hall scheme purposes, as far as possible, to make it cost less. This is a truly national object, worthy of national enterprise; and, if only for its sake, help should be forthcoming from all lovers of art.

Following what is now a precedent, whenever the purpose is serious, each programme will contain historical and analytical details of the works it contains. We have only to add that the concerts will be supplemented by recitals on the great organ, for which the services of Mr. Best and Dr. Stainer have been secured.

—o—

### HAYDN *v.* SCHUBERT.

DEAR GEORGE GROVE,—The letter you addressed to me last week was as genial as the music of Father Haydn himself. No!—sneering is not your line, and I withdraw a word written, as David's charge of mendacity against all men was spoken, "in my haste." But for having taken Haydn's artificial head-covering as a symbol of his music, you must make atonement. The sentence is that, within two months, you cause to be performed one of the dear old Master's symphonies. Thus only can his Shade be appeased, to say nothing of—Yours ever,

*March 6.* THADDEUS EGG.

Digitized by Google

## OCCASIONAL NOTES.

In that very remarkable book, called *Another World*, from which our readers have no doubt perused more than one quotation, we find the subjoined description of the manner in which ladies, in the planet of which the "fragments" submitted by Hermes are disclosures, are selected by gentlemen for partners at balls:—

"A lady's hands and feet form so great a feature in the estimation of her beauty that they are made a distinctive test for deciding preferences on certain occasions. Thus, partners for the dance are sometimes chosen in a way that excites a great deal of mirth. The custom is called 'choosing by hands.' A large round screen, made expressly for the purpose, stands at one end of a ball-room; behind this a certain number of ladies—generally twelve at a time—place themselves, accompanied by the master of the ceremonies. The opening in the doorway is then closed. The screen, though not closed at the top, is sufficiently high to completely mask the ladies, and there are in it twelve or more small apertures, lined or faced with a soft crimson or other warm coloured velvet, sufficiently large to admit of a hand being passed through, so that it may be seen and criticised on the exposed side of the screen. Through one of these openings each of the ladies passes her right hand, and the gentlemen choose the hand they prefer, each by touching a spring nearest the hand selected, and at the same time announcing his name. The chosen one is immediately led out from behind the screen and presented by the master of ceremonies to the gentleman, in the midst of the applause or merriment of the company before the screen, and of the rest of the ladies behind it. Ladies are very particular about their hands and nails, and, as may easily be conceived, give them a little extra attention before going to a party."

This is extremely pretty and graceful. Hermes does not tell who was the Strauss, or Lanner, or Jullien, to compose music for the various dances.

---

The following, about the recent opera season in Chicago, with Pauline Lucca as the "star," appeared in the *Inter-Ocean Journal* of this great, populous, flourishing, and easily recouping city:—

"The onslaught of Lucca, and Kellogg, and their 'corps,' has completely overrun the fashionable world, and society has been almost stagnant for the past week. The *Favorita* (Pauline, Leonora,) and *Faust* (Pauline, Marguerite,) have been the engrossing topics in the breakfast room, and the leisure of the society-goers has been mainly occupied in the preparation of the toilet for the evenings at McVicker's. There have been a few quiet parties and the regular club socials, but few invitations have been sent out, and no important receptions have been announced. The coming week, however, bids fair to be a gay one, and large anticipations are indulged of a brilliant season after Mr. Jarrett and his *troupe* have departed, and the few days before Lent confine society's gaiety to a brief interval."

---

The excitement created by the appearance of Pauline Lucca appears not altogether to have been unclouded, if we may judge by the following—addressed to the Editor of the *Chicago Tribune*:—

"MORE TICKETS THAN SEATS.

"SIR,—Many people who had secured seats for to-night's opera have come away, unable to reach those seats through the immovable crowd that is filling the aisles. I hope they will demand the return of their money, and bear testimony to the wrong that has been practised, in selling more tickets than should have been sold, and then failing to preserve order and give ticket-holders the places promised them. "ONE OF THE DISAPPOINTED.

"*Chicago, Feb. 7*, 1873."

It used to be the case when Jenny Lind visited America; but, as Barnum was wont to say, "It can't be helped;" and, doubtless, Jarrett explains it much in the same manner.

---

Our friend the *Hornet* has just buzzed to the following effect:—

"Mr. John Oxenford's magnificent review in the *Times* has saved the fortunes of Mr. Albery's *Oriana* at the Globe. The manner in which the critic of the *Telegraph* backed water after reading Mr. Oxenford's notice was simply delicious. To eat dirt is an old simile, but this gentleman devoured Clay."

Our friend should buzz the truth, which is that *Oriana* has *not* been "saved;" that the *Telegraph's* second notice was as obviously written by its musical critic as was the first by its dramatic critic; and that Mr. Oxenford's article had not appeared when the *Telegraph's* second notice was penned. If hawks *will* pick out hawks' een—or, rather, if hornets *will* sting—they should be sure of provocation.

## THE CHICAGO OPERA SEASON AND PAULINE LUCCA.

(*From the "Chicago Evening Post," Feb. 8th.*)

The houses which have assembled at McVicker's during the past week to witness the performances of the Maretzek Italian opera *troupe* have been a splendid tribute to the *renaissance* of good music in Chicago. The Nilsson concerts two years ago were more numerously attended than any previous entertainments, and the receipts were considered extraordinary. The Lucca house on Wednesday night was better than the best Nilsson night, and the receipts last night, when even ticket-holders were unable at eight o'clock to obtain admission, so great and so unmovable was the throng, were largely in advance of those of Wednesday. No seats are unsold for this afternoon, and there is every reason to suppose that the remaining Lucca operas will be no less numerously attended.

## CONCERTS VARIOUS.

The first *Soirée Musicale*, this season, of the West London Kilburn Musical Society took place on Monday evening, the 24th ult., in the St. Augustine Schoolroom, and, despite the inclemency of the weather, attracted a large and appreciative audience. The programme included Jackson's oratorio of *Isaiah*, and a miscellaneous selection. The overture to the oratorio was well rendered by the band. The fine trio with chorus, "Clash the cymbals high in air," was given most artistically by Mdme. Bernard and Messrs. Wake and Tucker. Mdme. Bernard was equally happy in the solo and chorus, "Holy, holy, holy, is the Lord of Hosts;" also in the air, "Oh! sinful nation." Miss Isabel Weale gave the air, "Hearken unto me," with grace and power. This young lady is one of our rising vocalists; she lately sang at the Royal Albert Hall, and was well received. The fugal chorus "In the Lord Jehovah," severely taxed the powers of the choir, but it was fully equal to the occasion. The number that received the greatest applause was the air with chorus, "Oh, Lord, I will praise Thee; the solo was allotted to Miss Warwick, whose contralto voice told with great effect. Miss Warwick and Miss Isabel Weale next gave the duo, "The Lord shall reign for ever," the rapid passages of which were faultlessly executed. The magnificent "Hallelujah," rendered with great precision both by band and chorus, brought the first part to a termination. The second part opened with Rossini's overture to *Semiramide*, well played by the band. Mr. H. M. Thornborow earned well merited plaudits in Blumenthal's "Requital;" Miss Warwick, in Sullivan's "Looking Back," delighted all present; Beethoven's sonata in F, for pianoforte and violin, was charmingly played by Mr. Wm. Beavan and Mr. Sommer; Mdme. Bernard's vocalisation in an aria by Verdi, was highly appreciated; Mr. Adolphus Phillips gave Arditi's "Stirrup Cup," with effect. Mozart's overture to *Figaro* brought the *Soirée* to a close. Mr. John Beavan accompanied, and Mr. Wm. Beaven conducted with ability.

The Original Mohawk Minstrels gave their fourth annual performance at the Concert Hall, Store Street, Bedford Square, on Saturday evening, March 1st. There was an entirely new programme, and several of the members made their first appearance at this hall. Among them were "Little Harry," Messrs. Harold V. Athow, Rowland Olliver, and W. Putnam. A large selection of new comic songs, ballads, laughable sketches, &c., were introduced with success. Mr. J. Francis introduced a very amusing song, "Gliding in a tram," (the words written, and the music composed, by himself), which pleased the audience immensely. Great desire was expressed to hear it again, but no encores being permitted (an excellent plan), their wish could not be gratified. Messrs. Vernon, Vaughan, and Freeman contributed to the success of the evening by their excellent singing; Mr. W. Putnam by a solo on the harp, and Mr. T. Hill by his "Prize Jig." The entertainment concluded by the performance of the laughable absurdity entitled *The Manager in Difficulties* which sent the audience home, delighted with what they had seen and heard.

---

A school of music has been established at Athens, and opened in presence of the Court. This is the first establishment of the sort in the East, and numbers already 400 pupils.

It is said that Miss Clara Louise Kellogg intends to write her biography, and that she will give "the inside history of a professional life, without any of the outside varnish." All right!

Edith Wynne Presentation Fund.—We are informed that the committee of this fund have commissioned Mr. Edwards, the eminent sculptor, of Robert Street, Hampstead Road, to excute a bust in marble of our accomplished national songstress. The amount contributed over and above the cost of such bust will be expended in the purchase of an article of jewellery, and of a design emblematic of Wales.

Digitized by Google

## MR. HENRY LESLIE'S CHOIR.

The first concert of this admirable Choir's eighteenth season took place in St. James's Hall, on Thursday week, with all the success that might have been anticipated. Over 200 members—an unusually large number—were on the orchestra; but the first piece sung proved beyond doubt that an increase of voices brought increase of strength, without lessening in any degree that refinement and delicacy for which the Choir is famous. As we stated, last week, would be the case, the programme was divided into two sections, assigned respectively to Italian and English composers; thus enabling the audience to make instructive contrasts and comparisons between the genius of two countries as it appears in the same class of works. After "God save the Queen" had been sung—by the way, the Queen's second son was present—Italy led off with Marenzio's well-known "Queen of the World,' and Converso's "When all alone, my pretty love"—two capital examples of madrigallian art as it was in the last years of the sixteenth century. Next came Croce's "Cynthia, thy charms," a work full of interest, followed by Ferretti's "Young men, I warn you," and Festa's "Down in a flowery vale." All these were sung to perfection, the last-named especially being given with marvellous clearness and accuracy. The first part ended with an example of modern Italian art in the shape of Pinsuti's serenade, "In this hour of softened splendour," which, as usual, had to be repeated. Next came the turn of England, and our "unmusical country" led off with a trump card—Samuel Wesley's motet, "In exitu Israel." Had the gifted composer of this fine work done nothing else he would have deserved a place among the best writers for the Church, so noble and dignified is its style, and so profound its science. Shame that a man so endowed did not meet with greater appreciation during his life, and does not occupy a higher place now that he is dead! Having begun so well, England followed it up with two new part-songs by Walter Macfarren, of which one, "Shepherds all and Maidens fair," is very cleverly and effectively written. After these came Ward's "Die not, fond man"—a somewhat weak thing, with all its pretence of contrapuntal skill; Wilbye's "Stay, Corydon;" Pearsall's "Take heed, ye shepherd swains;" and Sir S. Bennett's "Come live with me"—on the whole, a very effective display of art, and not one at all unworthy to mate with that of the "Land of Song." The choir sang uniformly well throughout—intonation, expression, precision, and enunciation being all that a fastidious taste could desire. The soloists were Mr. Henry Holmes (violin), Mdlle. Gaetano, Mdme. Patey, and Mr. W. H. Cummings. Mr. Holmes was encored in Tartini's *Allegro* in D, substituting for it a *Gigue* by Corelli; and the vocalists gave much satisfaction; though, as a matter of course, the doings of the Choir took first rank.

—o—

## PROVINCIAL.

LIVERPOOL.—We take the following from the *Liverpool Mail*:—

"The project of forming a Liverpool choir of 120 voices, to compete at the Crystal Palace National Music Meetings, has now taken a definite shape. We referred to the matter some months back, when the Mayor made the suggestion to Mr. Willert Beale, and we have also indicated the nature of this year's competitions. It is intended that the Liverpool choir shall compete for prizes in the second, third, and fourth classes at the music meetings in July. £2 is to be allowed each singer towards the payment of expenses, and railway fares are also to be defrayed. As an earnest of good faith singers will have to deposit 10s. with the local committee, and will be expected to attend ten or more rehearsals under Mr. J. Sanders, some of these being open to the public. A sub-committee will select singers from the names sent in, and make other necessary arrangements. Whatever be the effect of the competitions at Sydenham, the local preparations are certain to give a healthy stimulus to the choirs at Liverpool, and may result in the revival of the musical festivals which used so much to benefit art and charity."

PLYMOUTH.—A local journal informs us that—

"With a band and chorus of close upon three hundred performers, and aided by four vocal soloists of eminence, the Plymouth Amateur Vocal Association gave the second of this season's subscription concerts. Barnett's cantata, *The Ancient Mariner*, and Handel's serenata, *Acis and Galatea*, were the works performed. Both were admirably interpreted, and the large and discriminating audience which filled the Albert Hall testified in no half-hearted manner to the intelligent pleasure which the Association afforded it. The concert was noticeable as introducing a Plymouth audience for the first time to the beauties of Handel's serenata, and to the merits of three vocalists, strangers to the town. In both respects the occasion was a success. Miss Katherine Poyntz, Madame Osborne Williams, and Mr. J. H. Pearson, proved themselves artists with whom to make acquaintance was a pleasure; and Mr. Winn, the basso, sang as effectively as he has at previous concerts of the Association. Both in the cantata and in the serenata the band—led by Mr. H. Reed, and including Mr. Holt, first violin, Mr. M. Rice, viola, Mr. F. Reed, violoncello, Mr. Kearns, oboe, and Mr. Fly, trumpet—acquitted itself most ably, and Mr. F. Löhr, the hon. conductor, wielded the *bâton* with a success which is now customary."

CHATHAM.—Vance's Combination and Concert Company visited this locality on Saturday evening, 1st inst., and attracted a numerous and enthusiastic audience. The party is unusually clever, and comprises the following favourite vocalists, viz—Miss Lottie Cherry, a beautifully-costumed and very handsome serio-comic; Miss Kate Farley, another attractive lady in the same line; Mr. Henry Corri; Mr. W. B. Alexandre (mimic and ventriloquist), a personage denominated on the programme as the Fakir of O O Do (who turned out to be a very clever *prestidigiateur*); Mr. Edward Inisdale (a brilliant solo pianist and able accompanist), and "Vance," who was only announced for two songs, being, we presume, anxious to avoid the necessity of stretching the entertainment indefinitely into Sunday morning. As it was, an unlimited encore system was established, and the "turns" of the celebrated *comique* multiplied exceedingly at the hands of his delighted hearers.

CHELMSFORD.—The *Essex Weekly News* says that—

"A successful concert was given by the eminent pianist, Mrs. John Macfarren (who is well known in Chelmsford), assisted by Miss Agnes Drummond (soprano), and Signor Bellini (basso). Those who braved the rain and cold were amply repaid by the choice musical banquet spread out before them. Any comments on the proficiency and style of Mrs. Macfarren's playing would be superfluous. Suffice it that her brilliancy of execution and finished touch obtained rounds of applause at the close of each of her selections. Hummel's 'Rondo Prestissimo' was a wonderful piece of rapid playing. Miss Drummond who has a clear soprano voice, found favour with the audience in the *cavatina*, 'Over hill, over dale.' In 'The lover and the bird' and 'There's nae luck about the house,' she received hearty encores. Signor Bellini has a powerful bass voice, and was very amusing in his buffo singing. The entertainment was a decided success."

—o—

## COPYRIGHT AND STAGERIGHT.

*(To the Editor of the "Musical World.")*

SIR,—I forward a letter from Lord Lytton which may interest your readers, not only as a contribution to the elucidation of the question of copyright, but also as one of the latest utterances of the noble author on the subject. It was sent to a friend of mine who had dramatised one of Lord Lytton's novels, and who wrote to him, requesting that he would revise the MS. To his application the noble lord sent the following reply:—

SIR,—In reply to yours of the 30th, I strongly object to the dramatising my novel ——, and I shall oppose its representation on the stage, if, as my solicitor assures me, the law enables me to do so. It is the first time, however, that any author has not asked my consent before attempting to dramatise any novel of mine. I need not add that I decline looking over the MS. of an attempt to which I refuse my sanction. Your obedient servant,

12, *Grosvenor Square, Oct.* 3, 1872. LYTTON.

My friend thought that such a man as Lord Lytton would have the best advice on the subject; and, consequently, refrained from submitting his MS. to any theatrical manager.—I remain, yours faithfully,

*March* 5, 1873. HIBERNICUS.

SIR,—Mr. Henry Vizetelly has lived so long in Paris that it is only natural he should share the common ignorance of Frenchmen as to the value of French plays in England, and the operation of English International Copyright law. Of the numerous large and small plays produced in France, not more than one per cent. is found to be adaptable to the English stage; but all these plays can be protected on English ground if the authors publish an English literal translation in England within six months of the dramatic production of the pieces in France. This may be found in practice a somewhat troublesome formality to observe; and, if so, I am quite willing to help to get it modified. The theatrical manager is rarely benefited by the plunder of French authors. He has to pay for his pieces, and it matters little to him whether he pays the French author, or the English adapter, or both. I deal very little in French plays, but very much in French musical pieces: and during the last two years I have paid M. Offenbach over 25,000 francs—to say nothing of lesser sums to M. Hervé, M. Emile Jonas, and others. Whenever any piece has been produced at the Gaiety Theatre having a French or German origin, I have always fairly stated the fact in the playbills.

*March* 5, 1873. JOHN HOLLINGSHEAD.

Digitized by Google

## M. GOUNOD'S CHORAL SOCIETY.

The second concert of the new society was given on Saturday evening at St. James's Hall, to a tolerably large audience—M. Gounod himself conducting the choral works, and accompanying his own songs. The American organ, at which Dr. Stainer presided on the occasion of the first concert, was again conspicuous, and an alteration has also taken place in the massing of the choir, they occupying the central portion of the platform, while the audience were admittted to seats at the sides. This certainly "dressed" the orchestra very well. M. Gounod can by no means complain of want of popularity, for his audience were ready to applaud everything, and would, we verily believe, have had the whole programme repeated. The first portion of the concert, dedicated to the performance of sacred pieces, introduced a new song—"Abraham's Request." This, a very fine composition for baritone, was ably sung by Mr. G. Garcia, and deservedly encored. Another item was the "Sicilian Mariner's Hymn," harmonized in a masterly manner by the popular French composer. In the second part, the "Last Rose of Summer" was given with the usual effect; and violoncello and violin solos were contributed by M. Paque and Master Jacquinot. The gem of the latter section, however, was a setting of some words by Sir Philip Sidney, "My true love hath my heart," in which the composer has caught the true spirit of the Elizabethan idyll. At the next concert, March 8 (to-day), M. Gounod's *Requiem* will be repeated by desire, and the overture to *William Tell* will be given by the choir in "orchestral combination."

—o—

## ST. JAMES'S HALL.

A concert was given in St. James's Hall, on Tuesday week, for the benefit of the Normal College and Academy of Music for the Blind. We regret to say that the hall was but thinly attended, a result which must be wholly attributable to the inclemency of the weather. M. Noyer, who organised the concert, and to whom great praise is due, was assisted by Miss Jessie Royd, Mdlle. Gaetano, Madame Lablache, Mr. Berry, Mr. W. Locke (blind tenor), and Mr. H. A. Pope—vocalists; Madame Noyer, Messrs. Radcliffe and Oberthür—instrumentalists. Miss Royd and Mdlle Gaetano sang their songs so much to the satisfaction of the audience that they were called upon to repeat them, and Madame Lablache was recalled after her expressive rendering of Meyerbeer's "Ah! mon fils." Mr. H. A. Pope contributed the recitative and air "Licti di" (Meyerbeer), and was much applauded—as were Messrs. Berry and Locke in the songs they gave. Madame Noyer made a decidedly favourable impression by her playing of Willie Pape's pianoforte solo, "Irish Diamonds." Herr Oberthür played one of his own solos for the instrument associated with his name, and was recalled, as was M. Noyer for his performance of a fantasia for violin-piano. The part-songs, "Sabbath Bells" (Smart), "The Victor's Return" (Mendelssohn), and Sullivan's "Oh, hush thee my baby," given by the St. Cecilia Choral Society, under the direction of Mr. Hargitt, were deservedly encored.

—o—

## A HINT TO PAULINE LUCCA.

(*From the "Chicago Tribune."*)

The spectacle in McVicker's Theatre, on Monday, Wednesday, and Friday evenings, was not calculated to impress a stranger with the belief that money is tight in Chicago. It is impossible to get at the exact figures, but it is only a few dollars out of the way to say that on Monday evening there were 5,600 dollars in the house; on Wednesday evening, 6,500 dollars; and on Friday evening, 6,200 dollars; and an average of these three sums yesterday. The gross receipts of the week will probably reach 25,000 dollars. This result has not been surpassed in any city in the country. The Friday night receipts have never been equalled before in this city. On Friday evening and Saturday afternoon, indeed, if the theatre had been larger, the audience would have been larger also, as many came who could not get in. The result shows that Chicago to-day is, as she always has been, the most munificent patron of opera in this country, and that no entertainment suffers here if it is of good quality. There is no city which detects a sham more quickly, or lets it more severely alone, and there is no city which extends a more royal welcome to real talent. Miss Charlotte Cushmann, during her recent engagement, more than once acknowledged that she had never met, in all her long and varied stage life, a more cordial reception than she had here. The moralists may mourn, the financial economists may weave theories of profit and loss as much as they please, it still remains true that Chicago is bound to be amused, whether times are hard or not; and there is quite as much sound philosophy in this determination as there is in playing the Pharisee, or shaking like Faint Heart, in every crisis. The fair little Berliner will find compensation in this recognition for all the privileges she has forfeited in breaking her contract with Frederick William's Superintendent of Opera. No pent-up Utica now contracts her powers. She now belongs to the world, and in her cosmopolitan fame Chicago claims a generous place. All that is now necessary for her happiness in this world is an investment in a corner lot here, which will yield her a snug fortune when her hair gets grey, and her voice begins to quiver, and all her operatic triumphs are souvenirs of a glorious past. Many artists of renown have anchored a deposit in Chicago real estate against foul weather. There is nothing like it. It is an investment which pays. It can never be disturbed by Prussian edicts or Mallinger cabals. When the year 1900 has turned round the corner, all the artist-owners of real estate are coming here to reside on their property, and compare notes on the seasons at Crosby's and McVickers, and help on the *prima donnas* of the day, who are now in swaddling clothes, with no more suggestions of music about them than arise from the prick of a pin or empty stomachs.

The success of the Opera here speaks well for the general culture of Chicago. It is inevitable—absurd as it may be—that Italian Opera shall be accompanied by the whimsicalities of fashion. It is inevitable, perhaps, that people must go in a carriage; must wear purple and fine linen, and make opera an expensive luxury, but this is not a necessity of the Opera. It is only another exemplification of the fact, which has been true since the days of Adam, that there are times and occasions when Mrs. Smith and Mrs. Brown are determined not to be outdone by each other in raiment and style. Leaving out of the question, however, all the surroundings of the Opera, and coming down to its actual merits, it cannot be denied that it is a missionary of culture, and that its tendency is to improve the average taste and etiquette, and elevate the standard of music. There is no higher standard of art than music and the drama combined; and when the golden time comes, when managers can so arrange salaries as to provide a *troupe* of equal merit throughout, we may then look for performances at reasonable rates. Meanwhile, we advise *Unsere Kleine Pauline* to read the real estate advertisements in *The Tribune* this morning, and attentively study the lesson they teach.

MILAN.—The new opera, *Fosca*, by the young Brazilian composer, Senhor Gomez, has at length been produced at the Scala. It achieved a respectable success, but did not excite any particular enthusiasm. The *Trovatore* speaking of it, says: "As the music of *Fosca* pleased more the second evening than the first, it may possibly be heard to greater advantage on the third, the fourth, the fifth, the sixth, the seventh, the eighth, and end by creating a *furore*. . . At all events, if the music of Senhor Gomez pleases, it will certainly not do so on account of its originality. . . We may say at once, without waiting for further performances, that the music is not algebraical, mathematical or Wagnerian, as some persons might suppose; on the contrary, it is full of melodies; unfortunately, however, the melodies do not belong to Gomez, but are reminiscences, probably involuntary reminiscences, of Verdi, Meyerbeer, Gounod, and even Marchetti." The principal parts were sustained by Signore Krauss, Lamare, Signori Maurel, Bulterini, and Maini.—The rehearsals of *Lohengrin* at the same theatre have commenced. The cast will be as follows: Elsa, Signora Krauss; Ortruda, Signora Edelsberg; Lohengrin, Signor Campanini; Telramondo, Signor Maurel; the King, Signor Milesi; and Aroldo, Signor Buti.—Herr von Flotow's new opera, *L'Ombre*, will shortly be performed at the Teatro della Commedia, the artists being Signore Elvira Suardi-Repeto, Ida Augustoni, Signori Tom Karl and Grazioso.

### BEETHOVEN.

O stateliest! who shall speak thy praise? who find
A fitting word to utter before thee?
Thou lonely splendour, thou consummate mind,
Who marshallest thy hosts in majesty;
Thy shadowy armies of resistless thought,
Thy subtle forces drawn from Nature's heart,
Thy solemn-breathing, mighty music, wrought
Of life and death—a miracle thou art!
The restless tides of human life, that swing
In stormy currents, thou dost touch and sway.
Deep chords within us answer, shuddering
At thy resounding voice—we cast away
All our unworthiness, made strong by thee,
Thou great uplifter of humanity!

CECILIA THAXTER.

Digitized by Google

## "WHAT ARE WE DRIFTING INTO?"

*(To the Editor of the "Musical World.")*

SIR,—I have read with much interest your able article upon "Newspaper criticism and the law." "What are we drifting into?" The Lord Chamberlain allows words to be spoken on the stage and dresses—heaven save the mark—to be worn that when I was a young playgoer would have been roundly hissed off the stage, and the press would have told the manager in plain English he had better remove his obnoxious wares for morality's sake and his own reputation; but now, Sir, all is changed. Let a critic do his work honestly, and call a spade, a spade, down he is pounced upon for heavy damages. Let a right thinking man give a good round hiss at any obscenities he may hear or see at one of the theatres, how soon he would be pounced upon by a policeman and dragged out, and [in all probability taken to the station-house, charged with being "drunk and creating a disturbance." Thus, public opinion *is* stifled to all intents and purposes—but unfortunately the public suffer—they are led astray by the announcement of the "enormous success!"—of the greatest trash ever produced—and pay their money to be disgusted, as I was the other evening—and should have expressed my feelings to that effect, only for reasons just mentioned. So I went home, hoping the day was not far distant when the public would take the matter in their own hands, and roundly hiss the lewd wantonness now exhibited upon our stage, which is undermining our social and moral condition, and which must soon place us upon a footing with the worst city in the world, where the laws of marriage and religion are set at defiance.—

Yours &c., AN OLD SUBSCRIBER.

## OUR CONTEMPORARIES.

THE WAGNER SOCIETY.

*Apropos* of the concert given by this society, the *Graphic* said:—

"Whatever differences of opinion may exist as to Herr Wagner's theory of the lyric drama, all true lovers of art must unite in desiring for that theory an impartial and conclusive trial. It says no little for the impracticability of Wagnerian opera that such a trial cannot, in the estimation of Wagner himself, be given with the ordinary resources of a first-class theatre; but that a special edifice, a special stage, and special appointments of all kinds are necessary. For the provision of these things the partizans of 'Future Music' are now interesting themselves, and it is to help on the work that a Wagner Society exists among us, with Lord Lindsay as President. Readers of musical news hardly require to be told that a Festival Theatre is in course of erection at Bayreuth, in Bavaria, and that the summer of next year will witness such a performance of the four operas which make up the *Ring der Nibelungen* as, perhaps, Herr Wagner himself did not dream of. The concert given in Hanover Square Rooms last week was one of a series intended to bring money into the treasury, and also to expound Wagner's music to a public who know very little of it. That the second object will not be so well attained as the first is certain, because the works to be performed cannot be separated from their dramatic connection without serious loss—without, in fact, losing nearly all their significance. Herr Wagner's overtures, no doubt, have a fair chance in the concert-room, but such selections as the bridal music in *Lohengrin*, and Lohengrin's address to Elsa, when taken away from the stage, are placed at a disadvantage of the gravest kind."

MR. GADSBY'S "ANDROMEDA."

The *Graphic* thus comments upon Mr. Gadsby's new overture, produced at the Crystal Palace on Saturday week:—

"A new overture by an English composer was produced at the Crystal Palace on Saturday last. The composer is Mr. Henry Gadsby, a young musician whose works show that to high aspirations he joins considerable ability; and the overture is called *Andromeda*, without, however, having a very obvious connection with the lady whom Neptune so sorely persecuted. But we can afford to consider the title of an overture as a mere fancy designation when, as in this case, the music is good. Mr. Gadsby makes progress in his art, and this latest work has a good claim to be considered his best. The spirit and the dominant style of the music show that the composer has well studied both Beethoven and Schumann, and that he can reflect somewhat of the boldness of the one along with somewhat of the transcendentalism of the other. His themes are tuneful and striking, and if there be, in the working out, slight tokens of weakness, these do not take much from the interest and attraction of the work."

CONCERT AUDIENCES.

The *Liverpool Porcupine*, noticing a recent concert of the Liverpool Philharmonic, thus reproved Liverpudlian bad manners and bad taste:—

"The fourth subscription concert of the season, on Tuesday last, was badly attended, but, musically speaking, was a successful performance. The names of the vocalists were unknown to fame, and therefore, we presume, with that diffidence which characterises Liverpool audiences, in their own judgment, the majority of the *habitués* of the Philharmonic thought it better to stay away. The usual fatiguing dissipations of the expiring ball season, and the more material enjoyments of Pancake Tuesday—especially the latter—may have had considerable effect in diminishing the audience. We rather think the latter was the cause, considering the irregularity of the arrivals and the haste of the departures. The overture to *Strauensee*, by Meyerbeer, the first number of the programme, although well played, and of a beautiful and dreamy description, and ill-adapted to cope with the effect of noisy interruptions, was almost lost in the constant scuffle and shuffle of the assembling audience. Again, the overture to Mozart's *Nozze di Figaro*, equally well rendered at the close of the concert, was simply an accompaniment, *à la marcia*, for the retreating listeners, who must have all been at home by the time it was completed. We would respectfully suggest to the committee the propriety of hiring a barrel-organ or a German band for the purpose of playing the audience in. And we would also allow about ten minutes or a quarter of an hour before the last number to give the tasteless and vulgar majority time to run off, and the judicious few, who are possessed of sufficient judgment and good manners, to remain, an opportunity of enjoyment which their respect for the players and reverence for good music deserves."

## A WARNING CASE.

*(From "Watson's Art Journal.")*

We publish below a letter from Mr. F. J. Molteno, which explains one of those periodical frauds perpetrated upon credulous artists by unprincipled speculators. The situation of Mr. Molteno and his daughters is a very painful one, and we trust the generous sentiment of the profession and the friends of music will respond to this simple but urgent appeal for aid, promptly and liberally. The gentlemen is of the highest respectability, but he is powerless among strangers, and three thousands miles away from his home.

Communications may be addressed to William Hall & Son, who have in the kindest manner consented to act as treasurers. The letter will be read with painful interest:—

("*To the Editor of 'Watson's Art Journal.'*")

"SIR,—Will you kindly permit me, through your highly-esteemed columns, to make known a case of heartless imposition, by which I have with my family been reduced to a position of the greatest distress and necessity, in the hope that some small benevolence may be extended towards us, by those having the power?

"I was induced by the persuasions of an adventurer of the name of George Phillips, to come over here from London, with my two daughters, on a six months' musical engagement, and gave up our home, &c., to do so. The result has been that, after having our effects seized for his liabilities here, and suffering every difficulty and privation, he has abandoned us to our fate, in a strange country, with no means or resources to reach England again or maintain an existence here.

"Perhaps by your being so good as to expose this shameful imposition, there may be some who would generously render us some some small aid, to enable us to reach London, and try to find some remedy for the extremities we are now reduced to.

"Wm. Hall & Son, music-publishers, 751, Broadway, have kindly offered to act as our referee in the matter, and promote the endeavour to effect our return to Great Britain.

"Trusting to your kindness in this matter, I am, sir, your obedient servant,

"1, *Washington Square, New York,* "F. J. MOLTENO.

"*January 30th*, 1873."

## REVIEWS.

ENOCH & SONS.

*The Musical Monthly.* A Magazine of Copyright Music. Edited by Sir JULIUS BENEDICT.

OUR readers know that this extremely cheap and comprehensive serial appears in two editions each month, one containing vocal, the other instrumental (pianoforte) works. The editions for March are now before us, and we find the promise of the earlier numbers well sustained. Among the vocal pieces are an elegant and charming canzone, "Ad una Rondine," in which the facile pen of Signor Randegger appears to great advantage; a characteristic song, "Farewell," by Kücken; a Hungarian song by Gustave Jansen; a composition by F. Wachs, entitled, "Most sweet fancy," and a very pretty, simple song, "Soon will it pass away," by Franz Abt. When we record our deliberate opinion that any one of these works is worth more than the price of the lot, we offer the most eloquent criticism upon their merits, and need say no more. The pianoforte pieces are a Berceuse by Vilback, easy and expressive; an Impromptu, *Atalanta*, by Sir Julius Benedict, which is, in effect, a *moto continuo*, exceedingly brilliant and well sustained; an Allegretto, *Rose Sauvage*, by Baumfelder; a Tarantella by De Kontski; and a Romance, *Espoir*, by Jules Arnoud. All these are worthy of attention, and we infer from the spirit shown in the early numbers of the serial that the proprietors are determined to conquer success by offering to the public the best things at a price so low as to seem almost impossible.

Digitized by Google

Boosey & Co.

*The Songs of Scotland.* With new symphonies and accompaniments by J. Pittman. The text and melodies edited by Colin Brown, Ewing Professor of Music at the Andersonian University, Glasgow.

This volume is one of three which, when completed, will present an excellent and cheap collection of the songs of Scotland, Ireland, and Wales. Now, however, we have only to do with the characteristic ditties of the "Land o' cakes," and here they are, to the number of 150, beautifully printed, handsomely bound, and ready to be anybody's for a sum so small, that it seems ridiculous. This is almost enough said, because Scotch songs "need no bush." They are general favourites, south of the Tweed as well as north of it, and the public have only to hear of this volume in order to make it their own. But we may not dismiss the collection without doing justice to the completeness and efficiency of its editing. Mr. Colin Brown, an authority on the subject of which he treats, has prefaced the songs with a very interesting essay on the characteristics of Scottish music, and he has also furnished those not "to the manner born" with a useful and much-needed glossary. We cannot too highly praise Mr. Pittman's share of the work. His symphonies, in nearly every case, are well adapted to the melodies, and he has been most successful in furnishing the melodies themselves with harmonies which are at once unobtrusive and appropriate. Some of the tunes cannot but puzzle a harmonist sorely; Mr. Pittman, however, has conquered all difficulties, and the result is one which calls forth well-nigh unqualified praise.

Hopwood & Crew.

*Down amongst the Blue Bells.* Song. Written by E. F. Composed by Anthony Nish.

This is a simple story of a youth who saw a maiden "Down where the blue bells grow;" who proposed to her on the spot, and on the spot was left standing when that maiden walked away after a decisive "No!" The little tale is well told, and Mr. Nish's pleasant, unaffected music sets it off to advantage. We may add that the song, being in the repertory of the Moore and Burgess Minstrels, is furnished with a simply harmonized chorus.

*He Conquers who Endures.* Song. Written by Charles Dunphie, B.A. Composed by Anthony Nish.

We have here another "Minstrel" song, but of a didactic rather than a narrative order. Its teaching is unexceptionable, as the subjoined extract will show:—

"Who quells a nation's wayward will
May lord it on a throne,
But he's a mightier monarch still,
Who vanquisheth his own.
No frown of fortune lays him low,
No treacherous smile allures,
King of himself, through weal or woe,
He conquers who endures."

This is good morality as well as good verse, and we wish it all success. The music is adapted to enforce the poet's ideas without distracting attention from them to itself. Mr. Nish, in fact, has written with studied simplicity, and, therefore, with success.

*A Health to Absent Friends.* Song. Written by E. L. Blanchard. Composed by Meyer Lutz.

Yet another of the Moore and Burgess songs is before us, and one demanding special notice if there be anything in names. The charming verses of Mr. Blanchard are always welcome, and here they touch a chord in the human breast which cannot fail of hearty and instant response. Herr Lutz's music strongly suggests the late Balfe's popular effusions in spirit and character. The melody is pleasing and the accompaniments exhibit the taste and fancy of a musician exercised with limits unavoidably restricted. That the song ought to be a favourite in social circles is beyond question.

*Chasing Away.* Song. Written by E. F. Composed by Anthony Nish.

The verses of this song decidedly fall short of the present "Minstrel" standard. They are faulty in construction, and even in the refrain so often heard—"Chasing away, the billows roam"—there is a haziness which makes the author's meaning anything but clear. The music to some extent redeems the piece. It is well, and, at times, ingeniously written, while the general effect is of a pleasing character.

*The Return of the Exile.* Song. Written and composed by W. Meyer Lutz.

The title of this song sufficiently explains its subject, and we need only say of the music that it fairly expresses the sentiment of the verses. Not the least effective portion is the chorus, which is boldly and well harmonised, a transition from the tonic (D) to C major, and thence to the dominant seventh of B flat, having a special effect.

*The Other Day.* Song. Words by F. Vizitelli. Music by W. Meyer Lutz.

In this case the poet makes a jilted lover sing of his love and loss twenty years after the sad event, when grey hairs are on his head, and the faithless one has the children of another man around her. The circumstances are melancholy, and Herr Lutz's music, as in duty bound, is melancholy also, yet not unmixed with sweetness and tenderness. As a matter of fact, this must be accounted one of the very best songs in the Moore and Burgess repertory. It is written with the taste and skill of a musician, and no musician can hear it without approval and satisfaction.

*Under the Lamp.* Song. Written by Frank Stainforth. Composed by Anthony Nish.

A melancholy contrast is here shown between a group of children dancing on a village green and a drunken fellow who, when a child, danced there himself. Life is, unhappily, full of such contrasts, and there is in Mr. Stainforth's verses the force of truth if not much of a poet's *afflatus*. Mr. Nish's music shows his usual aptness of expression, but we would counsel him to use greater variety of rhythm. He is so fond of the "six-eight" that it is quite refreshing to meet with, as we do in this song, a few bars of "common time."

*Faces vanished like a dream.* Song. Words by Frank Stainforth. Music by Meyer Lutz.

This is a pretty song founded upon a subject with which all must be more or less in sympathy. The music exhibits Herr Lutz's customary taste and skill, and we must specially commend the change from four-four to three-eight time. The idea is a happy one, and very happily carried out.

Hawkes & Co.

*Elegant Fantasia on Rivière's Spring Chorus.* By the Chevalier A. de Kontski.

The well-known melody from *Babil and Bijou* is here treated in a fashion simple enough to bring it within the means of the least skilful amateur pianist. All the more difficult passages are fingered. No doubt the popularity of the theme will secure a good reception for the fantasia.

*Fantasia Variée for the Pianoforte on Rivière's Spring Chorus.* By Mdlle. Secretain.

This work consists of a showy introduction, the melody pure and simple, and one variation brilliant enough to satisfy modern taste for that quality. No doubt it is an effective thing in its way.

—o—

## CRITICS *versus* AUTHORS.

(*From the Liverpool "Porcupine."*)

THE CRITICS' DEFENCE ASSOCIATION, LIMITED.

In 1,000 Shares of £20 each.

TRUSTEES.

The Proprietors of the Principal Metropolitan and Provincial Newspapers.

DIRECTORS.

The Editors and Contributors of the Leading Newspapers, to be annually chosen by Ballot.

The result of various actions for libel, brought during the last few years against editors and contributors to newspapers, by incompetent authors and actors, makes it apparent that prompt and strong measures must be taken to put a stop to an organized system of intimidation calculated to drive editors and newspaper proprietors to cease criticising new books, plays, and actors. This must be done, or criticism will depreciate to mere puffing. In either case, the absence from the columns of the newspapers of honest and fearless criticism will be a public misfortune, and especially injurious to literature, art, and the drama.

At present, gentlemen of experience, talent, and unblemished honour, who write honestly on new books, plays, and dramatic artists, are liable not only to be grossly insulted and libelled in the newspapers, periodicals, and pamphlets, but to be put to the expense and annoyance of legal proceedings. These actions for libel are very frequently tried before juries totally incompetent to judge of the truthfulness and value of criticism on matters of literature and art. The jurymen are—as tradesmen—as a rule, prejudiced against anyone connected with journalism.

It is therefore proposed to raise a fund to defend newspapers threatened with actions for libel by authors, managers, and dramatic or musical artists. The funds will also be used, when deemed advisable, to enter actions against such persons who publicly impeach the honour, and maliciously slander, contributors to the newspaper press.

For further particulars apply to the Secretary of "The Critics' Defence Association, Limited," 307, Fleet Street, London, E.C.

Digitized by Google

## WAIFS.

HUSBAND AND WIFE.—The women are instructed in our planet as to the art of pleasing, and the handsomest and most gifted exert themselves to this end. They are required to attend to their personal appearance abroad and at home. The married especially are enjoined to attend to this as much in the presence of their husbands as before strangers. A different custom prevailed in former times, when women, after they had been some time married, thinking that their husband's affection was secured, gave themselves no further care to please him, though still taking pains to appear handsome and fascinating to others. It was for visitors and strangers that the most comely apparel and the most engaging manners were put on; the consequence was, that the husband often preferred the society of those who, in appearance at least, seemed to care more for him than did his own wife. This was the cause of much of the immorality which formerly existed in our world. The example, too, on children was most injurious; it schooled them in deceit and disingenuousness. My laws declare that those, whether man or woman, are dishonest, who wear a behaviour to each other after marriage different to what it was before, for they have gained the affections of their victim by deceit—pretending one thing and doing another.—"*Another World.*"

Madame Camille Urso has been giving concerts in New Orleans.

Mr. C. J. Bishenden is announced to appear on the 20th and 21st inst., at the Opera Comique, Paris.

Minnie Hauck leaves the Vienna Imperial Opera House for the Comic Opera. She has signed a three year's contract.

Mr. Augustus Harris, Mr. Gye's indefatigable prime minister, has returned from Milan. Much may be expected.

Mr. Gye, having visited Milan, has left for Naples, and was to arrive in London this week. More may be expected.

A cantata by Rubinstein, founded on Goethe's *Wilhelm Meister's Apprenticeship*, has just been published in Leipsic.

Mr. Boucicault, in a speech before the curtain at Washington not very long ago said that, within thirty years, he has written more than 300 dramas.

A new sacred cantata, entitled *Supplication and Praise*, by Dr. Sloman, of Scarborough, is in the press, and arrangements are being made for its performance at an early date.

Mr. Hugh Brennan, the young English tenor, has appeared, under the *nom de guerre* of Elgo Talbo, as the "Protagonista" in M. Gounod's *Faust*, with great success, at Leghorn. Mr. Brennan was well known about two years ago among the "Wandering" and "Moray Minstrels."

"Mr. Alfred Baylis,"—says the *Midland Herald*—"made a very favourable impression in M. Gounod's song, 'Maid of Athens,' and Sir Julius Benedict's 'The Lord is very pitiful.' Mr. Baylis, we hear, had the advantage of a private rehearsal with each of the distinguished composers."

The Paris papers tell of a duel on a piano between two musicians. They played for forty-eight hours without food or drink. Having commenced with pieces of a sedate character, they passed on to waltzes, and thence to operatic music. One had played the "Miserere" in *Il Trovatore* five hundred and eighty times, and was commencing on the five hundred and eighty-first performance of that piece when he sank to rise no more. The other was conveyed to the hospital, his life being despaired of, and the four seconds are suffering from mental aberration.

The avidity with which the anti-theatrical audience at Bellew's readings seize upon the purely theatric features is in evidence against them. What they really long for is the theatre. But they don't know it, wont admit it. They look upon Bellew as having been won over to morality because he refuses to wear a wig, and have traps put in the platform; just as they insist that for the organist to play "Le Sabre de mon Père," instead of "Mount Vernon," when the collection is being taken up, is to win a good melody from the devil.—*American Paper.*

Kircher relates the following:—A venerable old priest recited, every night before retiring, the "Litany of the Saints." At the end of each verse a thin, flute-like voice was heard to respond with:—"*Ora pro nobis!*" The clergyman was old, and no one was admitted into his apartment at so late an hour. The mystified Kircher resolved to see the young sacristan who articulated so melodiously the response, and accordingly he concealed himself one evening in the room of the reverend old gentleman. The hour of prayer having arrived, the aged priest, kneeling before the cross, began to sing the Litany. Presently a sweet, child-like voice answered, "*Ora pro nobis!*" Kircher looked around him in astonishment, without being able to discover the person who responded, until at last he noticed, in the dim light, a bird seriously perched upon the stick in his cage, responding without hesitation, and in an irreproachable manner, "*Ora pro nobis!*"

A trio, by Brahms, for piano, violin and horn, was played recently at the evening concert of H. H. Rozsavolgyi, in Pesth, Hungary.

SOCIAL BORES.—Mr. Disraeli says, "The secret of success is to be master of your subject." There is also a negative success which betrays no ignorance and prevents ridicule, in not pretending to understand that of which you know very little, and talking dogmatically, and giving advice thereupon, as if you knew all about it. Silence betrays nothing, and listeners are always learning; but assumed knowledge and its promulgation beget contempt. The heedless braying of a certain species of humanity, combining the attributes of the magpie and the donkey, is as destructive to the happy flow of ideas and knowledge worth listening to, from those who have them to communicate, as an organ grinder in the street is to the mathematician solving his problem, or the musical composer working at his composition. There is another variety of this type of humanity with brains too shallow to receive any pleasant impressions from the performance of music. Hence they commence a conversation, or indulge their neighbours with loud remarks, presuming that they appreciate them more than the music they would willingly listen to. I remember on one occasion a specimen of this same genius embracing with avidity the opportunity of the commencement of one of Chopin's charming and dreamy compositions to put coals on the fire, thus making a rattling black diamond accompaniment, never anticipated by composer, performer, or audience. A *rising* like this may be pardoned from the application of such *blisters* as these.—*From "Journal and Jottings," by* H. W. G.

## MUSIC RECEIVED FOR REVIEW.

LAMBORN COCK.—"Arise, my love" (May Carol), by F. Westlake; "He will be there," song, by T. Severn; "Water Lily's Answer," song, by Ciro Pinsuti; "Philomel," song, by Henry Guy; "A Transposition of parts of Diabelli's Exercises," by J. M'Murdie; "Two Sketches," for piano, by G. Bairnsfather.

J. B. CRAMER & Co.—"Forosetta," by Luigi Arditi; "The Haunting Strain," by T. Maas; "Only to meet," by Franz Abt; "A leaf from the spray," by Auguste May; "The Dove and the Maiden," by Offenbach; "Mizpah," by O. Barrie; "The Sailor's Bride," by A. Raimo; "Oh! bella mio," by Arthur S. Sullivan; "The Songs of Wales," Part I., edited by John Thomas.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Just Published,

## "IO LA VIDI,"

ROMANZA,

Composta da GUISEPPE ROMANO.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. SIMS REEVES. Price 4s.—BOOSEY & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. SANTLEY. Price 4s.—BOOSEY & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. PATEY. Price 4s.—BOOSEY & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. PATEY. Price 4s.—BOOSEY & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. SANTLEY. Price 4s.—BOOSEY & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. SIMS REEVES. Price 4s.—BOOSEY & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss EDITH WYNNE. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—BOOSEY & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss ENRIQUEZ. Price 4s.—BOOSEY & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss EDITH WYNNE. Price 4s.—BOOSEY & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by ALFRED TENNYSON, from "Gareth and Lynnette." Price 4s.—BOOSEY & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. NORDBLOM. Price 4s.—BOOSEY & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—BOOSEY & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—BOOSEY & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. BURNAND. This very popular song is published with and without chorus. Price 4s.—BOOSEY & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss EDITH WYNNE. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—BOOSEY & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. TREBELLI-BETTINI. "A song of genuine beauty."—*The Times.* Price 4s.—BOOSEY & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | S. | D. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, March* 8, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 11. SATURDAY, MARCH 15, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, March 15, at Three.—The TWENTIETH SATURDAY CONCERT and AFTERNOON PROMENADE.—Symphony, "Parisian" (Mozart); Violin Concerto, "Hungarian" (Joachim); Air, "Je n'ai besoin," from "Anacreon" (Cherubini); Overture "Coriolan" (Beethoven); "Les Diamans de la Couronne" (Auber). Mdme. Elena Corani and Mr. W. H. Cummings; solo violin, Herr Joachim. Full orchestra. Conductor—Mr. MANNS.—Single stalls, Half-a-Crown. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE OPERA.—A SERIES of SIX PERFORMANCES will be given in the New Theatre before the Easter Holidays, preliminary to the commencement of the regular Season in May. They will take place on the Tuesdays and Thursdays, March 18, 20, 25, 27, April 1 and 3, on which occasions the following Operas will be presented:—"Lucia" (Donizetti), "Lurline" (Wallace), "L'Elisir d'Amore" (Donizetti), and on Tuesday, March 25, will be produced, for the first time, an entirely New Opera, entitled "The Corsair," by Charles Deffell, the libretto founded on Lord Byron's poem. The undermentioned artists have been engaged:—Miss Blanche Cole, Miss Fanny Heywood, Miss Annie Goodall, Miss Thirlwall, and Mdlle. Arnoldi (her first appearance at the Crystal Palace); Mr. George Perren, Mr. Nordblom, Mr. Federici (his first appearance at the Crystal Palace), Mr. Celli (his first appearance at the Crystal Palace), and Mr. Maas (his first appearance at the Crystal Palace). Chorus from Her Majesty's Theatre. Full orchestra. Conductor—Mr. MANNS. The Incidental Ballets by Mdme. Collier. The New Scenery by Mr. F. Fenton and assistants. Mr. T. H. Friend, the Company's stage manager. Subscription now open; Central Stalls, for the Series, Half-a-Guinea; Single Stalls, Half-a-Crown; Unnumbered Seats, One Shilling; and all exclusive of Admission to the Palace.

CRYSTAL PALACE OPERA.—REBUILDING of the OPERA THEATRE.—During the recess the Theatre has been reconstructed and greatly improved. The floor has been altered so as to rise gradually from the stage to the back of the house, by means of which an uninterrupted view of the performance will be afforded to every one present. Commodious side galleries (with excellent view of the stage) have been constructed, and the end gallery has been enlarged and raised, and provided with a solid roof, which makes it an excellent position both for seeing and hearing. Fresh entrances and exits have been formed, and at the same time the acoustic properties and the ventilation of the house have received careful consideration.

LONDON BALLAD CONCERTS. — MORNING BALLAD CONCERT.—Mr. JOHN BOOSEY begs to announce a Morning Concert, at ST. JAMES'S HALL, on MONDAY, March 24, at Two o'clock, when the following Artists will appear: Miss Edith Wynne, Miss Jenny Pratt, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; and Boosey & Co., Holles Street.

PHILHARMONIC SOCIETY.—SIXTY-FIRST SEASON, 1873.—Conductor, Mr. W. G. CUSINS. The Eight Concerts of the Philharmonic Society, at ST. JAMES'S HALL, on WEDNESDAY Evenings, March 19 and April 2, and on MONDAY Evenings, April 28, May 12, May 26, June 9, June 23, and July 7, at Eight o'clock. The Analytical and Historical Programmes will be written by Mr. G. A. Macfarren. Stalls, Three Guineas; Reserved Balcony, Two Guineas; Unreserved, One Guinea. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Austin's Ticket Office, St. James's Hall; Lamborn Cook's; Chappell's; Mitchell's Royal Library; R. Ollivier's, Keith, Prowse, and A. Hays'. By Order, STANLEY LUCAS, Sec.

PHILHARMONIC SOCIETY.—SIXTY-FIRST SEASON, 1873. Conductor—Mr. W. G. CUSINS.—ST. JAMES'S HALL.—FIRST CONCERT, WEDNESDAY, March 19th, at Eight o'clock.—Overture, Scherzo and Finale (Schumann); Concerto, Pianoforte, G minor (Mendelssohn). Pianoforte—Signor Alfonso Rendano; Overture, Op. 124 (Beethoven); Symphony in B flat, No. 4 (Beethoven); Overture, "Le Medecin Malgre lui" (Gounod). Vocalists—Mdlle. Girardi and Mr. Ed. Lloyd. Stalls, 10s. 6d.; Balcony, Reserved, 7s.; Unreserved, 5s.; Admission, 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.; Austin's Ticket-office, St. James's Hall; Lamborn Cook's; Chappell's; Mitchell's Royal Library; R. Ollivier's; Keith, Prowse, and Co.; and A. Hays'.

ROYAL ALBERT HALL CHORAL SOCIETY. Conductor—Mr. BARNBY. Handel's "ISRAEL IN EGYPT," on WEDNESDAY next, March 19, at Eight. Madame Elena Corani, Miss Wigan, Madame Patey, Mr. Sims Reeves, Mr. Raynham, Mr. Thurley Beale, and Mr. Lewis Thomas. Loggia (to hold eight persons), £2 10s.; Boxes (Grand Tier), £3 3s.; Boxes (Upper Tier), £1 10s.; Amphitheatre Stalls, 7s. 6d.; Arena Stalls, 5s; Balcony, 3s.; Admission, 1s. Tickets, of Novello, Ewer & Co., 1, Berners Street, and 35, Poultry; of the usual Agents; and at the Royal Albert Hall.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

38th Concert, Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.
H. G. HOPPER, Hon. Sec.

MDLLE. ELVIRA DEL BIANCO begs to announce that she will give a SOIREE MUSICALE on WEDNESDAY, March 19, at the BEETHOVEN ROOMS, Harley Street, to commence at Half-past Eight o'clock. Vocalists—Madame Danielli, Signor Danielli, and Signor Monari Rocca. Instrumentalists:—Pianoforte—Mdlle. Elvira Del Bianco. Violin—Mr. Henry Holmes. Violoncello—Signor Pezze. Conductor—Signor Fiori. Reserved Seats, One Guinea; Unreserved Seats, Half-a-Guinea. Programmes and Tickets at Chappell's, 50, New Bond Street.

"PEACEFULLY SLUMBER."

MADAME PATEY will sing Randegger's popular Song, "PEACEFULLY SLUMBER," at St. James's Hall, on March 25th.

"ALICE, WHERE ART THOU?"

MR. RALPH PERCY will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the National Ballad Concerts, St. George's Hall, on Tuesday Evening next.

"ROCK ME TO SLEEP" (Sir Julius Benedict),
AND
"THE BEACON" (Wellington Guernsey).

THE above popular Songs will be sung on Tuesday Evening next, at the National Ballad Concert, by Madame BURRINGTON.

MISS PURDY will sing at St. James's Hall, on the 25th inst., at the Evening Concert in aid of the funds of the New Hospital for Women.—35, Victoria Road, Kensington, W.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

NOTICE.

"LA FILLE DE MADAME ANGOT,"
By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera, must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

Digitized by Google

## TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | Sir Julius Benedict | £1 1 0 |
| Messrs. John Broadwood & Sons | 2 2 | Matthew Green, Esq. | 1 1 0 |
| * Messrs. Chappell & Co. | 5 5 | W. Mudie, Esq. | 1 1 0 |
| John Boosey, Esq. | 1 1 | Charles Green, Esq. | 1 1 0 |
| G. Bruseau, Esq. | 1 1 | R. Carte, Esq. | 1 1 0 |
| Messrs. Cramer, Wood & Co. | 1 1 | George Dolby, Esq. | 1 1 0 |
| Charles Coote, Esq. | 1 1 | John Mitchell, Esq. | 2 2 0 |
| W. H. Cummings, Esq. | 1 1 | F. Davison, Esq. | 1 1 0 |
| *Messrs Duncan Davison & Co. | 5 5 | Madame Patey | 1 1 0 |
| Messrs. Schott & Co. | 2 0 | C. Santley, Esq. | 2 2 0 |
| Robert Cocks & Co. | 1 0 | D. H. Hastings, Esq. | 1 1 0 |
| Professor Wylde | 1 0 | Charles Ollier, Esq. | 1 1 0 |
| John Gill, Esq., R.A.M. | 1 1 | Cuningham Boosey, Esq. | 1 1 0 |
| Wilhelm Ganz, Esq. | 1 1 | P. Sainton, Esq. | 1 1 0 |
| Messrs. R. Mills & Son | 1 1 | Mrs. Mounsey Bartholomew | 0 10 6 |
| Messrs, Hopwood & Crew | 2 2 | E. Bubb, Esq. | 1 1 0 |
| J. Lamborn Cock, Esq. | 1 1 | R. W. Ollivier, Esq. | 1 1 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | W. Tuck, Esq. | 1 1 0 |
| Messrs. Metzler & Co. | 1 1 | J. L. Clark, Esq. | 0 10 6 |
| J. Whitmore, M.D. | 1 1 | Mrs. Roney | 0 10 6 |
| Messrs. Hutchings & Romer | 1 1 | E. Depret, Esq. | 1 1 0 |
| *Rev. J. E. Cox, D.D. | 1 1 | Thomas Wingham, Esq. | 0 10 6 |
| C. Lonsdale, Esq. | 1 1 | George Grove, Esq. | 1 1 0 |
| Messrs. A. Hammond & Co. | 1 1 | Henry Leslie, Esq. | 1 1 0 |
| G. F. Jefferys, Esq. | 1 1 | Mrs. Jeffs | 1 1 0 |
| Messrs. Henderson, Ralt, & Fenton | 1 1 | Richard Jeffs, Esq. | 1 1 0 |
| W. Dorrell, Esq. | 1 1 | C. Oberthür, Esq. | 1 1 0 |
| J. W. Davison, Esq. | 1 1 | Lady Thompson | 1 0 0 |
| W. Kuhe, Esq. | 1 1 | Alfred Hays, Esq. | 1 1 0 |
| Messrs. Duff & Stewart | 1 1 | The Misses E. | 0 10 0 |
| J. Blumenthal, Esq. | 1 1 | A. Randegger, Esq. | 1 1 0 |
| W. H. Clemow, Esq. | 1 1 | J. Corbyn, Esq. | 0 10 0 |
| —— Baker, Esq. | 1 1 | Sir W. Sterndale Bennett | 1 1 0 |
| Novello, Ewer & Co. | 1 1 | Miss Edith Wynne | 1 1 0 |
| E. Aguilar, Esq | 1 1 | Herr Ernest Pauer | 1 0 0 |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

## MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

NEW PIANOFORTE MUSIC, Just Published. All at half-price, post free:—

| | | | |
|---|---|---|---|
| Norma. W. S. Rockstro | 4s. | Humming Bird's Song. J. Pridham | 3s. |
| Figaro. W. S. Rockstro | 4s. | The Chase. J. Pridham | 3s. |
| Lullaby. W. S. Rockstro | 3s. | The Thorn. G. F. West | 4s. |
| A Rose in Heaven. Brinley Richards | 3s. | Pius vite Galop. B. Tours | 4s. |
| Meeting of the Waters. B. Richards | 4s. | Whisperings of Home. B. Tours | 4s. |
| The Gipsy's Warning. B. Richards | 3s. | La Cavalcade. F. Kornatzki | 4s. |
| Evening. B. Richards | 3s. | La ci darem. G. F. West | 3s. |

London: ROBERT COCKS & Co., New Burlington Street.

## NOTICE.

## MERCER'S CHURCH PSALTER AND HYMN BOOK.

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 62 and 63, New Bond Street, W.

## NEW PIANOFORTE MUSIC.

(Published this Day.)

| | |
|---|---|
| "BIANCA, MAZURKA" | Price 2s. |
| "HAIDEE, POLKA" | " 3s |

Composed by W. JERVIS RUBINI.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## BRIGHTON CONCERT AGENTS,

## PIANOFORTE AND MUSICSELLERS,

## LYON & HALL,

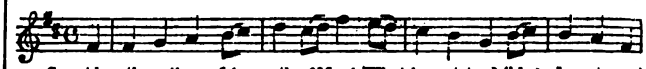
WARWICK MANSION.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

Sung by Miss EDITH WYNNE.

NEW SONG,

## "'MID THE SCENTED CLOVER,"

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

NEW DUET,

## "THE MELTING OF THE SNOW,"

SUNG BY MISS EDITH WYNNE AND MADAME PATEY, AT THE LONDON BALLAD CONCERTS,

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

LYNNETTE'S SONG,

## "MY LOVE HATH SMILED ON ME."

Words by ALFRED TENNYSON,

Music by LOUISA GRAY.

Price 4s.

BOOSEY & Co., Holles Street.

## SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,

## "THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

## BOUDAULT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,

and supplied to the principal Hospitals of Paris since 1854.

## BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

## BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.

A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.

May be obtained through all Chemists.

Digitized by Google

## ANOTHER WORLD.*

*(From "Lloyd's Weekly Newspaper.")*

It is difficult to determine what is meant by these three hundred pages of fragments from the Star City of Montalluyah. We have thought that Hermes is a monomaniac, or that he is a powerful satirist, or that he is attempting a reproduction, in a more feasible form, of the "*Arabian Nights*;" and we are puzzled to decide which supposition is the correct one. In any case, this work, entitled "*Another World*," is a most remarkable one—full of wild ideas and strange suggestions, of philanthropic schemes and poetical description. Before, however, turning to the theory evolved in these three hundred pages, we must glance at Hermes' preface and introduction. In the opening sentences of the preface, we are reminded that the belief in a plurality of worlds is "generally maintained by modern astronomers." Hermes then proceeds to beg the reader to suspend his judgment until he has carefully examined the fragments now submitted to him. The author, or editor, as he persists in calling himself, (for he says he is not creating, imagining, but merely introducing these revelations,) will not attempt to explain the circumstances by which such extraordinary experiences were acquired; for he thinks any such attempt would increase the incredulity with which his statements will be met. At the same time he makes a promise to this effect:—

"When these revelations, or others derived from the same source, have succeeded in establishing a confidence between the editor and his readers, it is more than probable that the secret of the source itself will be disclosed. That disclosure, made in due season, will bring to light some unprecedented, but most interesting facts, and will establish the important truth, that the soul of man is immaterial and immortal."

In his introduction, the editor is careful to tell us that this new world is not a spiritual or angelic region, but simply a planet like the earth on which we live. He has reason to believe that Montalluyah (the name of the Star City), is the world known to us as the planet Mars. Indications will be found in the fragments, Hermes tells us, that will go far towards satisfying astronomical authorities of the correctness of his supposition. He had at first believed the planet to be either Venus or Mercury, but he gives good reasons why his later judgment should be better. The editor is also careful not to bind himself to the approval of all the laws and customs prevalent in Montalluyah. Although these are based on the principle of securing the greatest happiness to the greatest number, he does not think of recommending them all for adoption, anymore than he would uphold the swan-ship of Montalluyah as a model for the P. and O. Company. But he hopes that his record of the regulations of "*Another World*" may have a good effect, if only by calling attention to the evils which have been to a great extent remedied in Montalluyah, but which flourish luxuriantly here.

The name of Montalluyah, which more immediately belongs to the chief city in the planet, is extended so as to include the whole sphere. There are no separate countries and independent states on this earth; it forms one vast kingdom, governed by one supreme ruler, assisted by twelve inferior kings. The speaker in the autobiographical fragments was the son of one of the twelve kings, and by his worth and genius he became the Tootmanyoso, or Supreme Ruler. And now we purpose to turn to the Tootmanyoso's fragments.

The grand principle on which the Supreme Ruler works, is that prevention is better than cure, therefore he seeks to do good to the children in their earliest infancy. Some of the systems advocated with regard to the education of the young are admirable and are feasible—notably the "Amusement Gallery," to which we shall presently turn. Among the many subjects which the Tootmanyoso has successfully handled, are the following, and it must be conceded that the Tootmanyoso has done something to go on with:—

"The care and protection of woman, the development of her capabilities and graces, the preservation and increase of her beauty, marriage and its incidents. The birth, growth, and education of the future man and of the mother of men; the enlarging and ennobling the moral and intellectual powers. Preservation of health, prevention and cure of disease, prolongation of life and augmentation of the faculties of appreciation and enjoyment. The increase of our flocks and herds, and of other sources of supply for the food of man. The discovery and creation of new means of sustenance, and the amelioration of the old. The discovery of the properties of birds, beasts, fishes, insects, reptiles, and creeping things, and their application to the service of man. The invention of new instruments, the enlargement of the power of those already known, the development of electrical and mechanical powers, and the subjecting the workings of nature to the uses of man. The care and protection, in health and in sickness, of the lower orders, and of those whom nature had not qualified to take care of themselves. Occupation for all—each according to his capabilities and the bent of his genius, as ascertained and developed by education; the government of the country, the enlargement and improvement of the cities, with a view to the health, comfort, and progressive elevation of the community."

With these large schemes successfully treated, it seems to us that Montalluyah is, perhaps, only another word for Millennium. The chapters on "Character-Divers" are most interesting. The "Character-Diver" is a state official, not appointed because of his wealth and social influence—as is done more or less by the various governments of our planet—but chosen solely for his worth and aptitude, his gentleness, and knowledge of the mind and heart. His only occupation is to discover the qualities, tendencies, and incipient faults of young children, and to act accordingly; to dive, so to speak, into the inmost feelings of the child; to note the germs of evil and good, and concert measures for their eradication and development. The counsels of Tootmanyoso on the education and correction of children contain sound advice, and would be of practical use to the founders of, and teachers, in all schools and colleges—from the universities down to the small parish schools, where parents send their little ones on payment of a penny or twopence a-week. Even Mr. Gladstone's Irish University scheme might be improved by some of Tootmanyoso's suggestions.

We have neither time nor space to debate on the marvels of this extraordinary book as we could have wished; we wish, however, to give our readers a succinct idea of the curiosities of the Star City and its administration. Having spoken of the Character-Divers, we must turn briefly to the "Amusement Gallery." It is an outbuilding from the schoolhouse, and is destined for the amusement and instruction of scholars. It contains a large collection of toys adapted to all ages and dispositions; a series of musical instruments; materials for drawing, painting, modelling, and sculpture; maps, and all kinds of animals—in miniature, and collections of the live animals which are not unwieldy. For girls, all kinds of work suitable to women are exhibited, basket-work being a favourite speciality. At each stall in these galleries an intelligent person is stationed, who is an authority on the subject represented—to answer the questions of the children. The Character-Divers are conspicuous in these institutions, from whence they mostly derive their knowledge of the young idea.

This conception is by no means impracticable, and would, we believe, have a most salutary effect on the children for whom it was destined. Awaiting the advent of a Tootmanyoso of our own, we should like to see the idea put into form by some of our philanthropists.

Before leaving our readers to consider the question for themselves, it seems to us that the description which Tootmanyoso gives of the Star City will interest and please them excessively—especially when they remember that Hermes believes that we should see the City of Montalluyah exactly as it is described, could we only obtain a sufficiently powerful telescope.

Here is Tootmanyoso's own account of his vast kingdom:—

"Palaces and edifices of various forms, their gilded spires and minarets inlaid with many-coloured transparent stones which sparkle in our brilliant sun, stand on undulating sinuous ridges, peaks, and terraces, rising one above the other in endless and irregular succession. The houses are mostly curved, oval, or round. In Montalluyah straight lines are avoided. The houses are built principally with a white stone, mingled with a peculiar stone of a bright sky-blue colour, both stones repellent of heat. Gardens and verdure separate the houses one from the other. Most of the gardens are arranged in curvilinear lines, the houses being placed at the inner and central point of the inner and outer curve alternately, so that each alternate house is on the outer centre of the garden curve, and each alternate house is on the inner centre of the adjoining curve. The undulating lines of terraces are broken by gigantic masses of rock of various colours—red, green, golden, white, blue, silver, brown, and variegated; rocks of carbuncle, lapizlazuli, malachite, gold stone, and many-coloured marbles. These rocks and undulations are intersected by ravines, rivers, inlets of the sea, lakes, and cataracts; reflecting the many tints of the gorgeously-coloured sky and the rays of our vividly-bright sun, filling our city, as it were, with aureoles of glory. In many parts the sea has made itself a hidden way, and run its course for miles under the rocks, appearing again at great distances in one of the interior inland cities, perhaps at the bottom of a deep ravine or open space; and the waters are often raised and collected for use and ornament in fountains and artificial cascades called waterlifts; whilst springs of fresh water gush out of the rocks, affording refreshment to the sun-parched and many-coloured grasses, flowers, and vegetation. Great cataracts and artificial cascades often form the background to a great building or colossal statue. The effect of these large masses of water, viewed from all parts, is extremely grand and beautiful. Sometimes the ravines, rivers, cataracts, and sea-arms are passed by huge bridges of the natural rocks, perforated by the sea, or opened by man to render navigation possible. Sometimes bridges, miles in length, are thrown across a great cataract or immense chasm, where the rocks have been relentlessly torn asunder by the lightning and other electrical disturbances. All the large bridges are covered with houses and gardens which at a distance seem air-suspended cities, hanging without support over rivers, cataracts, large cities, and aggregations of houses."

**Another World; or, Fragments from the Star City of Montalluyah.* Hermes. London: Samuel Tinsley. 1873.

Digitized by Google

Having read this glowing description of the Star City, we can only say—that if Hermes has the exclusive right of information from the Tootmanyoso, at least he will share with the public his knowledge, when it is acquired, of the way to another world. If Tootmanyoso's ingenuity, or Hermes' learning, can find a method for transmitting copy from one planet to another, surely some further experiments may be tried, and a passenger route to Mars inaugurated!

Whatever we may think of Hermes' strange theory—and we will not give a deliberate judgment until we have heard the source of his "revelations"—we cannot deny the force and power of his work. If this book be, as we believe, not the result of a monomania, but the flight of a wild fancy—the freak of a keen imagination, then Hermes is destined to hold a high place in contemporary literature. His description of the Mountain Supporter, taken singly, would win him a place as an imaginative writer of striking talent. If, however, Hermes wishes us to believe his strange asseverations, and to believe in his sound belief also, then we can only say that we are sorry for it—that we are a practical people as a rule, and we want a proof!

## ROYAL ITALIAN OPERA.

The prospectus of the approaching season at Covent Garden has appeared, and, while many Opera frequenters have eagerly scanned the list of engagements, many more have turned with keen interest to the list of promised works. Remembering that Mr. Gye succeeded in producing two new operas last year, and remembering, also, the increasingly great attention bestowed upon Herr Wagner's music, it was expected with some confidence that he would make another effort to put *Lohengrin* on the stage. In the prospectus of 1872 Mr. Gye said, "the presentation of one of Herr Wagner's productions to his subscribers should no longer be delayed," and that he had determined to produce *Lohengrin* as soon as it was possible to complete the rehearsals. But a fatality seems to attend Wagnerian music in England. A few years ago, when only "advanced" amateurs took an interest in the subject, the German master's operas were promised season after season. Now, when everybody, under the stimulus of special circumstances, is concerned to know more about them, even the promise of their production is withdrawn. Herr Wagner will have to build his own theatre in England, as he is doing at Bayreuth, before a hearing for his music can be gained. Let him come amongst us, and opponents will vie with friends in efforts to bring about an event which has tantalisingly loomed in the future during many years, and yet seems as far off as ever. Though *Lohengrin* is absent from Mr. Gye's prospectus, its place is not vacant, nor is it poorly filled. At the head of the list of promised operas stands Verdi's *Ernani*, which has not been heard in London for several years, and is certainly interesting enough to justify revival. The prospectus announces its contemplated performance as "for the first time at the Royal Italian Opera;" nevertheless, there is a record of its production in April, 1855, when Signor Graziani made his *début* in the part of Don Carlos. *Les Diamans de la Couronne*, promised, if we mistake not, at both houses last year, but given at neither, follows *Ernani;* and after Auber's charming opera comes Verdi's *Luisa Miller*, a work produced at Naples in 1849, and now to to be first heard at Covent Garden. The drama with which Signor Camarrana supplied Verdi in this instance may not be the most agreeable; but the music, marked, as it is, by the Italian master's most Italian style, deserves a chance of winning English favour. A greater novelty than either of the foregoing will be Ponchielli's *I Promessi Sposi*—one of four operas founded upon the same Italian romance. Mr. Gye states that this work has lately been given, "with great *éclat*," at Milan—a fact able, no doubt, to explain why it has arrested attention now, after being overlooked by English managers for seventeen years. Last—but far from least—the prospectus informs us that Rossini's *Moïse* is to be revived, with new scenery, costumes, and decorations. Should this event actually take place, it alone will serve to distinguish the season, the more because *Moïse* was last heard in England so long ago that to very many it will come as a perfect novelty, the familiar "Prayer" excepted. That when it does come it will have a hearty welcome need scarcely be said. As a sequel to the foregoing remarks, we may call attention to a fact not overlooked by Mr. Gye, which is, that the Covent Garden repertory now includes forty-four operas, all available for presentation in the most complete form.

Turning to the list of artists, a host of well-known names meet the eye. Mdme. Adelina Patti, who is a host in herself, comes back to us fresh from brilliant triumphs in the Russian capital—triumphs the more significant because gained in spite of formidable rivalry. The gifted lady is announced to appear in three new characters; the Caterina of *Les Diamans de la Couronne*, the Elvira of *Ernani*, and the Louisa Miller of Verdi's Neapolitan opera. As regards all of these, it is safe to prophesy that Mdme. Patti will use them to display new and striking phases of the remarkable genius with which she is endowed. Mdme. Pauline Lucca also returns from regions where she has been gathering fame and dollars. In the parts now identified with her name Mdme. Lucca is unequalled, and our Italian stage would suffer one of the greatest possible calamities were she to quit it even for a season. This event Mr. Gye seems to have had reason to dread, and even now he fears the prospective loss, for a time at least, of Mdme. Patti's services, owing to the "perfectly fabulous offers" of American managers. That he should speak in very earnest terms about such an occurrence is natural, and every Opera-goer will echo his sentiment, that to take Alabama damages is to take trash, but that to filch our *prime donne* is to leave us poor indeed. The numerous admirers of Mdlle. Albani are promised the *rentrée* of that young artist, who has, since last year, been gaining experience at the Théâtre Italien, no doubt with results in proportion to her unquestionable intelligence and keen musical instincts. Mdlle. Albani's performances are certain to be watched with great interest, as well as with an earnest desire that the promise of her first efforts may have full fruition. The Canadian lady will appear as Ophelia in *Hamlet*, having studied the part under M. Thomas's personal guidance, and she is also announced to assume the chief *rôle* in *I Promessi Sposi*. Beside the three *prime donne*, the list of known artists includes Mesdames Smeroschi, Scalchi, Monbelli, Sinico, Saar, Corsi, and Dell' Anesi; MM. Nicolini, Bettini, Urio, Marino, Rossi, Graziani, Cotogni, Bagagiolo, Ciampi, Capponi, Tagliafico, Raguar, Fallar, and M. Faure. But not even this formidable array of talent satisfies Mr. Gye, and he speaks of a recent journey to Italy for the purpose of discovering whether that land of song contained any young aspirants who might fairly be regarded as "objects of great sympathy and interest to all those who take any pleasure in watching the progress of the lyric drama." Every well-wisher to benevolent enterprise will gladly learn that Mr. Gye discovered no fewer than twelve such "objects," all of whom will make their *début* in the course of the season, and for whose youth and inexperience the director asks a generous allowance. Whether the subscribers take much interest in young artists, as such, may be open to question; but there can be no dispute as to the desirableness of encouraging them when they give promise of future excellence.

There only remains to add that the musical conductors will again be Signor Vianesi and Signor Bevignani; that the stage management will again be in the experienced and able hands of Mr. Augustus Harris; that the orchestra will maintain its high reputation, and that the chorus has been chosen from the best Italian sources. It is incidentally mentioned that the successful Floral Hall Concerts are to be repeated this year, under the direction of Sir Julius Benedict.

## EARLY RISING AT BOARDING SCHOOLS.

*(From "Another World.")*

In consequence of the warmth of our climate, girls, being naturally rather luxurious, are not inclined to rise early. They are, however, all required to rise at the same hour, and this is the mode adopted for rousing them. At the end of each room, opposite to the sleeping couch, is a kind of gong made of metal and formed like a pair of cymbals, united at the base by a hinge, and kept together by a bolt at the top. At the hour of rising these cymbals are set in motion by the matron in the watch room, who touches a spring by which the bolt fastening the cymbals together is removed. Thereupon the cymbals immediately clash together, and produce loud discordant sounds. The girl, not liking the discordant noise, loses no time in stopping it, which is beyond her power unless she leaves her bed and fixes the bolt that keeps the two cymbals together. This done, she goes into an adjoining room, in which is a bath and other preparations for her ablutions. The door communicating with the sleeping room closes of itself, whereupon the matron enters the apartment, pulls off the bed clothes, and opens a large skylight at the top, to admit the fresh air.

Digitized by Google

## SIR ROBERT STEWART'S LECTURES ON MUSIC.

(*From the "Dublin Express."*)

On the day when Sir Robert Stewart delivered the sixth and last of his interesting lectures on "The Music of Ireland," the Examination Hall was quite full. After a sketch of the life of the Irish bard, Carolan (1670—1738), illustrated with two airs, "Bumper Squire Jones" and "The Receipt," Sir Robert proceeded to deal with the saying of Moore, that "most of the known Irish airs should only be referred to the period of the eighteenth century." That assertion had been proved unfounded by Bunting, Petrie, and O'Curry. The earliest published collections of Irish music were those of Burke Thumoth and Neal, A.D. 1720; Carolan's son, 1747; and Bunting, 1796. The first three had been only adapted for flute or violin; and, although Bunting's first collection was set for keyed instruments, the want of words prevented any of the four from attaining popularity. He (the lecturer) believed it was Stevenson who first suggested to Moore the adaptation of words to the tunes. These appeared in 1808. Most of the airs were taken, without acknowledgment, from the collection of Bunting, at which Bunting was naturally angry. The success of the new melodies was unprecedented; they not only became popular at home, but even made their way into the drawing-rooms of the middle and upper classes of England, amongst whom it was the fashion at that time to regard Ireland as a country of barbarians, without a history or any traditions of art. Bunting saw his error, and endeavoured to amend it in his second collection, published in 1809, which had words adapted to some of the airs, by Tom Campbell, Miss Balfour, Dr. Drennan, and others. But whatever the merits of Bunting's poems, they proved unequal to cope with Moore, whose collections continued to increase in popularity, while Bunting's volumes remained unsold. Bunting always complained that Moore and Stevenson had mutilated the airs; but he (Sir R. Stewart), after a careful examination, had failed to detect more tampering with them than might be laid to the charge of others. For example, in Bunting's own second volume there had appeared a mutilated version of "The valley lay smiling before me" ("Colleen dhas"), which had been given in its purity in the previous volume. The chief character of the air consisted in its close adherence to the Doric scale, which Bunting's second version destroyed. Nor had modern editors behaved much better, since even Balfe's edition of "Remember the glories" ("Molly M'Alpine") mutilated the second bar in a most unaccountable manner, which destroyed its character. Most persons who endeavoured to write down airs from the singing, playing, or whistling of the peasantry failed for want of skill, scarcely one in fifty being capable. Should this be doubted, he (Sir R. Stewart) would undertake to prove that the faculty of writing down music correctly from hearing was far more rare than was generally believed. That excellent, temperate, and truthful chronicler, Dr. Petrie, declared that even Bunting's memoranda, consisting of dots, without tails, indications of key, time, or accent, were not only (as Bunting boasted) unintelligible to others, but (as Dr. Petrie believed) were so to that collector himself. Nor had Bunting much guarantee for the correctness of his assistants, even supposing his own accuracy assured. Yet he had been rash enough to assert, in his third volume (A.D. 1840), that "once a tune was impressed upon the popular ear it never varied"—an opinion proved to be unsound by two or more versions of the same airs in that very collection. [Examples were here given of two different versions of "Molly dear," and "The red-haired girl."] Perhaps there had never been any Irish song more forcibly impressed upon the popular ear than Samuel Lover's "Rory O'More," which, in the days of his (the lecturer's) boyhood, was sung, piped, or whistled by almost every one, and which, even now, would be familiar to three out of every four in the large assemblage he had the honour of addressing. He would play for them a version of this air, which, ludicrous as it was, he had heard played upon one of Halliday's Kent-bugles, by the conductor of a public conveyance on the Newbridge Road. [The melody in its mutilated state was then played by the lecturer, and received with hearty laughter.] That circumstance seemed to Sir R. Stewart conclusive upon the question of the purity of musical tradition. However, their dissent from the theory of Bunting must not make them forgetful of the services he rendered to Irish musical art. Bunting was born in 1773; his father was an English engineer, who came over to superintend the collieries at Dungannon. The musical skill of his son, Edward, had caused the youth to be chosen to reduce to notation the airs from the playing of the Irish harpers assembled at Belfast in 1792. Previous meetings had been held at Granard, in the county of Longford. The Belfast meeting, far better organised, was attended by Dennis Hempson (who had once played for the Pretender, and died in 1807, at the age of 112), Arthur O'Neill, and eight other performers. It was remarked that Hempson (*alias* A'Hampsy) produced his tone unlike the harpists of our day, catching the string between the nails (suffered to grow long for the purpose) and the fleshy part of the fingers, thereby fulfilling the description of the Irish harpers left by Giraldus, A.D. 1146, and of Galileo (father of the celebrated astronomer), A.D. 1581. Nothing could exceed the enthusiasm which continued to animate Edward Bunting during the half century from 1792 to 1843, when he died, and was buried at Mount Jerome, near Dublin, without even the tribute of a newspaper paragraph. Sir R. Stewart then referred to the various scales in which Irish airs were composed, the harp being tuned for G, yet used in regular series of octaves, G to G, A to A, D to D, and E to E, represented in a diagram upon the adjoining wall. He also alluded to the scale 1, 2, 3—5, 6—8, by some persons deemed chiefly to characterize Irish melody. The latter was the Chinese scale, as used for tuning the "scholar's lute," and was the scale of the Irish air, "I'd mourn the hopes that leave me." Of this scale the modern pianoforte *répertoire* furnished an interesting example. (Here a lady amateur performed brilliantly the *étude* of Chopin in G flat major, from the treble part of which the 4th and 7th notes of the scale had been absolutely excluded.) The harp, long the chief instrument of the educated classes in ancient Ireland, had but one drawback—its scale, once fixed, could with difficulty be altered; nor was it till Erard's improvements (for which the earliest patent was granted in 1794) that all the semitones were practicable. From this limitation of the scale had arisen most of the peculiarities which distinguished Irish airs. Moore remarked this, but did not trace it to the true cause. The air, "Oh! think not my spirits are always as light" (*John O'Reilly, the Active*) was a rare example of a different tuning of semitones in each octave. Doubtless, too, these semitones were sometimes changed by singers and fiddlers, just as the Gregorian scales were formerly modified in actual use, and continue to be so in the Russo-Greek Church to this day. Some other peculiarities of Irish melodies were then pointed out: one being the most general type of airs, like "Gramachree," "Byrne of Ballymanus," and the "Dawning of the day," from Dr. Joyce's new and excellent collection: they consisted of four strains, the first tending downwards to the key-note; the second in the upper octave, mostly ending upon the fifth; the third closely resembling the second; and the fourth a return to the first. This structure had been remarked so long ago as 1816, in the *Dublin Examiner*. Bunting had advanced another theory—that the presence of the major 6th marked the airs of Ireland; but in this Sir R. Stewart could not concur, since that note was equally prominent in "Jock o' Hazeldean," in "Coming thro' the rye," and in "Auld lang syne." Some examples were given of Irish tunes terminating on the fifth of the scale, like "Come, send round the wine," also of tunes without any ending, also of that "narrative form" of three reiterated notes, which Moore and Stevenson had destroyed in "The last rose of Summer"—in "St. Senanus," and in "Go where glory waits thee," to the detriment of all those airs; which, according to Petrie and Bunting, the peasantry had almost failed to recognize, in the new form. An interesting example of the transformation of "'Twas Jack the jolly ploughboy," to "Farewell, but whenever you welcome the hour," was found in the singing of one of the children of the chapel, and of a lady amateur; and many instances were cited by Sir Robert, in which Moore had omitted one or two bars, and sometimes whole strains, from "Fly not yet," from "Let Erin remember," and other airs. The lecture, which occupied about an hour and a quarter, and was heard with eager interest, terminated with a sketch of the volunteer movement of 1782, and a performance of the quick-step used by the citizen soldiery of that period, one of the drums employed being of similar date. This had been lent for the purpose by Rev. John MacMahon.

## ITALIAN POSTAL ARRANGEMENTS.

(*To the Editor of the "Musical World."*)

SIR,—On Monday morning last, at a place 30 miles south of Ancona, I read *The Times* of the Saturday previous. The paper was brought by a gentleman who had left London by the morning mail train on the day of its publication, and was, therefore, 48 hours in reaching Ancona. I have lately been staying at Milan. My letters were never delivered there until about 9 o'clock in the evening of the third day after that on which they were posted in London—that is, a letter posted in London on a Monday afternoon was not delivered in Milan until the following Thursday at 9 p.m., being 72 hours on the road; and yet Milan is about 250 English miles nearer London than is Ancona. If you can find space for this statement it may serve to draw the attention of the London Post Office authorities to the subject. I find that the practice of giving receipts for money paid for the transmission of telegrams, and also that of requiring receipts on their delivery, is in full force in Italy. When may we expect it to be so in England? Your obedient servant,

FREDERICK GYE.

*Naples, Feb. 27.*

Digitized by Google

## MR. WALTER BACHE'S CONCERT.

(*From the "Daily News."*)

The ninth annual recurrence of this event took place on Friday evening week, when, as for several years past, the arrangements were such as to give the concert a speciality and importance far above ordinary occasions of the kind. Mr. Bache is one of those—and there are many—who advocate the claims of Franz Liszt to be considered as a great composer, in addition to his more widely recognised title to rank as a great pianist. Mr. Bache has not been content with passive advocacy, but has bestowed unwearying care and large outlay in the presentment, for the first time in this country, of some elaborate works by Liszt. At his concert in 1871, Mr. Bache produced *Les Préludes*, No. 5 of the orchestral suite entitled *Symphonische Dichtungen*. At last year's concert this movement was repeated, and No. 7 (*Fest Klänge*) from the same series was given.

Friday night week's programme brought forward another of Liszt's most important compositions, previously unheard in England—his setting of the 13th Psalm for tenor solo, chorus, and orchestra. As in previous instances, a full and efficient band (numbering 83 performers) was engaged, largely composed of members of the Crystal Palace orchestra, together with a chorus of 130 voices. The concert commenced with the beautiful march and chorus, "Twine ye the garlands," from Beethoven's music to the *Ruins of Athens;* and this was followed by the air, "If b'er the cruel tyrant," from Arne's *Artaxerxes*, nicely sung by Miss Georgina Maudsley. After this came one of the specialities of the evening, although not a novelty, Schumann's pianoforte concerto, played by Mr. Walter Bache, whose several past fine performances were at least equalled, if not surpassed, on this occasion. In brilliancy of execution—especially in the extreme mechanical difficulties of the final movement—and in intellectual comprehension of the spirit of the work throughout, Mr. Bache's playing was alike worthy of the special demonstration of applause which followed the close of the concerto, and brought the pianist again to the platform in acknowledgment. Up to this point Mr. Manns, of the Crystal Palace, had directed the orchestra, which was afterwards conducted by Mr. Bache.

A clever song, "A Chain," by Mr. Deichmann, was sung, with good appreciation of its declamatory style, by Mr. Henry Guy (of the Royal Academy of Music), accompanied on the pianoforte by Dr. Heap, and this led to the Psalm by Liszt, already referred to, which was given with an English text, adapted from the German version by Julia Goddard. The tenor solo passages, expressive of the Psalmist's supplications, which run throughout the work—sometimes with, sometimes without, chorus—were sung with earnest attention by Mr. Guy. The Psalm occasionally displays that bold, not to say defiant, opposition to conventional form and structure that characterizes all Liszt's important works. Still, although there are some portions that, on a first hearing, appear crude and even wild, there are others in which coherent thought and mastery are at once apparent; such as the contrapuntal writing in the orchestral prelude to the choral movement, beginning "Wie lange soll ich sorgen," and the *Fugato*, which forms the first announcement of the closing portion, "Ich will dem Herrn singen," the theme having previously been prominently used in other movements. Very striking is the effect of calm interposed, at the words commencing "Schaune doch" ("Hearken now") between the contest and turbulence of the music immediately preceding and following. As an instance of sustained melody, full of grace and beauty, we would point to the movement commencing with tenor solo, "Ich habe hoffe," followed by the entry of the chorus with the same strain, and supported by some rich orchestration, in which the following passages for violins are prominent features. Indeed, throughout the work the instrumentation is especially elaborate and important. Whatever difference of opinion might have existed among the audience as to the merits of the Psalm, there appeared to be none as to those of the "Chorus of Reapers," No. 4 of the movements supplied by Liszt to Herder's *Prometheus*. A short orchestral introduction—in which the wood wind instruments are used with well contrasted effect, supported by a prevailing "drone" base—leads to some charming choral writing; in which melodious phrases, full of genial and pastoral character, occur alternately in the different divisions of the choir, and in combined harmony, supported by light and fanciful instrumentation. The effect produced by this piece was so great that it had to be repeated. But little space remains to speak of another novelty at Mr. Bache's concert—Richard Wagner's "Huldigung's Marsch," a piece composed for performance on the occasion of the present King of Bavaria's accession to the throne. The score presents those multiplied details which Wagner employs in his orchestral writing; and the effect of the march is imposing and well fitted to serve as an accessory in State ceremonials.

A fresh paragraph—although a short one—must be devoted to a recognition of the charming singing of Miss Sophie Ferrari in the *canzonetta*, "Pur dicesti," of the old Italian composer, Lotti. This was given with a freshness of voice and a refined taste that drew forth warm and universal applause.

Mr. Bache deserves the thanks of all who are interested in the music of the new German school—even of those who are adverse—for the opportunity afforded by him of hearing specimens of it which might have otherwise been ignored here.

—o—

## MADAME SCHUMANN'S RECITALS.

According to her annual custom, Madame Schumann—whose brilliant reception at the Monday Popular Concerts, on the occasion of her first appearance for the season, was described not long since—gave two pianoforte recitals on her own account. At the first, on Wednesday week, in St. James's Hall, the accomplished lady began with her late husband's "*Etudes en forme de Variations*," which Schumann dedicated to "*son ami* William Sterndale Bennett," who, in return, dedicated to Schumann his own admirable Fantasia in A major. The original title of the piece, which stands as Op. 13 in the published compositions of the master, was "*Douze Etudes Symphoniques*." A more trying and difficult work of its kind can scarcely be named. There are twelve variations, all constructed upon a very singular theme, confided, it is said, to Schumann by an amateur; and the whole takes up a good half-hour in performance. Nevertheless, difficult as are the variations, which tax the powers of the executant more and more severely as one succeeds another, Madame Schumann plays them from beginning to end without book, and plays them superbly—as, indeed, she does whatever proceeded from the pen of her husband, whose music lies as deep in her heart as it flows readily under her hands. Admirable as is her interpretation of the music of other masters, she is never, in our opinion, so entirely herself, so beyond all rivalry, as in that of Schumann, whose spirit seems to breathe through her fingers. Many would, therefore, have liked more of Schumann than was contained in the programme of Wednesday week's recital; and, in fact, if the entire selection had been made out of Schumann's works, vocal and instrumental, not a soul in the room would have complained. As it happened, the only other excerpts from the same source were three fancy pieces—"Aufschwung" ("Soaring"), "Warum" ("Why"), from Op. 12; and *Scherzino*, from Op. 26—each attractive in its way, each, it is almost superfluous to add, given in perfection, but each, to a certain extent, familiar. Madame Schumann vouchsafed no more.

Among other compositions brought forward by the gifted pianist was J. S. Bach's so called "*Italiänisches Concert*" (Italian Concerto), which Kuhnau, a contemporary of Bach's, styled simply "*Klavier-Sonate*," and which, if it really did emanate from the genius of Bach, a fact that some in the face of traditional *quasi*-authority deny, is comparatively one of the least important works of its kind with which that most learned, ingenious, and profound of musicians is accredited. It was played, however, in such a style as to win a "recall" for the player, who earned further honours in a *Notturno* by Chopin, and a couple of Schubert's charming "*Momens Musicals*," the last of which (in F minor) was encored. These also Madame Schumann performed without book.

The remaining pieces were the *Adagio* from Spohr's Ninth Violin Concerto, very cleverly executed (and with deserved success) by Mdlle. Friese, well accompanied on the pianoforte by Mr. Sauerbrey, who also accompanied Madame Sauerbrey in songs by Gounod and Schubert. Madame Sauerbrey possesses an agreeable contralto voice, and sings with feeling. The concert afforded general satisfaction, and Madame Schumann can hardly fail to have been gratified by the hearty manner in which her own contributions to the programme were appreciated.

---

Moscow.—Madame Mallinger has appeared only as Valentine in *Les Huguenots* without making any very great impression. M. Naudin, on the contrary, was much applauded as Raoul. The same is true of Mdlle. Ilma di Murska, whose impersonation of Dinorah, in Meyerbeer's opera of that name, proved a great hit.—The programme of the seventh concert given by the Russian Musical Society contained the following pieces:—Overture to *Coriolan*, Beethoven; Concerto for Violoncello (A minor), Schumann; Air, "Ah, Perfido," Beethoven; Fantasia for Violoncello, Servais; Songs, Rubinstein and Glinka; and Symphony, No. 2, C minor, Tschaikowsky. Mozart's *Requiem* was to be performed with a monster chorus during Lent. The solo singers were to be Mdme. Alexandrowa, Mdlle. Leonkowa, MM. Dadonoff and Demidoff.—At the Operahouse, Seroff's opera, *Rognada*, was given for the benefit of Mdme. Gonerć, who, besides being overwhelmed, *à la Russe*, with choice exotics, in the shape of bouquets and garlands, received gifts to the value of 10,000 silver roubles.—Russian composers are very active just now. Among the new operas may be mentioned *Opritschniki*, by Tschaikowsky; *The Dweller at Pskow*, Rimski-Korsakoff; *Boris Godunoff*, Mussorsky; and *Elias Muromets*, J. Schramek.

Cairo.—Signor Mongini is re-engaged for next season at the Vice-Regal Theatre.

Digitized by Google

## SACRED HARMONIC SOCIETY.

Pursuing its annual course of familiar work, this society gave, on Friday evening, a performance of Handel's *Samson*, the oratorio which immediately followed the *Messiah*, and, like it, was written in an incredibly short space of time. The *Messiah*, for reasons connected with its subject, and the character of its music, has taken first rank; but the history of *Samson* fully justifies Handel's esteem for the work. It is said that the master could hardly decide which was the better of the two; and, though proofs are abundant that an author's opinion of his own productions is far from conclusive as to their merits, the verdict of every generation since Handel's time has given *Samson* a place only a little inferior to that of its illustrious forerunner. The reasons for this are not far to seek, some of them being readily found in the nature of the story, and in the fact that the chief personages excite a sympathetic feeling. Who can refuse an interest in the Israelitish hero, once so powerful and so feared, now blind, a prisoner, and the sport of his enemies? Manoah, too, the father of Samson, bowed down with sorrow for his champion son; Micah, the faithful friend; and even Harapha, the blustering but chivalric Philistine—all these are real personages, whose progress through the drama commands attention. Moreover, the story of *Samson*, as abridged at Exeter Hall, is dramatically told, and steadily gathers force till the tremendous climax is reached. But, after all, the chief charm lies in music which shows Handel at his best. Every character introduced has one or more important airs, and the choruses are a succession of "thunderbolts," to use the term by which Beethoven described the master's forceful strokes. Were it necessary to do so, we might go step by step through *Samson*, and find everywhere evidence of surpassing genius. But the necessity does not exist; witness, in proof, the fact that Exeter Hall last Friday evening was crammed to repletion by an audience who heard the work with the genuine interest which can only spring from true appreciation.

A performance by the Sacred Harmonic Society rarely calls for lengthened description. The music is, as a rule, quite familiar, and not less familiar, owing to an exceedingly limited repertory, is the manner of its rendering. Not much need be said, therefore, about Friday night's doings. As on former occasions, the concerted pieces were given with all the imposing grandeur which power and energy can call forth. The deepest impression was created in the fine fugal chorus, "Then shall they know;" the splendid finale to the first part, "Then round about the starry throne;" the double chorus, "Fixed in His everlasting seat;" and the jubilant outburst of Philistine gladness, "Great Dagon has subdued our foe." In all these—not to speak of others scarcely less noteworthy—the executive resources controlled by Sir Michael Costa were used to full advantage. The solo-singing was unequal, but much of it deserved high praise. Among the successes we must place "Return, O God of Hosts," and "Ye sons of Israel," as rendered by Madame Patey, whose style in sacred music is now worthy of her fine natural gifts, and justly entitles her to that place in the front rank of oratorio artists which she so soon reached. Mr. Cummings, the *locum tenens* of Mr. Sims Reeves, was painstaking and artistic, as usual, in a very trying part. The tenor who essays the music of *Samson* needs all the excellence traditionally associated with Mr. Beard, for whom it was written; and he needs, further, a combination of favourable circumstances as to voice and energy not always enjoyed. Hence, there is small reason for wonder at the fact that the representatives of the Israelitish champion sometimes fall below the strict requirements of their part. Mr. Cummings is far from being the least successful among those representatives, seeing that whatever he attempts is carried out with the skill and taste of a thorough musician. Mr. Santley appeared as Harapha, and it may readily be imagined with what splendid effect he delivered the Philistine's airs, "Honour and arms" and "Presuming slave." His singing of both was masterly in the extreme—a perfect example of Handelian work; that it was applauded as such everybody will assume. Mr. Lewis Thomas, to whom fell the part of Manoah, must be specially commended for his delivery of the old man's pathetic music. In the episode of "Thy glorious deeds," beginning "To sorrow now I tune my song," and, especially in "How willing my paternal love," Mr. Thomas exhibited true feeling, and thus satisfied the greatest as well as the most difficult requirement. Mr. Montem Smith did good service in his small part; and the soprano airs were entrusted, for reasons which were not strikingly obvious, to Mdlle. Carola. Sir Michael Costa conducted in his usual manner.

Rossini's *Stabat Mater* and Mendelssohn's *Lobgesang* are to form the next programme, the directors having again put off the duty of attending to those unfamiliar works which were promised in the scheme of the season.

---

CARLSRUHE.—Signor Pollini's Italian Operatic company have given a very successful series of performances at the Grand Ducal Theatre.

## ROYAL ALBERT HALL.

On Wednesday week, the members of the Royal Albert Hall Amateur Orchestral Society gave a second entertainment to their friends and such of the public as chose to procure tickets by a slightly circuitous route. The attendance was large and fashionable, and the concert appeared to excite a genuine interest—not merely that dictated by politeness. Beethoven's Symphony in C (No. 1), which headed the programme, tested severely the skill of the orchestra—more severely, perhaps, than was quite consistent with prudence. But the work was "pulled through" fairly well, the amateurs labouring at their task with an earnestness and zeal indicative of better results by-and-bye. Cherubini's fine overture to *Anacreon* was also given, as was the equally fine, though very different overture, to *Guillaume Tell*. Rossini's work showed the orchestra to greater advantage than anything else; the first violoncello was admirably played in the opening movement, and elicited applause that had a ring in it suggestive of something more than the conventional "Thank you" which forms the amateur's usual reward. The March in *Athalie* closed the programme. We must look upon the performance of the Duke of Edinburgh's *Galatea* waltz in the light of a special proceeding, intended, doubtless, as a compliment to his Royal Highness, and not as an indication that the society means to devote a portion of its energies to dance music. So regarded, no stickler for high art could quarrel with the enthusiastic reception the waltz obtained. Besides, it is a good thing of its kind. Its themes are really pretty, and, well scored for the orchestra, it made an effect which caused lovers of the dance to look longingly at the unoccupied arena. So persistently was the waltz applauded that its Royal composer came to the front of the platform, fiddle in hand, and bowed his acknowledgments; after which a portion was repeated. The vocalists were Miss Mary Hobbs, Mrs. Stretton, and Mr. Sydney Sprague. Miss Hobbs sang "O mio Fernando," and an effective composition by Lady Clarence Paget, with considerable taste and skill. She is evidently a young artist of promise, who should be encouraged to persevere in studies already turned to good account. Mr. Arthur Sullivan conducted the orchestral performances.

A remark upon the violin solo played by Mr. Enthoven, the society's *chef d'attaque*, should have a place to itself. This gentleman could not more conclusively have proved a right to the position he occupies; his performance of David's variations on *Le Petit Tambour* being remarkable for a command over the instrument which entitles him to high distinction.

---

MUNICH.—Herr Huber, who, a short since, left his place in a Government office to become a first tenor at the Royal Operahouse, has returned to his official stool and desk, in virtue of a stipulation that, if he did not choose to remain on the stage, he should be at liberty to resume his former position. He was not unsuccessful as a singer, but his figure was far from elegant, or calculated to represent romantic young heroes and lovers. A Dr. Krückl, from the Stadttheater, Augsburg, will, it is said, if competent, be engaged in his place.—Madame Mallinger has left for good. Her engagement expired on the 1st inst. She is by no means regretted, as her caprices and whims have, it is asserted, gone far in estranging the public from her.

MILAN.—A fire broke out lately at the Scala, but, fortunately, without doing much mischief. During the last act of *Un Ballo in Maschera*, Signora Paoletti, a *danseuse*, while dressing in her room, approached too nearly with a light a heap of clothes belonging to herself and four companions. The clothes caught fire, and in almost less than no time the flames destroyed everything in the room. The engines were quickly brought into play, and, after some time, extinguished the flames, but not before 70 dresses, worn in the two ballets of the season, and *Robert le Diable*, were utterly consumed.—Signor Ciniselli has obtained the consent of the Corporation to build a new circus, near the Porta Tenaglia. The circus is to contain 4,000 persons.

STUTTGARDT.—On receiving intelligence of the death of the celebrated Pischek, the king immediately sent to express his sympathy with the family of the deceased. The funeral was attended by a large concourse of people, anxious to pay the last sad tribute of respect to one who had for so many years been an ornament of the Royal Opera. A long line of carriages and pedestrians slowly wound its way, at three o'clock p.m., on the 19th February, from the Königsthor, and through the Königsstrasse to the Fangelsbach Cemetery. At its head was carried (after the Roman Catholic fashion) a cross, to which were attached long streamers, with a laurel wreath hanging between. The coffin, covered with flowers, followed. All classes were numerously represented on the occasion.

BREMEN.—Herr Max Bruch's last work, *Odysseus*, has been successfully executed by the Singacademie, under the direction of the composer. The two principal solo parts of *Odysseus* (Ulysses), and Penelope, were sung by Herr Schelper and Mdlle. Keller, both of the Stadttheater.

Digitized by Google

## MONDAY POPULAR CONCERTS,
### ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## TWENTY-NINTH CONCERT,
### MONDAY EVENING, MARCH 17, 1873.

*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUINTET, in C sharp minor, Op. 132, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. *Beethoven.*
SONG, "Dalla sua pace"—Mr. EDWARD LLOYD .. .. .. *Mozart.*
a. TWO BALLADS (D major and B minor)) *Brahms.*
b. PRELUDE and FUGUE, in E minor, for pianoforte alone .. .. .. } —Mdme. SCHUMANN *Bach.*

PART II.

QUINTET, in E flat, Op. 44, for pianforte, two violins, viola, and violoncello—Madame SCHUMANN, MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. .. .. .. .. .. *Schumann.*
SONG, "The shades of evening"—Mr. EDWARD LLOYD .. .. *Clay.*
QUARTET, in E flat, Op. 33, No. 2, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. *Haydn.*
CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.
### THE REMAINING MORNING PERFORMANCES
WILL TAKE PLACE ON
**March 22, 29, and April 5.**

*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, MARCH 15, 1873.

QUARTET, in D minor, for two violins, viola, and violoncello —Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI *Mozart.*
SONGS, "L'oiselet" "Aime moi" } Madame FLORENCE LANCIA .. .. *Chopin.*
SONATA PASTORALE, in D major, Op. 28, for pianoforte alone—Madame SCHUMANN .. .. .. .. .. .. *Beethoven.*
SONATA, in A major, for violin, with pianoforte accompaniment —Madame NORMAN-NERUDA .. .. .. .. .. .. *Handel.*
SONG, "Rock me to sleep"—Madame FLORENCE LANCIA .. .. *Benedict.*
TRIO, in D minor, for pianoforte, violin, and violoncello (by desire)—Madame SCHUMANN, Madame NORMAN-NERUDA, and Signor PIATTI .. .. .. .. .. .. .. *Schumann.*
Conductor .. .. .. SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

### TWENTIETH CONCERT—THIS DAY—MARCH 15, 1873.

PROGRAMME.

OVERTURE, "Coriolan" .. .. .. .. .. *Beethoven.*
RECIT. and AIR, "The Moonlight glitters" (first time)—Mr. CUMMINGS .. .. .. .. .. .. .. *Henry Smart.*
HUNGARIAN CONCERTO, violin and orchestra—Herr JOACHIM *Joachim.*
GRAND SCENA, "A qual furor" (*Fidelio*)—Madame ELENA CORANI (her first appearance since her return from America) .. *Beethoven.*
SONG, "Je n'ai besoin" (*Anacreon*) (first time)—Mr. CUMMINGS (with Corno Inglese *Obbligato*—Mr. ) .. .. .. .. *Cherubini.*
SYMPHONY, "Parisian" .. .. .. .. .. *Mozart.*
SONG, "The Noblest"—Madame ELENA CORANI .. .. .. *Schumann.*
VIOLIN SOLOS:—a. "Romance" } —Herr JOACHIM .. *Joachim.*
b. "Hungarian Dance" } .. *Brahms.*
OVERTURE, "Les Diamans de la Couronne" .. .. .. .. *Auber.*
Conductor .. .. .. .. .. MR. MANNS.

DEATH.

On the 9th inst., at 35, Great Marlborough Street, THOMAS OLIPHANT, Esq., President of the Madrigal Society of London, fifth son of E. OLIPHANT, Esq., of Condle, Perthshire, in the 74th year of his age. Friends will kindly accept this intimation.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, MARCH 15, 1873.

SOME years ago there were two witnesses in England who annually gave evidence as to the effect of a musical religious service on what may be called a grand scale. In London the Corporation of the Sons of the Clergy worshipped beneath the dome of St. Paul's, to the sound of many instruments besides the organ, and in the country, the Festival of the Three Choirs was always opened with a solemn performance of the Dettingen *Te Deum*. But these witnesses stood alone, lifting up their voice in vain to a world which was quite satisfied with the old humdrum procedure. In time even their voices became silent. The Corporation dismissed their fiddlers and trumpeters, and the Festival chose to do nothing of a special character for which it could not demand concert prices. Then, all over England, humdrum had its way. Here an organ and a perfunctory paid choir; there an organ and an earnest but incompetent choir of volunteers—beyond which, nothing. It is an old saying, that "when things come to the worst they must mend;" and what could be worse, from the standpoint of religious æsthetics, than a state of things which refused the use of the highest artistic means in the services of the Church? But it was only a few years back that signs of a change appeared. Certain churches, aiming at an ornate musical ritual, introduced the harp; and that most ancient of sacred instruments seems to have opened the door for others which could not boast an equal prescriptive right of entry. At length came the now historical performance of Bach's Matthew *Passion* in Westminster Abbey, under the auspices of Dean Stanley and the conductorship of Mr. Barnby, who has already done enough to make his mark upon the history of English religious music. This performance signalized the beginning of a new state of things; and, since then we have heard and looked upon a surpliced orchestra playing in the Metropolitan cathedral; while the historic fane of Canterbury, not to speak of others less illustrious, have witnessed oratorio music properly performed within its venerable walls. It remained, however, for a parish church to show whether work of such a high character could be achieved apart from the exceptional resources and the great prestige of a cathedral. The distinction of doing this has fallen upon St. Anne's, Soho. Soho is not a fashionable region, nor are its thoroughfares great arteries of traffic; so that, in all probability, few of our readers know anything about its churches. St. Anne's is not a specially striking object to wayfarers who hurry through the "foreign quarter." It stands back from the narrow street, surrounded by a dismal graveyard, and by no means courts observation. Yet, as just said, it has gained distinction; for within its walls, every Friday evening, throughout this present Lenten season, is performed, with all needful appliances of voices, organ, and orchestra, the John *Passion* of the immortal old Leipsic Cantor. Of course, the work is done upon a modest scale, as befits the modest edifice; but excellence and pretentiousness are not inseparable things. Here, at all events, with a small choir, and a small band, Bach's music may be heard in a very satisfactory degree of perfection. Some of the airs are of course omitted, but the *ensemble* is good, and anyone who attends these Friday evening services may truly say that he has heard the *Passion* to advantage. Why St. Anne's enjoys the honour of such an attraction is at once explained when we state that Mr. Barnby acts as organist of the church. To his initiative the whole thing is due, and to his energy and skill the performance owes its merits.

We do not mean to discuss the John *Passion* here, especially as a word may more profitably be said with regard to the effect of its performance in Soho. It was our good fortune to attend on one occasion; and our good fortune, also, to note the profound attention paid by a crowded

Digitized by Google

congregation to all the details of a service which lasted more than two hours. Bach's music must have been new to ninety-nine out of every hundred present, and it is not music readily "understanded of the people." Yet every note was heard with a patience which endured to the end. As each chorale began, the congregation rose and joined in the melody, after the good Lutheran fashion, while there were obvious signs of a deep impression made upon all present. Performances, as such, cannot, of course, be tolerated in our churches; but here was a great lesson taught in language more eloquent than that of any preacher, and received the more readily because its utterances appealed as only music can appeal, to human sympathies. After one experience of the special Lenten service, we are led sincerely to hope that the example set by the little church in Soho will be followed wherever the necessary means are obtainable.

MR. VAN PRAAG, one of the most able, industrious, trustworthy, and respected agents that for very many years has assumed a responsible position in the ordinary transaction of musical business in London, is about to start for California, where his family are residing. No familiar face will be more missed than his. For kindliness, courtesy and diligence combined, Mr. Van Praag, who has known, and been on friendly terms with all the great artists of the last thirty years and more, has rarely known an equal. Every one respected him for his sterling and excellent qualities; and every one, however regretting his loss, will heartily wish him "*bon voyage*," and happiness for the rest of his days in the far off country where he is about to rejoin his family, and which he will henceforth make his home.

## OCCASIONAL NOTES.

IN our last number we quoted from that singularly original and interesting book, "*Another World*," the method adopted in the "Star City," Montalluyah, of choosing partners at a ball by hand. We now quote a scarcely less inviting description of the manner of choosing them by foot:—

"There is another peculiar mode of choosing partners—'by foot'—but this is made to depend on the superior beauty of the foot, as decided by an arbiter, chosen by the company, and, of course, famous for his taste and knowledge of the beautiful. While the arbiter pursues his duties, the ladies are concealed behind a screen, which is, however, open sufficiently at the bottom to disclose the foot and ancle. She to whom the palm is awarded has the first choice of a partner, and the others follow in succession in the order in which they have been ranked. This diversion, though exciting great interest, is not so happy as 'the choice by hand.' The ladies whose feet are placed in a lower rank often think themselves aggrieved, and are slightly jealous of their rivals; for in spite of the efficacy of my laws, I could not—whilst giving just triumphs to superior beauty—altogether prevent a feeling of disappointment in ladies who saw the palm given to others by one recognised as an honest and able judge,—a man whose taste was known to be irreproachable. When the hand and foot of a young lady are inclined to coarseness, while at the same time her talents and goodness entitle her to a superior position, the fingers or toes, and afterwards the hand and foot themselves, are bound up for a certain number of hours each day. We do not like 'contradictions,' or, as I have before observed, we object to a garment partly of rich brocade, partly of common stuff."

We cannot agree with "Hermes" as to the inferiority of this last method of selecting a partner for the dance, with which, assuredly, the foot has more to do than the hand.

THÉODORE and Hippolyte Cogniard, now millionaires, in Paris, commenced as authors very modestly. On one occasion they had written a vaudeville, and awaited, for very good reasons, the authors' shares with great impatience. On the morning of the first performance, Hippolyte said to his brother: "You know we refer in our piece to a hatter. I have introduced the name of mine, X——; he will give me a new hat which I want very badly. You don't mind, do you?"—"Mind? No, not I," replied Théodore. But suddenly a thought struck him. He looked at his own hat, and paid a visit to *his* hatter. Having done so, he went back to the theatre, and whispered in the ear of the leading actor: "My dear fellow, you speak, you know, in your part, of a hatter. Just mention mine, Y— —; it will be a puff for him, and he will send me a new hat."—"All right." When the curtain rose, there were four persons in the pit, more especially interested in the piece; the Brothers Cogniard, and their hatters, MM. X—— and Y——, each of whom was anxiously listening for the puff. At last, the moment arrived. Attention!—Treason!—The villain of an actor pronounced the name of Z——, his own hatter.

THE practice of hissing a dramatic performance was first introduced at the Théâtre Français, on the 14th January, 1686. Previous to that period, if a piece was bad, the occupants of the pit, then the supreme judges in such matters, contented themselves with gaping. On the day in question, a five-act prose comedy, said to be written by Thomas Corneille, and entitled *Le Baron de Fon Drières*, was produced for the first time, and pronounced, not unjustly, a very dreary affair. Suddenly one of the spectators took it into his head to mark his disapprobation by a few sharp hisses. For the first few moments, the audience were astonished at this novel demonstration, but, having rapidly revolved the matter in their minds, no doubt, they seem to have thought it would be very charming to drown the voices of the actors under this new and disagreeable sibilant accompaniment, and hissing was inaugurated then and there.

SACRED HARMONIC SOCIETY.—A novel feature in the history of the Society is about to be brought forward; the Committee having accepted the offer of Herr Ernst Pauer to deliver before the Society Three Lectures on the History of the Oratorio. These lectures, which will be largely illustrated by selections from various oratorios, from the earliest introduction of that form of composition to the time of Mendelssohn (including many pieces hitherto unperformed in this country), will take place at Exeter Hall, on Wednesday evenings, March 19th and 26th, and April 2nd.

ROYAL ALBERT HALL CHORAL SOCIETY.—The Third Subscription Concert of this society is announced to take place on Wednesday next, when Handel's *Israel in Egypt* will be performed, with Mr. Macfarren's additional accompaniments; the principal solo singers being Mdme. Elena Corani, Mdme. Patey, Mr. Sims Reeves, Mr. Thurley Beale and Mr. Lewis Thomas. Dr. Stainer will preside at the organ, and the band and chorus, numbering 1200 performers, will be conducted by Mr. Barnby. The Choral Society, which has already attained a very high standard of excellence, will doubtless be heard to great advantage in the magnificent choruses.

THE HAGUE.—A short time since, during a performance of *La Muette*, the stage-manager came forward and informed the audience that the performance could not proceed, as the Masaniello, M. Trinquier, had refused to sing any more. Immediately upon this, Masaniello appeared in person, and declared that he by no means refused to go on with his part; he simply did not think he could appear before the public, as the manager had forbidden him to transpose the "Slumber Air." This gave rise to a discussion between the stage-manager, the singer, and the audience. Finally the latter sided with Masaniello, and the manager was compelled to permit the transposition. The performance then continued without further interruption.

### Tims for Music.

News from the "Challenger," nothing ridiculous!
One Ocean's secret already disclosed,
The *Gonotryx*, O, the delightful *pisciculus!*
Lives a deal deeper than Science supposed.
Then hey for the Gonotryx, Gonotryx, Gonotryx!
Jolly young Gonotryx, swimming so free;
And soon may the "Challenger's" trawlings and bonny tricks
Drag more jolly news from the jolly old sea.

*To Arthur Sullivan, Esq.* Punch.

Digitized by Google

## CONCERTS VARIOUS.

Madame Berger-Lascelles and Mr. Francesco Berger gave their first *matinée* for the season on Wednesday, to a full and fashionable assemblage of friends and pupils. The programme was varied and interesting, opening with the grand trio, in D, by Mendelssohn, well played by Miss Alice Lee (pianoforte), Herren Jacoby and Lidel (violin and violoncello). Beethoven's grand trio in B flat was also well given, Mrs. J. C. Langmore undertaking the pianoforte part. The trio was deservedly applauded. Miss Stella Hart, a pupil of Mr. Francesco Berger's, played Field's *Nocturne* in E flat, and Chopin's *Valse* in A flat, most effectively, as did also M. F. Berger Thalberg's *Andante* in D flat, and his own brilliant galop, "Suivez moi," both of which were most warmly received. Madame Berger-Lascelles displayed her charming contralto voice in "Di tanti palpiti," and in two new songs, "I weep alone" (F. Berger), and "Only the river knew" (S. A. Shepherd), both expressly composed for her, and, with Miss Bateman, a young lady who possesses a fresh soprano voice, the duetto from Rossini's *Stabat Mater*, "Quis est homo." Miss Bateman also sang F. Berger's song of "The Syren;" Mrs. Causton and chorus gave a solo and chorus, "Povera Rondinella;" and the Misses Stileman, Pinsuti's duet, "In ciel stellato." Mr. Ernest A. Tietkens sang the new song, "At Last," in his most perfect manner. Several choral pieces by Ricci, Campana, and S. A. Shephard, contributed to the success of the *matinée*. Mr. Francesco Berger, besides his solo performance, accompanied the vocal music on the pianoforte with his usual tact and judgment.

Mr. and Mrs. Richard Blagrove gave their second recital of concertina and pianoforte music, on Wednesday afternoon, at the Beethoven rooms, which was fully attended. The performance commenced with an arrangement of Mendelssohn's Air with Variations in D, for baritone concertina and pianoforte, well played by Mrs. and Mr. R. Blagrove, and much applauded. Mrs. R. Blagrove gave, to everybody's satisfaction, Beethoven's Sonata, Op. 29, Weber's Polonaise in E major (encored), and the pianoforte part of a new Concertante Duet from *Faust*, for concertina and pianoforte, and was rewarded with well-merited applause. Mr. Blagrove gave, with his usual excellence, Regondi's *Les Oiseaux*, and a concertina solo, selected from the works of Handel, in all of which he proved himself a most able artist. Miss Sophie Ferrari sang, in a most artistic and charming manner, Spohr's "Rose softly blooming," and a new song of her sister's (Francesca J. Ferrari), "Placida Zeffiretto," which delighted all present. Miss Helen D'Alton displayed her fine contralto voice to advantage in a sacred song by Dr. F. Hiller, and a new song (accompanied by the composer, Mr. Barri,) called "Mizpah;" both were favourably received by the audience. Mr. H. C. Sanders, a rising baritone, gave a German song by Fesca, and one by Pinsuti, and Mr. J. Zerbini accompanied with his usual ability.

A very attractive concert was given in Hanover Square Rooms, on Monday last, by Mrs. J. Holman-Andrews, who, with her clever daughters, Miss Gertrude and Miss Edith, took a prominent part. Mrs. Andrews, herself, did good service as accompanist, while the young ladies were heard to much advantage in various duets and songs. The duets included Sir J. Benedict's "Ties of friendship" (*Crusaders*) and Campana's "Vieni o bella." As to the songs, Miss Edith gave Blumenthal's "Love the Pilgrim," her sister's contribution being the very popular, "Si tu savais," in response to a unanimous encore of which Miss Gertrude sang "Robin Adair." Both ladies made a very favourable impression in all they did. The concert-giver was ably supported by Miss Edith Wynne, Madame Patey, Mr. Cummings, and Mr. J. G. Patey, whose names speak for themselves better than could any words of ours. Mrs. Holman-Andrews was assisted in the task of accompanying the vocal pieces by Messrs. Callcott, Blumenthal, and Pinsuti. We should add that Mr. and Mrs. R. Blagrove much increased the pleasure of the audience by their ably-played solos on the harmonium and pianoforte respectively.

Miss Clara Cox (R. A. M.), a pianist of considerable executive power, gave an evening concert at the Store Street Concert Hall, which attracted an overflowing audience. Miss Clara Cox played Ascher's "Alice," and the same composer's "La chant des Naiades," Wallace's "La Cracovienne," Thalberg's "Mosè in Egitto," and "Home, sweet home," and in all she was loudly applauded. She was assisted by Miss A. L. Okey, a young Australian pianist, whose performance received well-merited applause. Mdlle. Bonachi, a young Italian vocalist of merit gave "Robert toi" with genuine artistic feeling, and joined Signor Salvini in the grand duet from *Lucrezia Borgia*, and Luigi Ricci's waltz duo "La Danza." Miss Lily Edmonds sang a new song, "Sweet summer gales," and Miss Lucy Vennimore (a *débutante*), Mr. Ignace Gibsone's song, "Across the sea;" Miss Eva Edgar, a young vocalist of merit, also made a favourable *début*, and was called upon to repeat Ascher's "Clara." Messrs. Lansdown Cottell and Mr. C. F. Webb presided most efficiently at the pianoforte. The concert was a decided success.

## PROVINCIAL.

Edinburgh.—From the *Daily Review* we learn that—

"Mr. C. Matthews concluded his successful engagement at the Theatre Royal with three of his best impersonations. On Monday and Wednesday evenings there were amateur performances by the officers and non-commissioned officers of the 93rd, supported by the ladies of the regular company, when the farce, *Should this meet the eye*, and the very popular drama, *New Men and Old Acres*, were presented. On Tuesday evening, Mr. P. Nevin, the respected treasurer of the theatre, to whose urbanity and energy visitors are largely indebted for the excellence of the arrangements in the auditorium, took a benefit, under masonic patronage, when the programme included *The Wife's Secret*, with an address by Mr. Nevin, and the farce, *A Quiet Family*. On Thursday evening, the 'nine nights' season' of opera began with *Lucia di Lammermoor*, in which Mdlle. di Murska again appeared in the title *rôle*, which was so great a success on the occasion of the performance of the opera last November."

Surbiton.—Mr. E. Burritt Lane, organist of Surbiton Park Church, gave his annual concert, on Tuesday evening, in Surbiton Park Hall. The vocalists were Miss Matilda Scott, Madame Poole, Mr. George Micklewood, and Mr. John Hodges; and the instrumentalists, Miss Wheeler and Mr. R. S. Hart (pianoforte), and Mr. Lazarus (clarionet). In the *Surrey Comet*, of March 8th, we find the following remarks:—

"In the instrumental department, Mr. Lazarus, who is a host in himself, delighted the audience with his charming performances on the clarionet. A *Duo Concertante* for clarionet and pianoforte, founded on airs from Bellini's *Norma*, was played by Messrs. Lazarus and Hart in a masterly manner; but it was reserved for Mr. Lazarus to achieve his greatest success in his own fantasia on favourite Scotch airs, which 'brought the house down;' and in response to the loud cries of 'encore,' he kindly came forward and played an Irish melody. Criticism on the magnificent playing of Mr. Lazarus is impossible, and to praise him is but to 'gild refined gold.' All we can do is simply to admire his genius, and its wonderful development.

Croydon.—Noticing the concert recently given here by Mr. George Russell, the *Croydon Advertiser* said:—

"Mr. Russell never played, in our estimation, with more effect than on this occasion. The extreme delicacy with which he rendered Chopin's *Berceuse* was most charming to listen to, and of his fine playing in the concerted pieces we have already spoken. We ought to add, as a shadow to the picture, that we did not like his rendering of the fantaisie impromptu by Chopin, which struck us as wanting connection and as over-fast. His own polka is a very pretty and taking *morceau de concert*, and we cannot quite understand why it remains so long in MS. Certainly not for want of purchasers, should it be published, if the expressions of discontent heard in the room at 'not being able to get it' may be taken as a criterion. Why should we take time to speak of Madame Patey? One of the richest and most sympathetic voices ever artist had, under the control of a finished musician, cannot need any faint praise of ours to record its justly-earned fame throughout England. The dignity which Knight's old ballad, 'She wore a wreath of roses,' acquired in Madame Patey's hands was astonishing, and the admirers of the favourite old song loudly testified their great delight. This was sung as an encore to Sullivan's favourite, 'Golden days,' which must have proved golden indeed to its publishers. Mr. Pearson sang very sweetly and with good feeling the tenor music allotted to him, substituting 'Come into the garden, Maud,' for 'Good-bye, sweetheart.' We think we may safely say that we do not remember a concert in Croydon for many years which contained so many gems of the musical art, and such complete and finished execution. The audience was, as usual, large and attentive."

Chatham.—On Monday evening last a musical entertainment was given in the Lecture Hall, by Mr. Edward Dale, with the co-operation of Miss Minnie Curtis (soprano), and Mr. E. Curtis (pianist). The lady is a vocalist of superior attainments, her voice being of good register, perfectly even, and richly sympathetic. Miss Curtis promises brilliantly; and, should she fulfil our expectations, a star of unusual magnitude will be added to the small native constellation which now exists. Mr. Dale is eminently suited to the style of business which he undertakes; and, with Mr. Curtis at the piano, an entertainment is presented which must certainly secure the applause and cordial approbation of any audience. On the occasion in question it was eminently successful.

---

Madrid.—Madame Sass has made a great hit in *L'Africaine*, which was played four times in one week.

Digitized by Google

## MUSIC AT BOULOGNE-SUR-MER.

*(From a Correspondent.)*

After an absence of four months, Clement Martin's opera *troupe* has returned from Rennes, and we have had a week of capitally-selected and well-played operas. *Lucie* was the first produced, and went off well, as did *Zampa*, *Violetta (alias La Traviata)*, *La Fille du Regiment*, *Le Postillon de Longjumeau*, and *Docteur Crispin*. *Zampa*, especially, went off well. It is an opera bubbling over with charming airs, among which I would mention "Il faut céder à ma loi" and "Douce jouvencelle," which were sung with very good taste and accuracy by the tenor, M. Bresson. Mdme. Depoitiers, who has taken the premier *rôles* in all of the above operas (with the exception of *Le Postillon*), is a pleasing and accurate singer; although her voice is not over strong, nor her compass very great, still the quality is good, and it is at once palpable that she has benefited by a careful education in her art. She not only sings well but acts well, especially in the last scene of the *Traviata*. M. Depoitiers, as the Sergeant, in *La Fille du Regiment*, was inimitable. M. Fronty, a very good barytone, has been singing in *La Traviata*, *Lucie*, *and Docteur Crispin*. The *Postillon* did not go off so well as the other operas. The tenor, M. Bouvard, who took the part of the Postilion (which part, by-the-bye, is a very trying one for any singer—being set so high), was completely worn out by the time the curtain fell after the last act.

*Docteur Crispin*, well known on the Italian Stage as *Crispino e la Comare*, is an opera *bouffe* by the Brothers Ricci; it is very "*bouffe*," but full of sparkling, light, pretty music just suited to the *troupe* now here. It has been played twice each time to a large audience. The chorus, consisting of 24, are quite up to the mark; but if there were 15 female voices instead of 12, I think it would be better; and if those 15 were well selected, it would be better still. The band of 24, under the conductorship of M. Champenois, has decidedly improved, but they are still inclined to overdo their accompaniment to certain soli, duos, &c.

*Faust* is announced for to-morrow. M. Clement Martin has begun his short spring season well, and I hope he will continue to do so. So long as he gives us operas within the capacity of his artists, all may yet be well.

There is to be a grand ball at the Etablissement on the 24th, in aid of the British Charitable Fund and British Free Schools. It will be a very good affair. S. C.

---

One of the "orders of the day" at the Conference of German Musicians, to be held at Leipsic, will be a proposition to unite a number of small towns into federations for the performance of great works.

### Times for Music.

### EBBING AND FLOWING.

Steadily guiding,
Peacefully gliding,
Onward the bark of the lovers is borne;
Fair summer weather,
Hearts knit together,
Fearing no slighting, and careless of scorn.
Merrily singing,
Troubles far flinging,
Pleasure and youth, love and happiness theirs;
Joys never ending
Sweetly are blending,
Strength'ning affection, and banishing cares.

Clouds gather over,
Too soon discover
Rapid transitions of time and of tide;
Dangers are nearing,
And careful steering
Is needful, if love in the boat may abide.
Cease, heart, thy beating,
Pleasures are fleeting,
Bright eyes must weep, and strong hearts must quiver;
Coming and going,
Ebbing and flowing,
Life is a myst'ry, deep as the river.

*(Copyright.)* Henry Joyce.

## TUTOR FOR ENGLISH SINGERS.*

*(From the "Times.")*

An artist who, like Madame Sainton-Dolby, has attained eminence by the most legitimate means possesses a double claim to consideration when laying before the world the secret of her art, and pointing out the way by which others may follow in her steps. Such teaching has a special value, and, therefore, all lovers of music must welcome the volume in which one of the most accomplished English singers imparts the result of her experience. No work could be more gracefully offered to the public by one who for so many years has delighted them.

"'English by birth, English by education, English at heart,' says Madame Sainton, in the introduction to her book, 'I have often desired to offer to young pupils . . the fruits of my experience in a career to which I owe my happiest remembrances. In trying to smooth the difficulties in the path of such students I only pay a debt of gratitude to my compatriots who encouraged my first steps, . . . and to whom I owe the success of which I am and shall ever feel proud.'"

Madame Sainton's book, we sincerely believe, will be accepted in the spirit with which it is offered, and recollections of its author's career will encourage those who attentively follow up its counsels.

Madame Sainton confines the scope of her work to ladies' voices, and to those particular branches of the art which are essentially English; such, for example, as oratorio and ballad singing. On these topics she can discourse with an authority which no one would be bold enough to question.

Her manual is divided into three parts. The first part sets forth the elements of vocalization in a manner at once clear and succinct, and is enforced by examples in the shape of carefully graduated lessons with pianoforte accompaniment. The second section contains valuable hints on expression, style, and taste, and those higher qualities which distinguish the genuine artist from the ordinary singer. These matters are dwelt upon, however briefly, with real acumen, and the exercises which illustrate them are greatly to the purpose. These exercises, some written by Madame Sainton herself, others selected from Crescentini, Bordogni, and Panseron, all vocal teachers of renown, have a special value, inasmuch as, being thoroughly good music in the abstract, no less than useful for the purpose immediately in hand, they are calculated to stimulate the interest of the pupils, and incite them to extra diligence.

In the third part of her work, which to many will prove the most attractive, Madame Sainton gives suggestions as to the manner in which many of the best known airs from various authors should be vocally delivered. The selection is varied and excellent, and the suggestions are invaluable. If every vocal aspirant could not only understand them, but make practical use of them, we should have a great deal more legitimate singing than we can boast of now. We need add no more than that Madame Sainton's *Tutor for English Singers* is a real boon to those for whose instruction it is especially intended.

---

Vienna.—Gluck's *Iphigenia* was to have been revived at the Imperial Operahouse some time ago, but, for various reasons, including the indisposition of some of the principal artists, the public are still looking forward to the first performance, or, at least, were looking forward to it a day or two ago.—The season of Signor Merelli's Italian Operatic season, which commenced on the 10th inst., at the Theater an der Wien, is to extend to the 1st May. Among the principal artists are Mesdes. Adelina Patti, Barbara Marchisio, MM. Nicolini, Naudin, Graziani, and Vidal. Conductor, Signor Arditi.—Herr Feustl, banker, of Bayreuth, has just paid this city a visit. His object in coming was —not to put too fine a point on it—to "go round with the hat," for the Grand-National-Festival-Stage-Play-Theatre now in course of erection at Bayreuth.—It appears that the Universe has not exhibited the alacrity they ought to have exhibited in contributing to the funds for this great Wagnerian project. Some hundreds of thousands of thalers are still wanting, and 1874 is fast approaching.

Hanover.—Herr Hartzer, the sculptor, of Berlin, has been here and had an interview with the Marschner Memorial Committee. Having settled all the necessary preliminaries, he will set to work at once, and the statue will be ready for erection within four years at the utmost. The figure of the composer, and the two allegorical figures, will be of bronze; the pedestal, of the best sandstone.

Brussels.—Madame Adelina Patti will sing here in the month of April. Among the characters selected by her are Dinorah in Meyerbeer's opera, and Julia in M. Gounod's *Romeo et Juliette*.—Despite all the efforts of the Wagnerite party, *Tannhäuser*, lately produced at the Théâtre de la Monnaie, does not seem likely to become a stock piece. Now that public curiosity has been satisfied, *Tannhäuser*, like its predecessor, *Lohengrin*, here, will probably be quietly dropt.

---

* Madame Sainton-Dolby's *Tutor for English Singers*. (Ladies' Voices.) [Boosey & Co.]

Digitized by Google

## REVIEWS.

### Novello, Ewer & Co.

*The Music to Shakespeare's "Tempest."* By Arthur Sullivan.

There is not the slightest need for us to praise the Opus I. of Mr. Arthur Sullivan. His "*Tempest* music" long since took rank as a classical work, and it bids fair to retain an enviable amount of popularity—more perhaps than many subsequent works from the same pen. Accepting the music, therefore, as well known and well liked, our duty is simply to call attention to the issue of a new edition for voice and pianoforte duet, arranged from the full score by Mr. Franklin Taylor. Four hands can produce much effect with Mr. Sullivan's charming orchestral illustrations, even though their rich orchestral colour be wanting; and we can conceive no better home entertainment than the reading of Shakespeare's fairy drama while the music is so played. The volume is well got up in folio.

*God's Time is the Best.* Sacred Cantata. Composed by John Sebastian Bach. The English Translation and Adaptation by the Rev. John Troutbeck.

Clearly the tide is turning in favour of the sacred compositions of Sebastian Bach. Thanks to Mr. Joseph Barnby, whose persistent efforts have popularized the Matthew *Passion*, and bid fair to do the same for the kindred work according to St. John; amateurs are ready to know the old Leipsic Cantor as something more than a writer of fugues and instrumental pieces. One result of that readiness is now before us, and we confidently look for many others of a like kind. The publishers have an ample field in which to work. Bach left behind him the almost incredible number of 300 Church Cantatas, which were divided between his sons, Friedmann and Emanuel. Friedmann took the larger share (Emanuel having only eighty), and from his hands they soon passed to those of various purchasers. Thus the collection was scattered, but happily, in the early years of the present century, Herr Müller, a successor of Bach at the Thomas School, gathered together for that institution as many as 110. A number were published by Mendelssohn; and, in 1846, Mosewius, of Breslau, printed 146. That not a few are unsuitable for use in our day is tolerably certain; but, making allowance on account of these, there still remain enough to present, as we have already said, a noble field for publishing enterprise. Messrs. Novello, Ewer & Co. made a capital starting choice in the work before us—one of a number which give no indications of having been written, like the great majority, for a special occasion. Its German title is "Gottes Zeit ist die Allerbeste Zeit," and the work, laid out for solo voices, chorus, and small orchestra, begins with an orchestral introduction, *Molto Adagio*, in E flat, which is marked by a grave and tender beauty adapted to prepare the mind for what follows. A short choral *Andante* in the same key leads to an *Allegro*, "In Him we live," which in turn is replaced by a brief *Adagio*, "And in Him we die." All these movements might have been written by Handel at his best, such dignity and masterfulness do they display. The close of the *Adagio* on the dominant of C minor—"In him we die at His good time, when He wills"—could hardly be exceeded for impressive solemnity. Next follows a tenor solo, "O Lord, incline us to consider," in the key just named. Expressive as to the vocal themes, this number is remarkable for continued repetition of a particular theme by the orchestra, after the fashion of—to quote a familiar example—the ground bass in Handel's "Thou didst blow with Thy wind." The tenor solo leads directly to a *Vivace* (C major) for the bass chorus—a remarkable and noteworthy arrangement, which, so far as we know, has no precedent. Music so light and, in connection with such words as "Set in order thy house for thou shalt die," so trivial, may seem to demand adverse criticism; but Bach knew well what he was doing. The sentence here enunciated is the passionless, unfeeling voice of Fate; and when, at its close, a solemn choral *Andante*—"It is the old decree"—begins in F minor, we at once recognize the hand of a master of effect, as we do further on when the sopranos, hitherto silent throughout the movement, enter alone with a lovely passage on the words, "Yea, come Lord Jesus." After a repetition of this affecting device, varied as to details, the three lower parts again take up their theme; a climax being reached when the sopranos commence a final (solo) cadence, as the other voices cease with a *forzando* diminished seventh on E natural held against a tonic pedal (F). The "resolution" of this chord—*dim.* and *pp*—is something to linger over with delight. We next have an alto solo, "Into Thy hands my spirit I commend" (B flat minor) remarkable for the masterly working of its accompaniments; and, next, a bass solo, "Thou shalt be with me to-day," in the same key, changing to C minor. A striking feature of this movement is the appearance of a chorale for the alto chorus, which pursues its grave and stately way till the solo voice ceases, thence continuing for some time alone, and finally ending while the orchestra breathes out a most touching and beautiful accompaniment. A choral-line *Andante*, "All glory, praise, and majesty" (E flat), then leads to a fugue, with two subjects, on the words "Through Jesus Christ, Amen." Worked in somewhat elaborate fashion and in brilliant style, this movement fittingly ends a composition of such merit that we cannot for the life of us understand why it did not long ago become popular wherever lovers of noble music exist. But the more on this account are thanks due to the publishers for having now made it known, and we hope most sincerely that their enterprise as regards Bach's sacred works, will meet with a rich reward.

### Boosey & Co.

*My True Love has My Heart.* Ballad. By Sir Philip Sydney. Music composed by J. Blumenthal.

The Elizabethan knight's charming verses are here worthily set. There is more than a touch of quaintness in the music, but it is quaintness of an original kind, and not merely an attempt to imitate the old English style. Mr. Blumenthal always writes in an interesting manner, and those who purchase the song before us will not be disappointed if they do so in expectation of something specially good.

*Dinah Doe, The Golden-haired Darkey.* Indian Pastorale. Words by F. C. Burnand. Music by J. L. Molloy.

A "nigger" song which, as a "nigger" song, may be very good. We do not profess to have the necessary qualifications for arriving at a trustworthy opinion. The names of the authors are, however, presumptive evidence in its favour.

### Henry Klein.

*One Unspoken Word.* Song. Words by Charles Searle. Music by Harriet Young.

This is a superior song of its class; expressive, well written, and capable of making a good effect. We shall be disposed to give Miss Young's future productions a hearty welcome.

*Kate Santley Valse.* Par le Chevalier de Kontski.

A pretty waltz founded on the themes of songs sung by the lady after whom it is called.

### Augener & Co.

*The Queen of the Year.* Song. Poetry by Eliza F. Morris. Music by C. H. Shepherd, Associate R. A. M.

We have here a song in praise of June—*vice* May, deposed for bad behaviour. Mrs. Morris's verses are pretty and thoughtful, as usual, and the composer has allied them to tuneful and effective, albeit very simple, music. The song deserves attention.

---

Hamburgh.—A four-act comic and romantic opera, *Waldmeister's Brautfahrt*, music by Herr Adolf Müller, has been produced at the Stadttheater, but achieved at most only a *succès d'estime*. Referring to this opera, a writer in a German contemporary observes: "There is a kind of music which has gradually fallen into discredit and disrepute; it is commonly known under the title of 'Conductor's music' ('*Kapellmeistermusik*'). For the benefit of any one to whom the term may be unintelligible, we beg to offer the following short explanation: A conductor, who conducts so and so many operas a week, becomes at last convinced that it is, after all, not so very difficult to manufacture something like what he has before him; nay, he believes, as he is practically a thorough musician, and knows all about the stage and the requirements of the public, that he cannot fail of success. He is, from long use, perfectly familiar with the tablature of opera, and is a famous adept at what Lessing denominates in literature 'the official style;' as to anything else necessary for the creation of so difficult a work—as for any indispensable quality which his good angel may have refused him, he troubles his head no further about it; he either does not deem it worthy of consideration, or, in his conceit, imagines it will come to him in his sleep. Thus it is that there spring into life those weakly bantlings, which usually never behold the light of the float anywhere but at the theatre where their authors occupy the post of conductor, and which, after a short existence, are doomed to be for ever buried beneath the dust of the library of the theatre. This is called 'conductor's music,' and, unfortunately, *Waldmeister's Brautfahrt* must be considered a specimen of it."

### Stanza for Music.

Dear Father, we love you, but surely 'twas no bit
Of luck, that suggestion of likeness to Tobit;
By miracle, Tobit grew blind to the light;
You claim to possess a miraculous sight.
But one thing we hasten to grant, nothing loth,
The stories, dear *Père*, are Apocryphal—*both*.

*To Arthur Sullivan, Esq.* Punch.

Digitized by Google

## WAIFS.

Timber for Ships in Montalluyah.—Before timber is employed for ships, it is thoroughly seasoned by being exposed to the sun at particular hours of the day. Timbers that have passed through this process never shrink or warp. Wood cannot be used in shipbuilding until so prepared that no insects will touch it. In certain parts of the bottom of the great ravine is a liquid, the admixture of refuse of all kinds. After some years this liquid becomes of a golden colour for the depth of about two inches; beneath, it is of a muddy brown. The golden liquor so hardened wood that no insect could make any impression upon it, and no moisture penetrate the fibres. The liquid in a pure state is preserved in large vats ready for use. The timber having been thoroughly seasoned in the sun, each plank is cut and shaped to the exact form required, and is then soaked in this liquid. If the process of cutting were delayed till after the timber had been soaked, the parts where the cuttings had been made would be unprotected from the insects. If the soaking were delayed until after the ship had been put together, the four sides of each of the timbers where it is joined to other timbers, would in like manner be unprotected, and the insects eat their way between. The vessels built under my rule will exist unimpaired for many centuries, whilst those built under the former system were broken to pieces on account of their foulness and leakage, chiefly caused by the ravages of insects.—"*Another World.*"

Among the artists engaged by Mr. Mapleson for the ensuing season at Her Majesty's Opera is a young tenor named Signor Amburro, who is said to have attained the highest position in the lyrical theatres in Italy. At the present time Mr. Mapleson is in Scotland with a portion of his Opera Company, and it was announced that Signor Amburro would make his first appearance on the British stage at the Theatre Royal, Glasgow, as Manrico in *Il Trovatore*. The anticipated *début* of the new artist,—described as that *rara avis*, a genuine Italian tenor—excited unusual interest, and the house was crowded to overflowing. But to the horror of the manager, Signor Amburro not only neglected to appear, but sent no letter or telegram explanatory of the cause of his absence. Fortunately Signor Mongini was at hand to undertake the part. Meantime the manager telegraphed to Messina, Milan, Turin, Paris and London. In vain, however, were all the hotels searched, detectives even being employed to discover the anxiously expected *primo tenore;* but at last the British Consul at Messina "wired" Mr. Mapleson, that Amburro was lying ill with a cold caught on his journey, at an Italian hotel in Milan, but that he would be in Glasgow in a day or two. On this, Mr. Mapleson ventured to announce his new "star's" *début* for the 12th inst,, as Fernando in *La Favorita*. Again there was a "rush" for places, but the public were only destined to meet with a fresh disappointment. The "golden voiced" tenor, it transpired, had left Milan *en route* for Glasgow, but since then nothing has been heard of him. All likely trains and diligences passing the Alps have been searched by the agents of the *impresario*, but so far these efforts have been fruitless. Meanwhile the arrival stations in Paris, Amiens, Folkestone, Dover and London are being watched, and, in Glasgow, a committee has been formed to run a special train to Edinburgh, where Signor Amburro is announced to appear on the 18th instant as Manrico, and on the 20th as Fernando, the latter *rôle* being his *chef d'œuvre*, and in the opinion of many competent critics, quite worthy of comparison with the performances of any predecessor.—(*Communicated.*)

M. Capoul has been singing in Rome.

Mr. Alfred Hemming has returned to town from Scotland.

Mr. Boucicault is reported to be writing a five-act comedy.

Verdi's *La Forza del Destino* has been produced with great success at Cairo.

A new opéra comique, entitled *Mina*, by M. Ambroise Thomas, is in the press.

Johann Strauss' new operetta, *Le Carnaval de Rome*, is said to have won a complete success at Vienna.

Signor Arditi has arrived at Vienna to conduct the Madame Adelina Patti's series of Italian operas.

Mdlle. Victoria Bunsen's concert is to take place on Wednesday evening next, by kind permission of Major W. Carpenter, at Ashley Place, Victoria Street.

The *Andante* and *Scherzo* of a symphony in F, by M. Charles M. Widor, were played at a recent Conservatoire Concert, and made a very favourable impression.

M. Schoelcher has presented to the library of the Paris Conservatoire a hundred volumes of music, comprising a magnificent collection of works by English composers.

M. Maurice Strakosch is said to have bought the exclusive right of performing *Aida* in the United States. Costumes to the value of 50,000 francs have been ordered from Milan.

A concert, for the benefit of the sufferers by the Northfleet calamity, was given on Monday last, at the Salle du Progres, Paris.

Signor Bevignani has returned to London, from St. Petersburgh, to fulfil his engagement as joint-conductor with Signor Vianen at the Royal Italian Opera, Covent Garden.

*Le Ménéstrel* authoritatively contradicts a report that Mdme. Nilsson has just paid a visit to Berlin, but declined to appear at the opera, though offered a fabulous sum. The story was untrue on the face of it.

The Compass in Montalluyah.—The compass used in our ships is different to yours, being based on the fact that each country has a different attraction to certain liquids. In short, we apply an electrical power entirely unknown to you.—"*Another World.*"

On Wednesday week the members of the Junior Garrick Club gave a dinner to Mr. John Oxenford, the well-known dramatist and dramatic critic of the *Times*, on which occasion he was presented with his portrait, as a recognition of his honourable and generous discharge of his critical duties.

Letters from Messina state that Mr. Arthur Byron, the English tenor, has had an immense success in the operas of *Rigoletto* and *Elisir d'Amore*, and has been the chief attraction at the Opera House this season. The two other tenors, Signors Morini and Mazzolini were "nowhere;" in fact, the public refused to hear them.

The Anchor in Montalluyah.—The anchor is made of iron-marble, the strongest composition we have, and used in the construction of the Mountain Supporter. In shape the anchor resembles a body with six legs like a fly—three on either side. Each leg has a crook at the end, which will grapple firmly wherever the least hold can be obtained.—"*Another World.*"

A strange compliment is to be paid to Handel in Constantinople, or rather Pera. The success of the British Choral Union has stimulated the Armenians. The young ladies of the Agabian School are about to give a public performance of the *Messiah*, assisted by some gentlemen from the Choral Union. The principal choruses will be in English, but "See the conquering hero comes" will be in Armenian.

Professor Glover's cantata, *St. Patrick at Tara*, is to be given this evening in the Ancient Concert Rooms, Dublin, with full orchestra and chorus of 200. The principal artists are Miss Lina Glover, Miss Annie Brooks, Mrs. Scott Fennell, Messrs. Peele, Smith, Hemaley, and G. Kelly (vocalists), Miss Emilie Glover and Mrs. Mackey (harps), Herr Ellsner (violoncello), Mr. Levey leader of the band, and Professor Glover, conductor.

The late Mr. Balfe's manuscript opera "The Knight of the Leopard," taken (from Sir Walter Scott's *Talisman*), is to be given this season by Her Majesty's Opera Company, under the direction of Mr. Mapleson, at Drury Lane Theatre, with Mdlle. Christine Nilsson as the heroine (Edith Plantagenet). Sir Michael Costa, at the request of the composer's widow, is putting a finishing touch to the last act. The opera will be given about the end of June.

Mdlle. Victoria Bunsen has been making a "sensation" at Woolwich. At a recent concert held in the Artillery Theatre, which was chronicled in our impression last week, a local journal writes, that—"No less a luminary than the famous Swedish contralto, Mdlle. Victoria Bunsen, from Her Majesty's Opera, appeared. Her beautiful, nay, wonderful, voice, rolled out in rich cadences the recitative and aria, "Nacqui all' affano," with marvellous effect, and she had to reappear, bow, and retreat, under a shower of bravas."

Mr. and Mrs. German Reed's Entertainment.—We hear that a new Entertainment, written by Mr. F. C. Burnand, with music by Mr. J. L. Molloy, is in preparation at the Royal Gallery of Illustration, and will be produced at an early date, we presume, in the place of *Happy Arcadia*, which has now reached its 140th representation. Although this clever satire on Arcadian existence seems from the state of the Gallery still to hold its influence over full audiences—novelty, here as elsewhere, asserts its claims, and cannot be overlooked by the management. The long run of *My Aunt's Secret*, with its clever situations and charming melodies, warrants the prophecy of success for the new piece, which has fortunately been entrusted to the same author and composer.

The members of the Noblemen and Gentlemen's Catch Club have appointed Mr. Land, conductor of the London Glee and Madrigal Union, to the office of secretary, vacant by the death of Mr. Bradbury. The Noblemen and Gentlemen's Catch Club was instituted by a number of noblemen and gentlemen for the encouragement and fostering of native talent in the composition and performance of glees, catches, canons, &c.; a species of music peculiar to this country, and for which it is considered to be unrivalled. For a long series of years the meetings of the club were held at the Old Thatched House Tavern, St. James's Street; they now take place at Willis's Rooms.

Digitized by Google

During a recent concert at Munich, a double-bass was stolen. The Police asserted that it had been stolen by a pickpocket. Who, on earth, however, goes to a concert with a double-bass in his pocket? He must have a very large pocket!

Our correspondent at St. Petersburgh thus describes the scene at the Italian Opera in that city on the night when Madame Patti took her benefit. The Emperor, with other members of the Imperial family, was present, and a most brilliant audience crowded the house. The *bénéficiaire* appeared in the first act of *Il Barbiere*, the second act of *Rigoletto*, and the second of *Dinorah*. When the curtain first rose, Madame Patti came forward to be presented with a choice basket of flowers, and her reception was so enthusiastic that it was some time before the opera could proceed. After each act the most exquisite bouquets were showered down, and at the conclusion of *Il Barbiere*, his Majesty paid the fair artist the flattering compliment of going on the stage and personally congratulating her in the warmest terms on the admirable performance she had just given. This gracious act of the Emperor was loudly cheered, and by the audience was responded to with a fresh shower of wreaths and flowers. Among the many valuable gifts offered to Madame Patti, was a magnificent diamond *couronne*, representing seven wild roses, which was presented to her while the audience stood. She seemed greatly overcome with emotion at these repeated tributes to her talents. At the termination of the performance the admirers of the fair *cantatrice* renewed their plaudits. Not only the passage from the Operahouse, but even the corridors and staircase of the hotel were lined by the friends of Madame Patti, and the whole distance was strewn with flowers. The value of the *couronne* is said to be £1,400. Madame Patti has now left this scene of her triumphs to win more laurels in the gay capital of Austria.—*Daily Telegraph.*

GOTHA.—At the special invitation of the Duke, Herr Theodor Wachtel has just fulfilled a short engagement. Of course, he appeared as the jack-booted hero of *Le Postillon de Longjumeau*. Raoul in *Les Huguenots* was another part selected by him. Before his departure, he received from the Duke the cross of the Saxe-Ernest-House-Order.

## MUSIC RECEIVED FOR REVIEW.

PATERSON & SONS (Edinburgh).—"Le Diadème," Mazurka brillante par Eugen Woycke; "Scottish Melodies, arranged as Songs without Words," by Edward Land; "Lady Mary Waltzes," by W. L. Frost; "Schumann's Evening Song," (*Abendlied*), and "Mourning" (*Trauer*), for pianoforte and harmonium, by Otto Schweizer.

ST. JAMES'S PIANOFORTE MUSIC COMPANY.—"The Song of the Fern," by W. M. Graham; "I dreamt that I passed through Fairy Land," by Edmond Wichler; "A Golden Day-dream," by Herbert Baines.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# IMPORTANT TO VOCALISTS.

## Mdme. Lemmens-Sherrington's

# SIX VOCAL STUDIES,

IN THE FORM OF

# WALTZES.

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| „ 2. Arpeggio Waltz. | „ 5. Staccato Waltz. |
| „ 3. Shake Waltz. | „ 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame

# LEMMENS-SHERRINGTON

## Price 4s. each.

## PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

LONDON:

## DUNCAN DAVISON & CO.

244, REGENT STREET, W.


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street *Saturday, March* 15, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 12. SATURDAY, MARCH 22, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—THIS DAY, SATURDAY, March 22, at Three.—The TWENTY-FIRST SATURDAY CONCERT and AFTERNOON PROMENADE.—Symphony, No. 8 (Beethoven); Pianoforte Concerto, No. 4, in G (Beethoven); Overture, "Lodoiska" (Cherubini); Dramatic Fantasia for Orchestra (first time of performance) (Hiller). Madame Otto-Alvsleben and Signor Topai. Solo, pianoforte—Mr. Franklin Taylor. Full orchestra. Conductor—Mr. MANNS.—Single stalls, Half-a-Crown. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

**MONDAY MORNING NEXT, MARCH 24.**

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. JOHN BOOSEY. MONDAY Morning next, March 24, at Two o'clock. Artists—Miss Edith Wynne, Miss Harriet Roselle, Miss Jessy Pratt, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, Mr. Pyatt, and Mr. Santley. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., Cheapside; Hays, Royal Exchange; and Boosey & Co., Holles Street.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The NEXT STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening next, the 27th inst., commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

MR. HENRY LESLIE'S CHOIR, ST. JAMES' HALL.—THURSDAY Evening next, March 27th, at Eight o'clock. Mendelssohn's magnificent Psalm, "JUDGE ME, O GOD;" Schubert's Psalm for Female Voices, "THE LORD IS MY SHEPHERD;" and Selection of Sacred Music. Soloists—Mr. Sims Reeves, Mr. Valentine Smith, and Mr. Santley; Miss Jessie Jones, and Miss Antill. Pianoforte—Mr. J. G. Callcott. Organ—Mr. John C. Ward. Conductor—Mr. Henry Leslie. Stalls, 6s.; Balcony, 3s.; Area, 2s.; Admission, 1s. At all Musicsellers, and at Austin's Ticket Office, St. James's Hall.

MADEMOISELLE ANNETTE KUHN'S EVENING CONCERT will take place on SATURDAY, 29th inst., at the HANOVER SQUARE ROOMS, at 8.30, when she will be assisted by the following eminent Artists:—Madame Kruger-Stoker, Miss Gertrude Mayfield; Messrs. Schloesser, Warner, and Paque. Conductors—Messrs. Schloesser and Visetti. Stalls, 10s. 6d. At Messrs. R. Cocks & Co.'s, and at the Rooms.

MISS EMMA BUSBY'S MORNING CONCERT, HANOVER SQUARE ROOMS, FRIDAY, March 28th. Three o'clock. Artists—Mdlle. Otto-Alvsleben, Miss Emma Busby, Mr. Tellefsen, Herr Straus, Signor Pezze. Stalls, Half-a-Guinea; Family Ticket (to admit three), One Guinea; Tickets, Five Shillings. At the Musicsellers, the Rooms, and of Miss E. Busby, 14, Winchester Road, St. John's Wood Park, N.W.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

38th Concert, Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

SACRED HARMONIC SOCIETY.—EXETER HALL.—Conductor—Sir MICHAEL COSTA.—FRIDAY, March 28. Mendelssohn's "HYMN OF PRAISE," and Rossini's "STABAT MATER." Principal Vocalists—Madame Sinico, Miss Ellen Horne, Madame Patey, Mr. E. Lloyd, and Mr. Santley. Organist—Mr. Willing. Tickets, 3s., 5s., and 10s. 6d., at 6, Exeter Hall.

MR. J. B. BOLTON will sing the Romance, from Wallace's "Lurline," "A FATHER'S EARLY LOVE," and Wellington Guernsey's Song, "THE WAR CRY'S HUSHED," at the first Brixton Popular Concert, Gloster Hall, March 26th.

MISS PURDY will sing "O DEL MIO DOLCE ARDOR," by Stradella, at St. James's Hall, on the 25th inst., at the Evening Concert for the New Hospital for Women. Address, 35, Victoria Road, Kensington, W.

"'MID THE ROSE LEAVES OF LOVE."

MISS LILLIE EDMONDS will sing Wellington Guernsey's popular Song, "'MID THE ROSE LEAVES OF LOVE," at her Evening Concert, April 23rd, at the Store Street Concert Hall.

"ALICE, WHERE ART THOU?"

MR. RALPH PEROY will repeat (by desire) Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the National Ballad Concerts at St. George's Hall, next Tuesday.

"KILLARNEY."

MISS BLANCHE RIEVES will repeat Balfe's Irish Ballad, "KILLARNEY," at the National Ballad Concert at St. George's Hall, next Tuesday.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at St. James's Hall, on April 4.

"PEACEFULLY SLUMBER."

MADAME PATEY will sing Randegger's popular Song, "PEACEFULLY SLUMBER," at St. James's Hall, on March 25th.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.


Digitized by Google

NOTICE.

## "LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera, must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By AUGUSTUS A. HARRIS, Esq.,

Will shortly be produced, under the title of

## "CLAIRETTE,"

"THE PET OF THE MARKET."

DR. A. B. MARX'S GREAT WORKS.

School of Musical Composition. Vol. I. royal 8vo, Fourth Edition, 15s.
The Universal School of Music. Royal 8vo, 12s.
The Music of the Nineteenth Century. Royal 8vo, 12s.
All post free.

DR. RIMBAULT'S GREAT PIANOFORTE WORK on the History and Construction of the Instrument. With numerous Illustrations. 31s. 6d.

FOUR HUNDRED CLASSICAL WORKS.—A List of the above Standard Musical Works, greatly reduced prices, may be had on application, post free.

CARL CZERNY'S GREAT WORKS.

SCHOOL OF PRACTICAL COMPOSITION. 3 vols., each 21s.
ROYAL PIANOFORTE SCHOOL. 4 vols., each 21s.
SUPPLEMENT TO THE PIANOFORTE SCHOOL. 12s.
Payment may be made in stamps.

London: Published only by ROBERT COCKS & Co., New Burlington Street. Order of all Booksellers.

TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | R. Carte, Esq. | £1 1 0 |
| Messrs. John Broadwood & Sons | 2 2 | George Dolby, Esq. | 1 1 0 |
| * Messrs. Chappell & Co. | 5 5 | John Mitchell, Esq. | 2 2 0 |
| John Boosey, Esq. | 1 1 | F. Davison, Esq. | 1 1 0 |
| G. Bruzeau, Esq. | 1 1 | Madame Patey | 1 1 0 |
| Messrs. Cramer, Wood & Co. | 1 1 | C. Santley, Esq. | 2 2 0 |
| Charles Coote, Esq. | 1 1 | D. H. Hastings, Esq. | 1 1 0 |
| W. H. Cummings, Esq. | 1 1 | Charles Ollier, Esq. | 1 1 0 |
| *Messrs Duncan Davison & Co. | 5 5 | Cuningham Boosey, Esq. | 1 1 0 |
| Messrs. Schott & Co. | 2 0 | P. Sainton, Esq. | 1 1 0 |
| Robert Cocks & Co. | 1 0 | Mrs. Mounsey Bartholomew | 0 10 6 |
| Professor Wylde | 1 0 | E. Bubb, Esq. | 1 1 0 |
| John Gill, Esq., R.A.M. | 1 1 | R. W. Ollivier, Esq. | 1 1 0 |
| Wilhelm Ganz, Esq. | 1 1 | W. Tucker, Esq. | 1 1 0 |
| Messrs. R. Mills & Son | 1 1 | J. L. Clark, Esq. | 0 10 6 |
| Messrs, Hopwood & Crew | 2 2 | Mrs. Roney | 0 10 6 |
| J. Lamborn Cock, Esq. | 1 1 | E. Depret, Esq. | 1 1 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | Thomas Wingham, Esq. | 0 10 6 |
| Messrs. Metzler & Co. | 1 1 | George Grove, Esq. | 1 1 0 |
| J. Whitmore, M.D. | 1 1 | Henry Leslie, Esq. | 1 1 0 |
| Messrs. Hutchings & Romer | 1 1 | Mrs. Jeffs | 1 1 0 |
| *Rev. J. E. Cox, D.D. | 1 1 | Richard Jeffs, Esq. | 1 1 0 |
| C. Lonsdale, Esq. | 1 1 | C. Oberthür, Esq. | 1 1 0 |
| Messrs. A. Hammond & Co. | 1 1 | Lady Thompson | 1 0 0 |
| G. F. Jefferys, Esq. | 1 1 | Alfred Hays, Esq. | 1 1 0 |
| Messrs. Henderson, Rait, & Fenton | 1 1 | The Misses K. | 0 10 0 |
| W. Dorrell, Esq. | 1 1 | A. Randegger, Esq. | 1 1 0 |
| J. W. Davison, Esq. | 1 1 | J. Corbyn, Esq. | 0 10 0 |
| W. Kuhe, Esq. | 1 1 | Sir W. Sterndale Bennett | 1 1 0 |
| Messrs. Duff & Stewart | 1 1 | Miss Edith Wynne | 1 1 0 |
| J. Blumenthal, Esq. | 1 1 | Herr Ernest Pauer | 1 0 0 |
| W. H. Clemow, Esq. | 1 1 | B. Lumley, Esq. | 2 2 0 |
| —— Baker, Esq. | 1 1 | A. Schoelzser, Esq. | 1 1 0 |
| Novello, Ewer & Co. | 1 1 | William Cremer, Esq. | 0 10 0 |
| E. Aguilar, Esq | 1 1 | Two Friends | 0 12 0 |
| Sir Julius Benedict | 1 1 | William Beaven, Esq. | 0 10 0 |
| Matthew Green, Esq. | 1 1 | H. Wright, Esq. | 0 5 0 |
| W. Mudie, Esq. | 1 1 | H. C. Deacon, Esq. | 1 1 0 |
| Charles Green, Esq. | 1 1 | | |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

## NEW PIANOFORTE MUSIC.

(Just Published.)

"BIANCA, MAZURKA" .. .. .. .. .. .. .. Price 2s
"HAIDEE, POLKA" .. .. .. .. .. .. .. .. „ 3s.

Composed by W. JERVIS RUBINI.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Sung by Miss EDITH WYNNE.

NEW SONG,

## "'MID THE SCENTED CLOVER,"

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

NEW DUET,

## "THE MELTING OF THE SNOW,"

SUNG BY MISS EDITH WYNNE AND MADAME PATEY,
AT THE LONDON BALLAD CONCERTS,

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,

## "THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song. 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times.*

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer.*

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic.*

## BOUDAULT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,

and supplied to the principal Hospitals of Paris since 1854.

## BOUDAULT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

## BOUDAULT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.

A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.

May be obtained through all Chemists.

Digitized by Google

## "ANOTHER WORLD."

(*From the "Daily Telegraph."*)

*Another World; or, Fragments from the Star City of Montalluyah* (Samuel Tinsley), by "Hermes," is a work full of quaint fancy and powerful imagination, at once ably and gracefully written. The writer professes to give an account of some of the ways peculiar to the inhabitants of one among the many star worlds in the populousness, and possibly higher civilization and morality, of which eminent men have declared their belief. Montalluyah is conjectured, in the editor's introductory remarks, to represent the planet Mars,* though certainly the beatific state of tranquillity and well-being that distinguishes the population are far from being consistent with that warlike name. The Tootmanyoso, or supreme Monarch of the Star City, who unfolds its wonders, has been a great reformer, and has laboured during centuries—life being far more prolonged there than on the earth—to bring his reforms to perfection. Among these are the elevation of women, the establishment of perfect purity and happiness in the married state, the development of national food resources, the abolition of madness, the utilisation of the power of the sun, the use of electricity for all purposes, from raising a huge mountain-supporting tower a mile high to ministering to public amusement by lifting performers in the air, and many other points. Of course, there is much of the marvellous, and even the incredible, about the book; but, as a rule, the gravity with which the story is told secures attention for even the most fantastical or improbable statements. It is impossible to read without an amused pleasure the Tootmanyoso's description of the social customs of his imaginary State, especially as regards the relations between the sexes and the rearing of the young; and much delicate satire, without any semblance of effort or immediate application, is aimed against flaws in our mundane systems. In every sense, the book is out of the common beat, and will well repay perusal by all thoughtful readers.

(*From the "Shipping Gazette."*)

Under this title, a writer, who veils himself under the name of "Hermes," describes an ideal country, supposed to exist in one of the planetary bodies belonging to our system, and, favoured by this convenient fiction, details a beau-ideal of domestic and political life, which we, in this inferior world, might well envy. Allegories of this sort have not been unknown before, but such a wide and comprehensive system of public and private conduct founded upon odd theories, and wrought out with such patient minuteness, has never, that we remember, been conceived. The book is altogether exceedingly curious. Montalluyah is the designation of the supposed city where the reforms of the supreme ruler, named Tootmanyoso, have achieved such wonderful and beneficial results. Nothing seems to have escaped the vigilant and all-searching prevision of this inspired personage; and the laws he has originated for the management of the city in question embrace every possible field of human operation, whether incident to the household or the senate, to the acts of every-day life, or to the multifarious applications of scientific knowledge. The genius of Tootmanyoso, in a word, appears to have been as boundless as his powers of administration were irresistible; and when he passed away, which we are led to infer he did, he left the fortunate city in which he flourished in a state of perfect happiness, purged of everything like sin, and governed by laws so sagacious, appropriate, and efficient, as to realise a Utopia to which all would desire to belong. The manner in which "Hermes" has conducted his narrative exhibits singular variety and consistency as a piece of invention. He tells the story of Montalluyah with all the coolness and gravity of a veritable historian, and describes a code of municipal and social laws, fantastic though they be in character, and professedly fragmentary, which wear an amusing colour of truth and reality. The precise purport of the book is not exactly intelligible, but it may be accepted as a pleasant satire upon the vices and conventionalities of a more mundane sphere, and the development of a general system of ethical polity which would conduce to virtue and happiness were the original Adam less evil and insensate than it is. So ingenious a people as those who reside in the Star City could have but peculiar views as regards ships and navigation, and "Hermes" devotes a chapter or two to explain the sort of craft that traverses the seas of Montalluyah. The shape of the fish is abandoned for that of the swan, on the principle that the fish which is "formed to live and to act under water, was hardly a fit model for ships intended to float on the surface." Upon this idea the vessels of Montalluyah are built; and as everything is done in that happy place under the influence of consummate wisdom, the swan ships, though destitute of masts and the ordinary gear that we employ in our own benighted world, and propelled wholly by electric means, enjoy a charmed life; and by the peculiar seasoning given to the timbers, the imperviousness of the material, and its requisite buoyancy, neither sink nor break, but in the most terrific hurricanes, "come up smiling," without strain or injury. In these fortunate regions, therefore, it may be presumed that Underwriters and Insurance Offices are unknown. It may be incidentally remarked, in reference to these ships, that the idea does not altogether belong to "*Another World.*" We also have our Tootmanyoso in the person of Mr. George Peacock, of Starcross, whose Swan yachts have been familiar objects for many years past to all railway travellers on the coast of Devon.

* We are strongly inclined to the belief that Venus is the planet, about the inhabitants, laws, and manners of which "Hermes" tells us so many interesting things.—Ed. *M. W.*

## "A CLERK THERE WAS OF OXENFORDE."

*Chaucer.*

(*From* Punch.)

*Mr. Punch* is gratified at reading in the *Era* that a banquet has been given to Mr. John Oxenford, and that his portrait has also been presented to him. The majority of those who rendered these tributes are connected with the drama. Literature, however, also owes a debt to a scholar of varied accomplishment, a humourist of the best type, and, let *Mr. Punch* add, in these days of "graphic slip-slop," a writer of pure and admirable English. *Mr. P.* fills his own glass to Mr. O., and, ere emptying it, winks, which otherwise unjustifiable demonstration implies a demand when Mr. Oxenford intends to publish anything more of a Rabelaisian character.* 'Tis "looked for at his hand." This said, *Mr. Punch*, who is everything as well as critical, but can also be that, would note that the gentleman who proposed Mr. Oxenford's health insisted on a fact in which that critic's very highest excellence does not seem to lie. "It was a proud thing for him to remember that he had never drawn a tear from one man, woman, or child, whom he had had, in the course of a long career, to pass judgment upon in his official capacity." It is a natural thing that to a theatrical gentleman this should seem a very proud thing. Well, as regards "woman or child," let that pass. No one would willingly make either cry, except for joy. But as regards "man"—well. Firstly, a man who blubs over anything that can be written against him is a booby, whom it were gross flattery to call an ass, so we have no compassion for *him*. But secondly, who or what is an actor that he is not to be treated as honestly and severely as a painter, sculptor, author, composer, or any other artist? Why is he not to be flagellated, if he deserves it?—Echo answers that she has not the slightest idea. But as regards Mr. Oxenford's criticisms, the truth is, that he is a master of the English language, and his criticisms on stupidity, or vulgarity, or negligence, are so deftly conveyed, that while they are perfectly lucid to those who read between the lines, a silly, vulgar, or negligent person fails to comprehend that he is being scarified. The educated public is informed, and our "blubbing" friend is still happy. Mr. Oxenford is too well aware of his critical responsibilities to evade his duty, and those who "are not simple men" admire alike his perspicacity and his subtlety of literary art. There, that's *Mr. Punch's* speech for the Oxenford banquet, and now he pledges his friend, J. O., in a cup like unto that of one Friar John of the Funnels.

* Never, let *Mr. Punch* well understand, except in the columns of the *Musical World*.—Diehlky Peters.

## PUBLIC CHARACTERS ON THE STAGE.

(*To the Editor of the "Daily Telegraph."*)

Sir,—As a sufferer myself from imitators throughout the country, I fully sympathize with Mr. Buckstone's sorrowful complaint that I mimic him. I also lament that I should, in a moment of heedless hilarity, have given the public an impression that Mr. Buckstone had ever appeared in the character of Hamlet. In future I shall be more true to facts, and only imitate him in the character of Iago, which I saw him perform some time since at the Queen's Theatre, and which deeply impressed and affected me. In deference to the Lord Chamberlain, I shall, however, refrain from assuming his "make-up."

After Mr. Buckstone's protest, I anticipate an objection from Mr. Sims Reeves to my singing in *Don Giovanni*, where, I confess, the grounds of complaint are most justifiable, my imitation of that great artist's style and purity of tone being, I am told, "most extraordinary." As the only complete *amende*, I give Mr. Buckstone free permission to imitate yours truly, J. L. Toole.

P.S.—But "not before the Boy."

[We insert Mr. Toole's reply; but we must at the same time state, on Mr. Buckstone's authority, and at his request, that the letter in our impression of yesterday was a forgery.]

Digitized by Google

## WAGNER'S *AUTOBIOGRAPHY.*

One magnificent morning last summer, a company of four gentlemen and one lady were partaking of a simple breakfast in a room of the *Russischer Hof*, or Russian Hotel, Weimar. The life and soul of the party was a thin man with sharply marked features, and long grey hair hanging down his back. It was the Abbate Franz Liszt, aged 61. To his right sat a short, sturdy man, with "an imperial head that looked as though cast in bronze;" this was Richard Wagner. At his right, sat Bülow's former wife, Cosima, Liszt's natural daughter, and then said to be united to Richard Wagner by a civil marriage. She was a tall and commanding woman; her face was, however, anything but beautiful; still, her features were animated and interesting, and her eyes especially expressive. The two other gentlemen were a pupil of Liszt's and a Wagner enthusiast, very well-known, and very often mentioned, in the South of Germany. We will here introduce him under the pseudonym of Dr. S. After Wagner espoused Bülow's divorced wife, the intercourse between him and Liszt had been broken off. The outwardly pedantic Roman Catholic Abbate could not become reconciled to what had taken place. The artistic contact, the musical relationship, which bound Liszt to Wagner, had not, however, been at all shaken. With this, however—that is to say, the artistic contact—Herr Wagner was perfectly satisfied, and made no effort to renew their personal intercourse. Certain facts reported to have happened in Wagner's immediate circle made it appear by no means improbable that Wagner, as a man, did not speak especially well of Liszt as an artist; that Liszt's success excited the envy of the king of absolute music. The case was different with Cosima. Inspired by rapturous admiration and a child-like affection towards her father, she succeeded in so exerting the very great influence she possessed over Wagner, that the coldness between the two men became less, and a time was fixed for a meeting to discuss family matters at Weimar. The meeting took place. The result was a thorough reconciliation, due, in no small degree, to the marked and affectionate courteousness which Wagner displayed towards his father-in-law. The sole stipulation Liszt made was that his daughter Cosima should embrace Protestantism, and have her civil marriage with Wagner consecrated by the rites of the Protestant Church. The lady's conversion and the Protestant ceremony were performed very quietly and secretly last autumn at Bayreuth. As the company we have introduced to the reader sat at breakfast in the *Russischer Hof*, Weimar, the various points of difference were settled to the satisfaction of all concerned; and the conversation then turned upon the musical subjects of the day, particularly in relation to Wagner's music. Wagner soon got upon his favourite hobby, and began attacking journalists; several of these unfortunate gentlemen fared very badly at his hands. Liszt took the opposite side. "I will not cede a single jot to journalists," replied Wagner. "I will not have them write at all about me; they understand nothing of the subject. I have fully made up my mind that at the Festival Performances I will not admit into my theatre a single journalist—that is, of the opposition clique; no, not if he had a hundred patron's tickets in his hand. I will return him his three hundred thalers, for into the theatre he shall never penetrate." "Well, I am not so violent against journalists," replied Liszt. "I have even begged one journalist to take care of my reputation when I am dead; for I am particularly desirous that an authentic chronicle of my life and of my artistic career shall then be given to the public. My official chronicler is A. W. Gottschalg, the well-known organist here in Weimar. He receives all the notices written concerning me, all my musical compositions, &c. In addition to this, a sum of 40,000 florins will be paid him out of my estate at my decease. This will he employ in travelling all over the Continent, all over England, and America, for the purpose of collecting all the notices and literary musical articles written about me. In this way I am sure of being handed down to Posterity in my true colours as I really am." "I have adopted a different plan," replied Wagner. "I am myself my own official biographer, for no man but me understands the matter. I have written an *Autobiography* comprising everthing that relates to me. In this *Autobiography* shall Posterity study, and from it learn to understand, Wagner." "Where do you keep the book?" inquired Liszt. "I had 14 copies of it struck off some time since, and keep them in my house at Bayreuth. I have been endeavouring to hit upon a plan by which I may thoroughly secure them from all danger of thieves and fire. At first I thought of confiding them to my worthy friend, Freustel, but, he already has the MS. of *Rheingold** in his fireproof Castle, and I do not want to have two many in one place. The plan of depositing the work at some large banking establishment is attended with dangers of its own; so I shall probably decide on entrusting it to one of the higher Courts of Justice."

Some months elapsed, winter had begun, and Herr R. Wagner had commenced, with his wife, a tour through the North of Germany. He has himself begun publishing in the *Musikalisches Wochenblatt*, Nos. 1—3, his experience of the trip. What he has said about conductors, stage-managers, and managers, will have already filled with dread the heart of many a manager in the South of Germany, whose management Herr Wagner will touch upon during his trip in the spring, (for in the spring, Wagner will visit all the German operahouses between the Maine and the Mediterranean). During his Northern tour, he went, among other places, to Cologne, not to indulge in a friendly chat with his friend Hiller, but to ridicule the getting-up of *Die Zauberflöte*, and, as a relaxation, to hold a grand levee of his faithful adherents in that city. As we all know, he made a long speech on the occasion about himself and what he had done. During his speech, his glances darted searchingly around the room, and there was not an individual present whose looks were not carefully scanned. There was no wolf in the flock. Suddenly, his flow of words stopped, and his eyebrows were contracted with a threatening aspect. Leaning against a pillar was a journalist, in flesh and blood, with his pencil and shorthand note-book in his hand. How had he got there? The greatest care had been taken not to admit any of the opposition people into the favoured circle. Wagner was about to break off in his speech, and summon the offender to give an account of what he was doing, when, casting a still sharper glance than before to the spot, he perceived the individual was no other than Doctor S.; and, half satisfied, he continued his speech. When he had concluded, he proceeded, amid the uninterrupted applause and the homage of all present, to take a turn round the room, and exchange a few sarcastic or friendly observations with one and the other. He thus came to Dr. S., who was still leaning against his pillar, and reading over what he had written. "You also belong to the criticising journalists, I suppose, as I saw you writing away so industriously"—Wagner remarked, addressing the Doctor. "How can you imagine, master," stammered the Doctor, taken aback, "that I could be capable of such a thing. I put down every word that flows from your lips, and what I thus preserve is the manna of my mind. Have you settled about the fourteen copies of the *Biography* yet; eh, master?"—added Dr. S. "No!"—replied Wagner, without giving the speaker any hope that a copy would ever be entrusted to his custody. The next day the Doctor returned home. He did not forget, however, Wagner's *Autobiography*. He wrote, therefore, to a friend he had made at the Bayreuth Whitsuntide Concert, begging he would be good enough to telegraph as soon as Wagner returned to that town. With feverish anxiety he awaited, day after day, the arrival of the message. At length, one fine Sunday afternoon in December, the messenger from the telegraph office made his appearance, and was rewarded with a shining florin, while, that same evening, Dr. S. was seated in the first train for Hof, near Bayreuth. The Doctor, who had brought an iron chest with him, proceeded at once to Wagner's. "Master," said he, as, with low bows, he entered Wagner's study, "I am here, because I cannot give up a faint hope that you will deem me worthy of keeping for you one copy of your *Autobiography* I have brought with me a fire-proof safe, that defies burglars, in which at once to lock up the book and keep it until you ask for it back, Master." Wagner drew from his pocket his red silk pocket-handkerchief, and held it a moment to his face. He then went silently into the next room, whence he soon afterwards returned as silently, carrying something shaped like a book, and

* The original score of the Walküre is in the possession of the King of Bavaria, who guards it with such jealous care, that, a short time since, he would not lend it to Wagner himself to prepare the score for the Festival performance.—H. K.

Digitized by Google

wrapt up in canvas. A spirit of sacred earnestness overspread his face, and every one of his movements was grave and measured. The handsome governess followed him with sealing-wax and a gigantic seal. A solemn stillness reigned throughout the room, as Wagner, full of dignity, impressed seal after seal upon the canvas. Under each seal he placed a piece of white tape half an ell long, and on the end hanging down he also impressed a large seal. After having affixed seven such seals, he handed the parcel to Dr. S. "Here," he said, in a solemn and elevated tone, "I confide to you the book with seven seals. Keep it as a sacred deposit, more carefully than your life itself. At the last day, I shall call upon you to account for it." Hereupon the parcel was deposited with great ceremony in the iron-safe. Dr. S. then made his way direct to the station. He travelled all night, arriving at Leipsic next morning when the sun was well above the horizon. He proceeded at once to a publishing firm. "Have you hooked the fish?"—asked the publisher, with a most eager air. Dr. S. replied, "Yes, I have. I think we will not publish it under seven thalers a copy." The parcel was quickly opened, and inside was *Struwelpeter*, a torn, dirtied, dog's-eared picture book, belonging to Siegfried, Wagner's little son.—H. K.—(Quoted in the Berlin *Echo*.)

—o—

## MUSIC IN GLASGOW.

(*From our own Correspondent.*)

The short season of Italian opera given here by Mr. Mapleson's *troupe* has been again a great success. The series consisted of ten representations:—*Lucrezia*, *Lucia*, *Freischütz*, *Les Huguenots*, *Trovatore*, *Don Giovanni*, *Rigoletto*, *Zauberflöte*, *Marta*, and *Fidelio*. The artists who appeared, and are well known in London, were Mdlle. Tietjens, Mdme. Sinico, Mdme. Trebelli-Bettini, and Mdlle. Ilma di Murska; Signori Mongini, Bettini, Agnesi, Mendioroz, Borella, and Foli. Then we had the *débuts* of Mdlle. Ostava Torriani (soprano), Mdlle. Justine Macvitz (contralto), Signor Cantoni (tenor), Signor Del Puente (baritone), and Signor Pro (bass). Of the well known artists and their familiar performances I need not say more than that they were fully enjoyed and appreciated by large audiences. Of the new appearances I may briefly give an individual opinion. Mdlle. Torriani made an undoubted and well deserved success as Lucia. She possesses a good soprano voice, nearly always in tune, powerful in the upper register, but somewhat weak in the middle and lower. Her Leonora in *Trovatore* was not so good; she regained her former position, however, as Gilda in Rigoletto. Mdlle. Macvitz's contralto voice is of fine quality, round and true. In her first appearance (as Maddalena), she suffered from stage fright, which materially interfered with her singing and acting. The tenor, Signor Cantoni, is at least respectable, and does everything he has to do with commendable care and confidence. Perhaps the most promising *début* of all was that of Signor Del Puente. His first performance (Il Conte, in *Trovatore*,) was not remarkable, but in the much more exacting part of Rigoletto he made a sterling sensation. He is young, and has a capital stage appearance, his voice is good, and in his vocalization he displays no offensive faults. His youthful enthusiasm certainly at times betrays him into a certain amount of exaggeration, which will doubtless be toned down as he gains in experience. His conception and acting of the part were alike admirable, and I expect that he will make his mark in London. I cannot speak in favourable terms of Signor Pro, neither in regard to his singing nor acting. I should add that on no former visit have the chorus and orchestra been so efficient. This told proverbially for good on the performances.

Signor Aramburo, the new tenor, as your readers would see from a "communicated" notice in your last number, did not turn up at all. The dissatisfaction was great, especially as no explanation or apology was made by Mr. Mapleson. Glasgow folks have thorough business notions; and when they enter into a contract with anyone for a specified article they are apt to resent any deviation from the original bargain, be that bargain made with an *impresario* of Italian Opera or any other public caterer of amusement. A performance, this week, of Handel's *Israel in Egypt* brings our present musical season to a close.

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

During last week we have had the repetition of *Docteur Crispin*, and the production of *Faust* and *Hamlet*. *Faust* pleased the least of all the operas yet produced. The Mephistopheles of M. Depoitiers was not what it ought to be, nor was the Siebel of Mdlle. Faigle. M. Fronty's singing as Valentin, however, made up in some measure for the above defects. A sort of "Don Giovanni" supper scene, entitled "Nuit du Walpurgis," in Act 4—the beautiful waltz indifferently sung, without any ballet and no church scene—did not elicit much applause from a not over-crowded house.

Very different in every way was the reception on Saturday, and repetition, last evening, of *Hamlet*. From first to last this opera was listened to by a very large, attentive audience, among whom were many critical "amateurs de musique." M. Fronty took the *rôle* of the hero. It is always a treat to hear his careful method of singing, and his splendid baritone voice, but a little attention to light and shade might render it more agreeable. Ophélie was acted and sung by Madame Depoitiers with her usual care and good taste. M. Depoitiers took the part of the King, M. Bresson that of Laertes, M. Kinnel, L'Ombre, while la Reine Gertrude was impersonated by Mdlle. Noaille, a new acquisition to our *troupe* at Boulogne, whose excellent voice and capital rendering of the part, made her at once welcome and welcomed. An incidental divertissement was danced in the 4th Act by Mdlle. Osmond and Ayelle (also new comers). The band was, of course, on each representation of *Hamlet*, put on its metal; however, it stood the test well, and, last night, the orchestral parts of this elaborate work were capitally rendered.

The ball for British Charities, advertised for next Monday, does not seem to take, owing to some uncharitable persons crying it down because it occurs in Lent. They "marry and are given in marriage" in Lent—the theatre is crammed in Lent—"*Que voulez vous?*"—or rather, "*Qu'est-ce-qu'elles veulent?*" Answer, Three francs a-head to pay for a ticket. S. C.

## CHARLES KNIGHT.

BORN 1791. DIED 1873.

White head, keen eye, kind smile, that we no more
Shall greet in its earned eve of lettered lore;
One of the truest aids of Captain Pen,
Who bore his flag of "Peace, good-will to men,"
Foremost and furthest of his sacred band,
Leagued to spread light of letters through the land.
And sure a hope forlorn they might be deemed,
Who of assault on that strong fortress dreamed,
Where, guarded close by Prejudice and Pride,
Contented Ignorance such foes defied.

Long was the leaguer, toilsome, large of cost,
And oft the cause to fainter hearts seemed lost,
But he was of those sanguine, cheery souls
Who through the races' dust still see the goals;
Still his strong frame was toughest-braced for toil,
His hand still darkest with the seemly soil
Of the black press, from whose ink-streams a light
Was yet to radiate through England's night.
Ofttimes the fuel well-nigh failed his flame,
And Ruin stood between him and his aim,
But manfully he grappled the grim foe,
Nor ever yielded sword, though oft struck low.
And his reward was that he lived to see
Cheap Letters broad-cast sown, and Knowledge free!

* * * * * * * *

Stout, life-long fighter, as he was, for light,
His soul, if keen, was ever kind and bright,
Cordial and constant—so that truth may say
No truer, manlier man e'er passed away,
None that to all of his best gladlier gave,
None worthier of a good word o'er his grave.

*Punch.*

Digitized by Google

## CRYSTAL PALACE CONCERTS.

The concert on Saturday afternoon was one of unusual interest. Beethoven's noble overture to the drama of Collin, which bears the name of *Coriolan*, opened the programme with as fine a performance as could be desired; while the graceful, piquant, and spirited prelude to Auber's charming opera, *Les Diamans de la Couronne*, was the last piece in the selection. Beethoven's overture was, doubtless, inspired rather by the *Coriolanus* of Shakspere, than by the German play of which Shakspere's was, of course, the prototype; and as a "character-piece," to use a not unfit expression adopted by many critics, is only equalled, if indeed equalled, by the superb overture to the *Egmont* of Goethe. Both *Coriolan* and the *Diamans de la Couronne* were admirably played by the orchestra which Mr. Manns directs so well. That each should have created a marked sensation was only a fresh evidence of the power of music to give vivid expression to widely different ideas. No two compositions could be more unlike, and yet both answer their purpose. Of course, we do not think of comparing so light and airy a trifle as Auber's overture with the profound and glowing inspiration of Beethoven; but each, after its manner, says all that was meant to be said, and says it in perfection. Another very interesting "number" in the programme was the "Parisian Symphony" of Mozart—so called because it was written by "the greatest of abstract musicians" (as Herr Wagner somewhere styles him), for the "Concerts Spirituels," during his third visit to Paris (1778), when he was little more than 23. This lively and spontaneous effusion is familiar enough to musicians and amateurs; but on the present occasion a slow movement was introduced which has rarely, if ever, been heard in public since the first production of the symphony, not far from a century ago. It is known that Mozart wrote two slow movements, the one which is ordinarily associated with the "Parisian Symphony," and which, indeed, is incorporated in all the editions of the accredited score, not having satisfied the director of the "Concerts Spirituels." It was a happy idea of Mr. Manns to give the second *andante* a hearing, notwithstanding that it was subsequently rejected by Mozart, who, even after making three versions, was unable, as the sequel proved, to satisfy himself; and "G.," the thoroughly informed annotator of the Crystal Palace programmes, gives an interesting account of the whole transaction. The movement which, under the circumstances, Mozart had no alternative but to substitute temporarily for the other, is brief, and may fairly be likened to "a song without words." Nothing more tuneful, nothing more delicately harmonized and instrumented for the orchestra can be imagined. But the entire symphony, played with congenial spirit, pleased the audience on Saturday, and its masterly *finale*, in which Mozart's command of contrapuntal devices is so amply exhibited, produced a strong impression.

After all, however, the conspicuous feature of the concert was Herr Joachim's performance of his own "Hungarian Concerto" for violin, with orchestral accompaniments. Often as this very remarkable work has been played by its composer, it was, perhaps, never so thoroughly appreciated as on the occasion under notice. The third of Herr Joachim's concertos, it far surpasses its precursors, in F sharp minor and G major—full of excellence and of promise as those two were. We need not again enter into a description of its plan, or dwell upon the artistic mastery of its development; but we may add that it improves on every hearing, and that as a characteristic piece, varied and coloured throughout by the accents and rhythms of a peculiar national musical phraseology (the Hungarian), the Concerto in D minor stands alone. Further than this, regarded merely as a composition *per se*, it approaches nearer to the great violin concertos of Beethoven and Mendelssohn than anything else of the kind which modern art has produced. The orchestration is masterly. Every note given to every instrument seems to be exactly in the right place; and elaborate as is the general conduct of the orchestral accompaniments, they always blend with, or support, as occasion may require, the part for the "solo" instrument. The only drawback to the general acceptance and popularity of the "Hungarian Concerto" is the extraordinary nature of this solo part, which abounds in difficulties essentially requiring a Joachim, or something like a Joachim, to overcome. This must always be more or less of a stumbling-block in the way of other violinists who would fain master the Concerto and perform it publicly. Nevertheless, the work must be taken as it is. The difficulties to which we refer were clearly not made for egotistical display; otherwise the solo phrases and *bravura* passages would not be so continually and artfully interwoven with the orchestral accessories, which form a part of them rather than figure as simple accompaniments. That Herr Joachim's performance of his Concerto was a wonderful exhibition of manipulative skill, no less than varied and poetical expression, every amateur knows. We have never heard him play it better, if, indeed, ever so well. The audience listened with eager attention—long as the Concerto is—from the first note to the last; and the applause at the end was a sign of genuine enthusiasm, just as was the "recall" which brought the gifted violinist back to the platform. Herr Joachim afterwards gave the *largo* and *finale* from J. S. Bach's Fifth Sonata for violin unaccompanied—how and with what effect need hardly be told to the many among our musical readers who have heard him play these unique studies at the Monday Popular Concerts. If Bach's violin solos were at one time thought to be scarcely possible of execution, Herr Joachim has shown that they are not only possible of execution, but possible to execute with ease and unerring fluency.

The vocal music at this concert was exceptionally good. Madame Elena Corani, who has just returned from America, sang the great *scena* of Leonora, from *Fidelio*, with real dramatic expression, as well as Schumann's "Frauenliebe-und-leben" (in English). Mr. W. H. Cummings gave the beautiful tenor song, from Mr. Henry Smart's too seldom heard *Bride of Dunkerron*, in his most finished and artistic manner, as well as an air from Cherubini's *Anacreon*—"Je n'ai besoin pour embellir ma vie,"—which made us wonder that, for half a century or more, scarcely anything but the overture to this once celebrated work has been heard in public.

At the next concert we are promised the eighth symphony and fourth concerto of Beethoven (pianist, Mr. Franklin Taylor); Cherubini's overture to *Lodoiska*; and Dr. Ferdinand Hiller's "Dramatic Fantasia for Orchestra"—Madame Otto Alvsleben and Signor Topai being the singers.

## MONDAY POPULAR CONCERTS.

Mr. Arthur Chappell never fails to bring forward some of Beethoven's "Posthumous Quartets" during the time that Herr Joachim holds the first violin at these concerts. The gifted Hungarian is recognized as *facile princeps* in the art of interpreting the music which represents Beethoven's profoundest meditations; and it must be said for him that he justifies this, not only by masterful ability, but by a sympathy with his work obvious enough to make the impression upon others which is always possible where earnest feeling exists. Herr Joachim rarely, if ever, expounded Beethoven with greater skill than on Monday night, when leading a performance of the Quartet in C sharp minor. The composition itself is one of those in presence of which the tongue of criticism is silenced by a feeling of half-awe, half-amazement; or, at most, is able to only ejaculate—"Whence had this man these things?" A critic, indeed, standing on the very border of the work, once questioned the propriety of choosing such a key as C sharp minor, and had for answer the words of Montesquieu:—"Pour juger si Annibal fit une faut en allant à Capone il faudrait être Annibal." Hardly dare any man venture to judge these final utterances of the mighty mind which conceived the "Eroica," the "C minor," and the "Choral." The keenest sight has hitherto failed to discern all their beauties; and every fresh performance serves but to strengthen a conviction that their character for obscurity arises solely from a want of light in the observer. Herr Joachim was ably assisted in the Quartet by MM. Ries, Straus, and Piatti, the result being worthy both of the work and of the enthusiastic applause bestowed upon the performers by a gratified audience. Other concerted pieces in the programme were Schumann's Quintet for piano and strings, noticed in these columns a short time back, and Haydn's very charming Quartet in the same key (Op. 33). A good deal of Haydn's piquant humour is concentrated in the last movement of his Quartet; and it would be well if, another time, the work were placed in a better position than at the end of the concert. Mdme. Schumann, whose admiration for Brahms' music exceeds the admiration of many to whom it is less familiar, brought forward two "ballads" (so-called) for pianoforte by that master, and played them with an ability made more conspicuous than ever by earnestness. Each "ballad" contains several short movements, some of which are, at first hearing, more curious than beautiful. Brahms, however, is entitled to a patient judgment, if not yet to perfect confidence, and these specimens of his genius must become more familiar before their merits are finally decided. Mdme. Schumann also played Bach's Organ Prelude and Fugue in E minor, it being possible to do so on the pianoforte without any alteration of the original. With Bach in hand Mdme. Schumann appeared at her best. Mr. Lloyd's rendering of "Dalla sua pace," and F. Clay's charming song, "The shades of evening close around," were agreeable features of a very excellent concert.

Digitized by Google

## IRISH BALLAD CONCERT.

St. Patrick's Day was commemorated at Exeter Hall by a concert composed entirely of Irish melodies, the characteristic beauties of which received full effect from such interpreters as Mesdames Florence Lancia, Spiller, Williams; Messrs. Santley, Lester, &c. After the first two or three songs had been rendered to the evident satisfaction of the audience, a gentleman came forward and announced that although Mr. Sims Reeves' name was on the programme, he was unable to attend in consequence of a severe cold. No sooner was this announcement made than a scene of indescribable confusion ensued. The audience was ungallant enough to cause Miss Hillier to retire, and would not be satisfied until Mr. Santley appeared and sang Mr. Reeves' song in a manner which obtained marked attention from the hitherto turbulent auditory. This difficulty having been got over, the audience settled down to listen with satisfaction to the delivery of about thirty songs, melodies and ballads, derived principally from the works of Moore. Madame Lancia delivered Lover's "Angel's Whisper" in a manner which elicited an encore, responded to by "Kate Kearney." Mr. Santley sang the "Minstrel Boy," the "Legacy" and the "Cruiskeen Lawn," in perfection. Mr. Lester also proved an efficient aid in some ballads from the pen of Moore. Mr. Phasey played some excellent airs on the euphonium in an excellent manner; and a twin pair of extremely juvenile ladies exhibited their efficiency on the pianoforte. With the exception of the interruption alluded to, the concert proved a thorough success—thanks being due to the exertions of Messrs. Benedict, Williams and Sloper.

## MADAME LAVROWSKA'S CONCERT.

But a few weeks ago found the accomplished Russian vocalist, Mdme. Lavrowska, making her initial bow before the English public, when the effect produced was such as to encourage hopes that she might make a lasting stay in the metropolis. The popularity of the talented lady increased upon each of the few occasions when she appeared in public, so that she was already a prominent favourite in the concert-room, while hopes were expressed and sanguine expectations entertained as to Mdme. Lavrowska's name appearing in one of the opera prospectuses for the ensuing season. These anticipations, however, were nipped in the bud by the announcement that she would give a farewell concert after so brief a period among us. The concert took place on Friday evening last at St. James Hall, when a large audience assembled to wish the *bénéficiaire* a speedy return to our shores. Mdme. Lavrowska took the entire vocal responsibility upon her own shoulders, her individual efforts being supported by instrumental selections contributed by Mdme. Norman-Néruda, Signor Piatti, and the Messrs. Le Jeune. The interest culminated in Mdme. Lavrowska's singing, as might be naturally expected. The songs selected were "Che faro," by Gluck, Russian airs by Glinka, Monuchko, and Dargomysky, Handel's "Dove sei amato bene." Schumann's *lied*, "Ich grolle nicht," and the *brindisi* from *Lucrezia Borgia*, "Il segreto per esser felice." In this varied selection the power and versatility of the artist were abundantly apparent; recall followed recall, and encore followed encore. Mdme. Néruda played an air with variations by Vieuxtemps, and Signor Piatti contributed a *fantaisie* of his own composition. The playing of the Le Jeunes, *père et fils*, was also much commended. Mdme. Lavrowska leaves us too soon, but will be assured of warm remembrance, and a hearty welcome whenever she visits us again.

VIENNA.—Dr. Schnitzler, who is very celebrated for his employment of the laryngoscope, and his skill in treating cases of hoarseness in singers, is about to give a course of lectures, in the Conservatory of the Society of the Friends of Music, on the physiology and pathology of the human voice. His lecture will be illustrated by anatomical preparations, and, also, by a living subject, the latter being no other than Herr Labatt of the Imperial Operahouse, who has kindly lent his throat to his friend, Dr. Schnitzler, for the occasion.—The new opera, *Der Carneval in Rom*, by Herr Johann Strauss, was successfully produced, on the 1st inst., at the Theater an der Wien, the composer himself conducting.

HAMBURG.—Herr Behrens, *primo basso* from the Operahouse in Berlin, has met with great success at the Stadttheater here. The *Hamburger Fremdenblatt* says: "After the brilliant *début* which Herr Behrens made as Tell in Rossini's opera, he sang on Saturday the part of Sarastro in Mozart's *Zauberflöte*, when his noble voice and fine acting met with fullest appreciation. Herr Behrens' masterly conception of the part, which, musically as well as dramatically, was unique in the highest degree, could not fail to draw forth the most enthusiastic applause after each *scena*, and he was obliged to sing Sarastro's grand *Aria* no less than three times. Herr Behrens will probably be in London next season, on a visit to his sister, who, as Mdme. Elvira Behrens, is most favourably known and remembered in musical circles.

## LONDON BALLAD CONCERTS.

The last of the series of these highly popular entertainments, for the plan of which Mr. John Boosey deserves as much credit as he has apparently achieved success by judicious and spirited exertion, took place last Wednesday evening, bringing to a triumphant close the seventh season since their first inauguration. Mr. Sims Reeves, on whom the director had counted for so many successive concerts, was at length sufficiently recovered from the indisposition which had for so long interrupted his valuable services to take his share in the programme. He contributed two new songs, winding up with "My pretty Jane," in which he, as usual, roused to the highest pitch the enthusiasm of his hearers—expressed in cheers and vain "encores." After exhibiting his voice in a condition of vigour and freshness which showed it proof alike against time and season, he tantalisingly, but with commendable prudence, refused to obey the flattering clamour of his hearers for one taste more of its charming quality. Of the new songs, the first, "Thinking of thee," by Blumenthal, who accompanied it on the pianoforte, was the more pleasingly and musicianly. Its softly flowing melody was delivered with that exquisite delicacy of light and shade, truth and force of expression, and masterly phrasing, which distinguish our great tenor, even when clearly reserving his full powers; and, indeed, to hear Mr. Sims Reeves sing, when, as on this occasion, compelled to avoid laying his voice under any strain, is a lesson in itself of skilful control over the organ and acquired tact in moderating its exercise, producing perfect tone, and every requisite shade of expression, with the least expenditure of physical power. The words of this song, by Miss Augusta Webster, deserve praise for the simplicity of their sentiment and the effective colour of the picture they present in harmony with it. The second song, "My beautiful, good night" by Mr. Jackman, was graceful, but wanting in breadth for a concert room. Mr. Santley, who has consistently been a stalwart support to these concerts, shone with undiminished lustre. Blumenthal's "Sweet is true love;" a new and spirited nautical effusion by Mr. J. V. Bridgeman, brimming over with patriotism, and capitally set by Mr. J. L. Hatton—"The British Tar;" "The Men of Harlech," provided with nobly-sounding words, by Mr. J. Oxenford, and, when encored, followed by "The King and I," were the contributions of the popular barytone, who stirred the audience to those hearty and unanimous demonstrations to which he is so well accustomed. Mdme. Patey displayed her fine voice in Mr. Gatty's "Unspoken" (encored); Sullivan's "Golden days;" "Hunting-tower," which, receiving an encore, was followed by "The Minstrel Boy," and "As it fell upon a day"—the last in conjunction with Miss Edith Wynne, for whom an apology was made in the course of the second part, but who had previously won well-deserved applause for her delivery of two Welsh ballads from Brinley Richards' new collection, and Lover's song, "The Angel's Whisper." Miss Jenny Pratt rendered good service in Smart's charming "Lady of the Lea," bringing down hearty and well deserved plaudits. A new composition by Mr. W. F. Taylor, to admirable words by C. L. Kenney, "Love and tears," and "Charlie is my Darling," completed this lady's quota to the programme of the evening. Mr. Henry Guy, a rising singer, with a voice of pure and agreeable quality, and trained in a good school, was also heard several times, and made a favourable impression. Mr. Sydney Smith's brilliant pianoforte playing, which drew down a loud "encore" for his charming and sparkling bagatelle, called "Golden Bells," and two performances of the London Orpheus Quartett, filled up the liberal measure of the entertainment,

Two extra Ballad Concerts are announced—one in the morning, or rather afternoon, of Monday, March 24, at which Mr. Sims Reeves is to sing, and another on the evening of the following Wednesday, with the special view of benefitting Mr. J. L. Hatton—promoted by the popular tenor, in conjunction with Mr. Santley, whose respectful solicitation for patronage on behalf of their "old friend" is pretty sure of meeting with eager and ample response.

PESTH.—For some time past it has been generally known that the Abbate Franz Liszt intended giving a concert for the benefit of his old friend Robert Franz. The concert came off on the 5th inst., in the large room of the Hôtel Hungaria, where the Abbate has so frequently attracted the *élite* of Pesth society to hear him. The piano was decorated with laurel. The majority of the audience was composed of members of the Hungarian aristocracy. The great feature of the evening was the Abbate's performance of Beethoven's Sonata, Op. 26, and the "Soirée de Vienne," No. 4, both pieces being received with frantic demonstrations of delight. It seemed as though the applause would never end, so, at length, the Abbate returned to the piano, and gratified his shouting and stamping admirers with an extra piece, in the shape of an Improvisation on songs by Franz and Schumann. The concert commenced with Beethoven's Sestet, Op. 81*b*. Mdme. Semsey sang three songs by Franz and Schumann. The strictly musical proceedings were diversified by a short lecture of Professor Gotthard Wöhler's on the significance of Franz as a musician.

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

### THIRTY-FIRST CONCERT,
MONDAY EVENING, MARCH 24, 1873.
*At Eight o'clock precisely.*

PROGRAMME.

PART I.

QUARTET, in F minor (posthumous), for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. *Mendelssohn.*
SONG, "By St. Celia's arbour"—Mr. WILLIAM CASTLE .. .. *Mendelssohn.*
ANDANTE and VARIATIONS, in E flat, Op. 82, for pianoforte alone—Madame SCHUMANN .. .. .. .. .. .. *Mendelssohn.*

PART II.

SONATA, in A, Op. 47, for pianforte and violin (dedicated to Kreutzer) (by desire)—Madame SCHUMANN and Herr JOACHIM *Beethoven.*
SONG, "When the moon is brightly shining"—Mr. WILLIAM CASTLE .. .. .. .. .. .. .. *Molique.*
QUARTET, in G flat, Op. 64, No. 4, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. *Haydn.*
CONDUCTOR .. .. .. .. .. MR. ZERBINI.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES
WILL TAKE PLACE ON
March 29, and April 5.
*At Three o'clock precisely.*

BENEFIT OF SIGNOR PIATTI.

PROGRAMME FOR THIS DAY, MARCH 22, 1873.

QUINTET, in C major, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, and PIATTI.. .. *Mozart.*
SERENADE, "Awake, awake"—Mr. SANTLEY .. .. .. *Mozart.*
SONATA, for Arpeggione (performed on the violoncello) and pianoforte (first time)—Signor PIATTI and Madame SCHUMANN *Schubert.*
SONG, "Revenge, Timotheus cries"—Mr. SANTLEY .. .. .. *Handel.*
{a. NOVELETTE, in F major} for pianoforte alone—Madame
{b. TRAUMESWIRREN} SCHUMANN .. .. .. *Schumann.*
SONGS, {"A weary lot is thine, fair maid"} Mr. SANTLEY .. *Sullivan.*
{"To Anthea" .. .. .. } .. *Hatton.*
GRAND TRIO, in B flat, Op. 97, for pianoforte, violin, and violoncello—Madame SCHUMANN, MM. JOACHIM, and PIATTI .. *Beethoven.*
Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

TWENTY-FIRST CONCERT—THIS DAY—MARCH 22, 1873.

PROGRAMME.

OVERTURE, "Lodoiska" .. .. .. .. .. .. *Cherubini.*
AIR, "Non piu andrai" (*Figaro*)—Signor TOPAI .. .. .. *Mozart.*
PIANOFORTE CONCERTO, No. 4 (in G)—Mr. FRANKLIN TAYLOR *Beethoven.*
AIR—Madame OTTO-ALVSLEBEN.
AIR, "Le Postiglione"—Signor TOPAI .. .. .. .. .. *Balfe.*
SYMPHONY, No. 8 (in F) .. .. .. .. .. .. *Beethoven.*
ARIA—Madame OTTO-ALVSLEBEN.
DRAMATIC FANTASIA (first time).. .. .. .. .. *Hiller.*
Conductor .. .. .. .. .. MR. MANNS.

### MARRIAGE.

On the 18th inst., OSCAR HENRY BEHRENS, Esq., to FLORENCE LOUISA, daughter of CHARLES K. SALAMAN, Esq.

### DEATH.

On the 14th inst., at 24, Old Bond Street, MRS. ROBERT EDWARD LONSDALE (*née* ROSALIE THOMAS), deeply regretted by her husband and numerous friends.

### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, MARCH 22, 1873.

A LITTLE while ago, we referred to the undoubted advance made of late by what is known as the Modern School of Music, the school in which effects are chiefly sought from harmonic combinations, tone-colour, and a liberal use of the resources supplied by rhythm and modulation. From an exaltation of melody, musical fashion has passed to the exaltation of that which at one time attended upon melody. We will not complain of this, because it would be absurd to suppose that the art can make no legitimate development in the direction it is now taking. Every "movement" recorded in history, no matter how extravagant in form, or harmful in immediate effect, has left behind some contribution towards the lasting benefit of the human race; and, taught by the past, it is easy to watch the present tendency of music, not only with equanimity but with some degree of satisfaction. In this respect, as in all others, the truth ultimately prevails. Rivers, like the Nile, may overflow their banks, but the general balance of Nature's forces is always too strong for spasmodic energy, and they never fail to return to their prescribed place, after having fertilized the land. We believe, then, in the benefit to music which will eventually spring from its latest development. To use another illustration—the "advanced musicians" of our day are like the pioneers who add fresh provinces to the domain of civilisation, though scarcely civilized themselves. When these have explored and cleared the wilderness, an ordered society comes in with its laws, and takes possession. So will the new school of composers pave the way for men who know how to employ new resources in harmony with the fixed principles of art. But none the less should young musicians be warned that art has such principles, by which they must regulate their work, or lose their wage. It is, no doubt, very fine to talk about the "liberty which is perfect freedom," and to picture the youthful composer, writing down what he takes to be inspirations, unfettered by rule. But all this is as much nonsense as the dreams of youth usually are. Every art has its laws, respecting which there can be no more question than is possible with regard to the wrongfulness of theft or the virtue of charity.

The power of exciting pleasurable emotion, and many other qualities easily discoverable, are essential things from which music cannot be dissevered. Any of them may pass out of fashion for a time, but they return as by the action of a natural law, which accident had momentarily suspended.

We have been led to make the foregoing remarks by an extract from an article which appeared at the time of Boieldieu's death from the pen of Adolphe Adam, who was, at one time, a pupil of the composer of *La Dame Blanche*. The extract referred to is an instructive confession, and we make no apology for translating it. Says M. Adam:—

When I had the honour to become a member of Boieldieu's class, I was like most other young men who begin composing; show was everything, a good foundation nothing. I had great esteem for modulations and eccentric transitions; and a lofty contempt for melody, which I thought of small account. A friend once took me to the Bouffes to hear Rossini's *Barbière*, and I came away after the first act, furious with a public which could applaud such stuff. It was with these tendencies that I joined Boieldieu's class. The master asked me to prepare him an exercise; and, two days after, I took him a stupid piece, which had neither tune nor rhythm; but, in revenge, strange sharps and flats, while not two bars were in the same key. "My friend," said Boieldieu, when he had looked at my exercise, "what is this trying to say?" "Sir," I exclaimed indignantly, "do you not see these modulations, these harmonic transitions?" "Yes," he answered, "I see all that; but the essentials—tonality and theme! Go to your piano, write an exercise in two or three parts, twenty bars long, without modulation, and bring it to me in eight days." "But," I cried, "I can do that at once." "No," he answered; "eight days will not be too many." I went home, laughing at such absurdity, and set to work; but, owing to a habit of allowing my imagination to seek its own object, I could not find a single melodic idea. At the end of eight days I showed the master my piece, which was feeble enough. "Good," said Boieldieu; "at least that has a human form, but it lacks much. Keep at the work for some time yet." He would not allow

Digitized by Google

me to do anything else for three years; and then he said, "Study orchestration and scenic effects, and you will do."

We may leave this little bit of M. Adam's experience without note or comment. It conveys its own lesson.

## THE LATE JOHN LODGE ELLERTON.

THIS admirable English amateur—or rather professor of music, for he was more of a musician than many who make music their exclusive study—was born in the early part of the present century. Mr. Ellerton was educated at Rugby, when Dr. Woolls was head master. He had already attained considerable efficiency as a performer on the pianoforte. He composed, while at school, several pieces, vocal and instrumental, but none of them were committed to the press. In 1828 he took his degree as M.A. at Brasenose College, Oxon. During his residence at the University, a set of quadrilles and two or three songs were published, and obtained for him a reputation which extended far beyond the academical limits within which he was recognized, as an amateur musician, foremost among his contemporaries. On the completion of his collegiate career, Mr. Ellerton visited Italy, where he resided for two years, chiefly at Rome. Here he studied counterpoint under the most famous masters of the period.

From 1828, up to the time of his decease, Mr. Ellerton was an assiduous student and prolific worker in his art, to which he contributed in every style and every department of composition. Songs, sacred and secular; stringed quintets and quartets; symphonies; operas, Italian, German and French; an oratorio—*Paradise Lost*; a *Stabat Mater* (published at Brussels in December, 1872); Masses, Motets and Sanctuses; besides many English Anthems and Hymns. Thorough musical scholarship, with melody the most graceful, varied and pathetic, characterize these various essays; and of Mr. Ellerton, as a composer, it may be said with truth:—

"Nullum scribendi genus non tetigit;
Nullum quod tetigit non ornavit."

Among the distinguished amateurs with whom he was associated, artistically, and with whom he lived on terms of personal friendship were—the late Lord Westmoreland, Sir John Rogers, Lord Saltoun, Sir Andrew Barnard, &c.; among professors with whom he was no less intimate were—Mr. W. Knyvett, Sir Henry Bishop, Mr. Tom Cooke, Herr Wagner, Mr. Henry Blagrove, and many others of both classes and various nationalities—of recent years more especially Germany and Belgium.

Mr. Ellerton died almost suddenly. On the 31st of December he was at the Athenæum and Carlton Clubs, in his usual health and spirits. On Friday, the 3rd of January, at midnight, he departed this life, to the unspeakable regret of a very large circle of friends and acquaintances—by all of whom he was greatly esteemed, honoured, and admired as a musician, while not less loved and respected as a man.

The Director of the Musical Union, in a paragraph of his "Record," which appeared in the year in which the Duke of Leinster undertook the Presidency of that time-respected institution, paid the following tribute to the amateur-musician—or musician-amateur—whose loss we now deplore:—

"This gentlemen, also a new member of the Committee, is the author of a volume of elegant poetry; and has published two masses, seven anthems, fourteen glees (two of which have gained the prize at the Catch Club), nineteen duets, sixty-five songs, a pianoforte trio and quartet, three quartets for stringed instruments, and one quintet (Op. 100) for two violoncellos, two violins, and viola. The vocal compositions of Mr. Ellerton that we have heard and examined are distinguished by a nice discrimination in the adaptation of the poetry to appropriate music, and the scores of his concerted instrumental compositions exhibit a fertility of elegant ideas, and a facility of part-writing quite remarkable. From the number and excellence of his various published and unpublished works, Mr. Ellerton is entitled to the highest place among amateurs of this country, and the accession of such an accomplished poet and musician to the number of practical amateurs in the Committee is a compliment of which we are very proud."

Nothing could be more appropriate.

It is reported that Dr. ——, of the Java (Cunard line to New York), has resigned his very responsible position in that ship. All musical artists travelling from this side of the Atlantic to the other will hope that this report may be without foundation. Madame Rudersdorff, Madame Arabella Goddard, &c., have good reason to remember with gratitude the Doctor's unremitting attention to them during their voyage to America in June, 1872, when bound for Mr. Gilmore's notorious Boston International Festival.

Mr. Gye.—We much regret to learn that Mr. Gye is lying ill at Vienna. While returning from Italy homewards last week he was suddenly seized with acute inflammation of the joints of the right foot, and has been unable to leave his bed for several days.

Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* are the works selected for performance by the Sacred Harmonic Society, at their Subscription Concert, on Friday next. The principal vocalists will be Mdme. Sinico, Mdme. Patey, Mr. E. Lloyd, and Mr. Santley. Sir Michael Costa will, as usual, conduct.

## NEWS FROM A STAR.

A very curious and suggestive volume, called *Another World*, has lately come under the eye of *Mr. Punch*. It is what may be called a Romance of Satire, and unlike most books that are intended to do two things at once, it effects both. The scene is laid in another Star than our own, as the following *morceau* will prove:—

"The women are instructed in our planet as to the art of pleasing, and the handsomest and most gifted exert themselves to this end. They are required to attend to their personal appearance abroad and at home. The married especially are enjoined to attend to this as much in the presence of their husbands as before strangers. A different custom prevailed in former times, when women, after they had been some time married, thinking their husband's affection was secured, gave themselves no further care to please him, though still taking pains to appear handsome and fascinating to others. It was for visitors and strangers that the most comely apparel and the most engaging manners were put on; the consequence was, that the husband often preferred the society of those who, in appearance at least, seemed to care more for him than did his own wife."

Well, yes, there is something to be said for Another World. But taking into consideration present prices of feminine apparel, we think that our own system is the best—certainly the most economical. If the beloved ones of our bosoms came down to the domestic dinner every day, arrayed in their war-paint, what they would gain by our admiration of their charms they would lose on our investigation of our cheque-books. Every star its own system. Yet we should like to see the arrangements so daintily described in the book in question; for see how the ladies of that world dress their hair. What does *Le Follet* say to this?—

"In the hair is sometimes worn an ornament forming two wings, each consisting of a single diamond, which moves on small fine hinges, and is so arranged that the least breath of air will set it in motion. In the centre, uniting the two wings, is a small crimson stone, surmounted by a large stone of purple-blue, from which sprouts out a very fine dagger of a greenish gold colour. The rest of the head-dress is made of fine metal, chosen for its lightness, of the same tints. These metals are of equal, perhaps greater value than gold, but are chosen for their qualities. The necklace and anklets correspond in character to the head-dress, with the addition to the former of one large pearl, which hangs to the wings, and rests on the lady's bosom." Punch.

Digitized by Google

## CONCERTS VARIOUS.

The National Ballad Concerts, held every week, under the guidance of Mr. Ralph Percy, at St. George's Hall, are gaining favour. On Tuesday last the programme was varied and pleasing. The concert opened with a duet of Glover's, sung by Miss Matilda Scott of the London Academy of Music, and Mdme. Barrington. Mdme. Francis gave the old English ballad, "The Bailiff's Daughter of Islington" and "Norah's Courtship;" while Miss Blanche Rieves, in Balfe's popular Irish song, "Killarney," created quite a *furore*. Mdme. Barrington, in the new contralto song of "The Beacon," displayed her voice to advantage. Mr. Ralph Percy, in the late M. Ascher's popular song, "Alice, where art thou?" gained a double encore. He also sang "The Thorn." Mr. Chaplin Henry displayed his fine voice in a descriptive song, "The Schooner on the sands," accompanied by the composer. Miss Maggie Lewis and Mr. Henry Gordon contributed some songs; and Mr. Bonnay, on an instrument called the "Xylophon," played a selection from *William Tell*. Mr. M. Watson presided at the pianoforte.

M. Gustave Pradeau's first "Historical Pianoforte Recital" took place on Tuesday evening, at the Hanover Square Rooms. M. Pradeau is a pianist of consummate ability. He gave "La Villageoise," and "La Poule," by Rameau, two old compositions which did not please much upon acquaintance, (one felt that the ideas, the tone of feeling, as well as the forms, were of the past,) and a "pièce" by Scarlatti, a genuine artistic composition, which was capitally played by M. Pradeau, who next gave P. E. Bach's Sonata in B flat major. It is not a great work, is somewhat formal and old-fashioned in its cut, and the ideas are not remarkably striking, but it is, nevertheless, interesting. M. Pradeau played it perfectly. His other solos were an "Allemande" by Handel, "Polonaise" by W. F. Bach, and a "Gigue" by J. S. Bach, all of which were much applauded. M. Pradeau had the valuable assistance of M. Sainton in Haydn's Sonata in D major, for pianoforte and violin, and the talented French violinist also played J. S. Bach's Violin Sonata in C minor in a manner worthy of his fame. His performances were deservedly rewarded with loud applause. Miss Julia Wigan was the vocalist, and sang with much expression "With verdure clad" and "When the silver moon." As a whole the recital was enjoyable and pleasing. Mr. Thouless presided at the Pianoforte.

Mdlle. Elvira del Bianco, a most talented artist, gave a *soirée* on Wednesday evening at the Beethoven Rooms, which was fully attended. She played, with Messrs. Henry Holmes and Pezze, Beethoven's grand trio, Op. 70, and Mendelssohn's trio in D; of which two charming compositions she proved herself an accomplished and clever exponent. She also played, as solos, four old Italian compositions by Frescobaldi, Sulli, Pergolesi, and Scarlatti, all of which were admirably interpreted. Fumagalli's "La Villanelle" displayed her executive powers to advantage; and she closed the concert with a brilliant waltz, composed by herself, entitled "Margherita." Mdlle. Bianco was assisted, vocally, by Mdme. and M. Danieli and Signor Monari-Rocca; who sang, capitally, several popular Italian pieces by Rossini and Mozart with success. Signor Fiori presided at the pianoforte with his well-known ability; his talent as an accompanist of vocal music is patent.

—o—

## PROVINCIAL.

Liverpool.—We take the subjoined from the *Liverpool Porcupine*:—

"The annual concert of Miss Kate Haddock, which took place at the Hardman Street Assembly Rooms, on Thursday evening, was a distinguished success so far as the appreciation of a select audience could make it so. There was no pandering to popular 'taste' in the programme, which was compiled from the works of Beethoven, Mozart, Mendelssohn, Hummel, &c. The young lady was assisted by her father, the well-known and respected violoncellist, and by Mr. E. W. Thomas, leader of the Philharmonic Society band. The vocalist was Madame Bellinie Porter, and the accompanist, Mr. Franklin Haworth. Miss Haddock is a thoroughly accomplished pianist. Her mechanism is perfect, and she has evidently been trained in the best school. Her one solo was Beethoven's Sonata, Op. 29, in G, which she played with great care and finish. In any town where music was under healthier influences than, unfortunately, govern it in Liverpool, such competent performers as Miss Haddock and her father, and the talented *artistes* who assisted them on Thursday evening, would be more frequently before the public."

The following appeared in the *Liverpool Daily Post*:—

"The choirs of Liverpool have warmly taken up the proposal to compete at the Crystal Palace National Music Meetings. The applications sent in to Mr. Hawkins are said to far exceed anticipations, and the committee will experience no difficulty in selecting a choir of 120 voices well calculated to show that music has a place in Liverpool. The only difficulty in the way is the financial one, but this will, no doubt, be soon overcome. To defray the expenses of taking a choir to London about £500 is needed, and scarcely half this amount has been raised. Well-to-do lovers of music should really assist this movement, and give Liverpool singers a chance of pitting their vocal powers against those of other choirs. The Philharmonic Society should do something in this matter. Mr. Robertson Gladstone delights in the encouragement of native talent; there is now an opportunity to give musical art a stimulus in Liverpool."

Edinburgh.—The *Daily Review* gives some information about one or two of Mr. Mapleson's new artists, which must, of course, be taken *quantum valeat*:—

"Mdlle. Ostava Torriani, who appeared for the first time in Edinburgh, did not give her hearers much opportunity of judging of her powers, for she only appeared in one solo, 'Caro nome,' from Verdi's *Rigoletto*, and in a quartet, 'Un di si ben' from the same opera, along with Mdlle. Macvitz and Signori Cantoni and Del Puente. A duet with Signor Del Puente was omitted without any explanation being offered. Any attempt to form an estimate of Mdlle. Torriani's powers under such circumstances must necessarily be worth very little. She sang, however, with great ease, evincing much self-possession of manner and abundant skill as an executant. It did not appear to us that she threw much expression into her vocalization, but, on the other hand, it is fair to say that there was in the music itself very little scope for the display of feeling. Her voice is a strong and clear soprano, of considerable range and great apparent flexibility, and if supported by adequate histrionic powers and technical skill, should make her equal to most operatic *rôles*. Mdlle. Macvitz confirmed the impression we had formed on her first appearance here, that she possesses a voice of great strength and quality, and an excellent style. Her single solo, a cavatina from Mercadante's *Giuramento*, was not, however, a very happy choice, and, though excellently rendered, produced little effect. Mdlle. Macvitz took her share in the quartet with Mdlle. Torriani and Signori Cantoni and Del Puente very creditably, throwing more animation into her style than we had before seen her exhibit."

Professor Oakeley gave one of his enjoyable organ recitals, on the 14th, in the Music Class-room, to a crowded audience. The various organ pieces and adaptations were admirably played, and seemed to be generally appreciated. The favourite Gavotte, by Gluck, was repeated in reply to an encore. A notice appeared on the programme that at the next organ performance the selection will be from the programme of the annual University concert, which takes place on Monday, March 24.

Greenock.—The local *Advertiser* (March 18) thus refers to some Quartet Concerts lately given by Mr. Carrodus:—

"We have already called the attention of our readers to the above Chamber Concerts, and now that the first three of the series have taken place, we are enabled to speak even more positively of the admirable performances of Mr. Carrodus and his party. Last week's programme comprised no less than six entire quartets—two of Beethoven's, two of Haydn's, one of Mozart's, and one of Mendelssohn's. These were all performed so perfectly that anything like detailed notice could only be a repetition of the same statement as to each. Their enjoyment and appreciation by the audience was evident, and of so hearty a nature, that we cannot avoid congratulating ourselves on having still some taste for good music in our midst, despite occasional appearances of late years to the contrary. A great feature of each concert is the violin solo by Mr. Carrodus, whose thorough mastery over the instrument is too well known to require remark from us. Last week his solos comprised Gounod's Meditation on Bach's first prelude, the same composer's celebrated *Chaconne*, (a marvellous performance, which we hope to hear repeated before the series ends,) and De Beriot's solo on the opening Thema of the *Kreutzer* Sonata. Mr. Boatwright, the violoncellist, also delighted the audience with three charming solos, excellently given, and Messrs. Carrodus and Earnshaw played three violin duets. It will thus be seen that last week's 'bill of fare' was a very tempting as well as a very high-class one. The programmes for this week's concerts—to-night's and Friday evening's—are now before us, and these, if possible, even exceed the previous ones in attractive items.

Coalbrookdale.—The very interesting concert given at the Literary Institution last Tuesday week, under the direction of the eminent pianist, Mrs. John Macfarren, from London, attracted a good and appreciative audience, despite the inclement state of the weather. The varied programme included several compositions by the greatest composers, and some well-chosen selections from the best writers of the present day. Not only were the brilliant pianoforte solos executed with the utmost finish by Mrs. John Macfarren, whose keen appreciation of the beautiful in art and consummate mastery of mechanical difficulties, enable her to do justice to all she undertakes, but every effect was given to the vocal pieces by the charming singing of Miss Agnes Drummond and Miss Alice Barnett.

Digitized by Google

MANCHESTER (*From a Correspondent*).—Mr. Horton C. Allison gave his "Fifth Annual Pianoforte Recital," at the Memorial Hall, on the 11th inst., to one of the most brilliant assemblies seen at any concert here this season. Since Mr. Allison won the first prize as a pianist and composer at the Leipsic Conservatoire, he has often distinguished himself by performances justifying the honour conferred upon him, but never more so than on Tuesday evening by his playing of the following—Part I.—Sonata (D minor), Beethoven; Air in F, Scarlatti; Prelude and Fugue (C minor), Bach; Romance (A flat), Mozart; Gigue (E minor), Handel; Gavotte in A, Gluck; Lieder ohne Worte, Mendelssohn; Scherzo Brillante, Wollenhaupt; The Sigh and War March, Allison. Part II.—Impromptu, Schubert; Grande Valse, Chopin; Elégie, Gade; Capricietto, Reinecke; Kreisleriana, Schumann; Romance and Etude, Henselt; Caprice, Raff; The Sea Song, Mountain Melody, and "Le Fantôme," Allison; Grand Fantasia on Wagner's *Tannhäuser*, Liszt. The Sonata by Beethoven, one of that master's grandest and most difficult, was played by Mr. Allison entirely from memory, as, indeed, were all the pieces in the programme. The performance lasted two hours, and proved that there is an English pianist who can equal, if not excel, the feats of memory reported of Herr von Bulow, or, indeed, any other living pianist; and it is certain that a better rendering of the above works, apart from this element in their performance, has not been heard in Manchester for many years past. Mr. Allison was greatly applauded after every number, and was encored in Mendelssohn's Two Songs without Words, and in his own compositions, "The Sigh" and "Le Champ de Mars," a very spirited war march. "The Sea Song," "Mountain Melody," and "Le Fantôme," also proved very favourable examples of Mr. Allison's ability as a composer.

## PAULINE LUCCA AS MIGNON.

(*From the "Boston Daily Globe."*)

We cannot find words to express the refined delight that Mdme. Lucca's impersonation of Mignon afforded us. Here, as in Marguerite, she held her audience spell-bound, and repeatedly thrilled them into the most excited and demonstrative enthusiasm. If Mdme. Lucca were not the glorious singer she is, if her magnificent voice had but a moiety of its wonderful power, sympathy and richness, her splendid acting would win for her the highest admiration. It is true, on the other hand, if she were an indifferent actress, her superb singing would justify the most lavish encomiums. But such acting and such singing are so rarely found combined in one artist, that the possessor of them may be almost looked upon in the light of an anomaly.

Mdme. Lucca's interpretation of this part is equal in all respects to her Marguerite, and in some superior. It is a wonderfully consistent effort throughout, inexpressibly touching in its tender sadness. In Madame Lucca's hands Mignon is a little savage, whose spirit has been crushed by cruelty and harsh usage. She is so accustomed to blows that she shrinks away even from strangers, not knowing how soon their hands may fall with violence upon her. She is a wretched little waif, without friends, without hope—until she loves, when her whole nature becomes changed. From that moment she lives but in the presence of him who has won her heart by kindness. She devours him with her eyes, she worships him, she is his slave. There is nothing of the high-spirited woman in her nature; she is simply humble and grateful. How exquisitely Mdme. Lucca develops these features defies description. There is gratitude in every yearning glance, in every restless motion of the hands, in every tone of the voice. The sustained pathos of the entire conception is surprisingly beautiful. In the duet with Guglielmo, in the first act, where he questions her regarding her family, Mdme. Lucca gave a foretaste of the countless beauties that were to follow. He tells her that he will be far from her on the morrow. The faint murmur, half spoken and half sung, with which Mignon echoes "to-morrow," was supremely pathetic in its expressiveness, as were the succeeding lines, "Who knows where we shall be to-morrow?" They were full of the woe of the poor girl who had seen a glimpse of light before her, and was to lose it for evermore. In its utter helplessness and despair it spoke of a whole lifetime of patient sorrow. Another exquisite point was made in the same scene, where Guglielmo asks her whither she would wend her way if he were to purchase her liberty. She closed her eyes dreamily, and, extending her hands, murmured the aria, "Know'st thou the land." It was plain that she was recalling a scene that lingered indistinctly, like a half-forgotten dream, in her memory. She was calling back a time before she was steeped in such abject misery, and, as she dwells upon it, she gradually awakens to a sublime rapture, and forgets the wretchedness of the present in the sweet oblivion of the tender retrospection. There was a refined thoughtfulness in the whole treatment of this scene that would alone have stamped Mdme. Lucca as a great artist. It deserves to take a foremost rank among her finest efforts. Again, when she hears of her freedom, the childish joy with which she clasps her hands and the sweet smile that lights up her face were charming in their exuberance; and there was something so unconventional, so fresh, so deliciously natural in the whole of the scene that follows, where she tells Lotario of her happiness, that the audience broke forth into an uncontrollable and spontaneous round of applause. Her jealousy of Filina, when Guglielmo pays her attention, was a very pretty piece of acting, blended, as its fretful annoyance was, with sadness; and the girlish outburst of gratitude, when the man she so loves gives his consent for her to accompany him, though full of rapture, was made exquisitely suggestive, in its humility, of the ill-used and broken creature upon whom kindness has been so seldom bestowed that the sacrifice of her life would not prove too great a recompense for it.

In the scene in the second act, where Mignon accompanies Guglielmo to Filina's apartments, disguised as his page, Mdme. Lucca was beyond all praise. Her by-play, as she listens to Guglielmo making love to Filina, was very charming. It was quite undemonstrative, but it was full of quiet pathos. The air before the glass, "Un giorno il giovinetto," was superbly sung and acted. The attempt to stifle her grief, the simulated joy, the reckless boisterousness, which is at length overpowered by the anguish at her heart, were finely contrasted. Mdme. Lucca's superb voice was heard with magnificent effect in this number. Its massive volume, its rich quality, its wonderful power and its glorious brilliancy were never heard here in such perfection before. The elaborate cadenza with which it concluded was given with superb distinctness and fluency, and one of the runs, which exhibited the full compass of her voice, absolutely electrified the audience, who scarcely waited for the end of the air, to give vent to a perfect whirlwind of applause. We have only space to refer to the fine display of power that marked the expression of her hatred for Filina; to the tender grief and eloquent action with which she tells Guglielmo she must bid him farewell; to the utter hopelessness with which she sinks to the earth, overmastered by grief when contemplating suicide; to the bitter anguish of a woman maddened by jealousy and slighted love, with which she confides her sorrows to Lotario, and to the impetuous, thrilling grandeur with which she hurls her wild curse upon the place that has witnessed her woes. The quiet repose of her acting in the last act was also extremely beautiful, and her singing had a fascinating charm in its sympathetic expressiveness. The dawning of memory, as Mignon recognizes the scene where her early days were passed, and the grand outburst of joy as she rushes to her father's arms, were only surpassed in the beauty of their execution by the noble exaltation that throbbed in her last rapturous pæan. The whole impersonation was grand in conception, exquisite in execution, and incomparably beautiful in its entire and almost too faithful naturalness. We almost despair of again seeing an artist of such unequalled powers. This notice would not be complete if we did not mention that Mdme. Lucca was called before the curtain at the end of each act, in the midst of almost unbounded enthusiasm.

ROYAL ACADEMY OF MUSIC.—The next Students' Concert is announced to take place on Thursday evening next, at the Queen's Concert Rooms, Hanover Square, instead of at the Institution in Tenterden Street, where the concerts have usually been held. Subscribers, members and associates are to retain their accustomed privileges.

H.R.H. THE PRINCE OF WALES has graciously signified his intention, through General Sir William Knollys, of presiding at the anniversary festival of the Royal Society of Musicians of Great Britain. The date is uncertain, but will probably be at the commencement of June.

POTSDAM.—The members of the Gesangverein, or Vocal Union, now established 58 years, celebrated, on the 28th February, in the Barberini Palace, the anniversary of its foundation. The members sang, under the direction of their conductor, Herr Ferdinand Wendel, a Hymn by Hauptmann, and Gade's *Comala*, the solos being taken by Mdlle. Boos and Herr Schock, from Berlin. The Lady gave, also, a song by Mendelssohn, and one by Wüerst. The concert was followed by a performance of the farce, *Ein moderner Barbar*, the characters being sustained by distinguished amateurs. The whole proceedings wound up with a ball.

MUNICH.—The Hof- und National Theater (Court and National Theatre), has been the first in Germany to give a benefit for the Grand-National-Festival-Stage-Play-Theatre at Bayreuth. The opera selected was *Die Meistersinger von Nürnberg*, and the performance came off on the 28th February. The house was crowded, and the whole of the receipts, without any deduction whatever, were handed over to the Musician of the Future. The cast of the opera was not quite the same as at first. Herr Fischer sang Hans Sachs instead of Herr Kindermann; and Herr Meyer, Beckmesser, instead of Herr Sigl. Hrer Levi conducted.

Digitized by Google

## *LA FILLE DE MDME. ANGOT.*

Writing on Feb. 26, the Paris correspondent of the *Daily Telegraph* said:—

"To remain at home on *Mardi Gras* would have been a disgrace; so I resolved to be in the fashion, and was fortunate enough to secure a stall at the Folies Dramatiques, where a new *opéra-bouffe* was produced a few nights ago—new to Paris, that is to say, but not altogether new to the footlights, seeing that for many weeks it has drawn crowds to the Alcazar of Brussels. This enterprise of the Belgian theatres, by the bye, is one of the strangest signs of the times. *Tannhäuser* was produced at the Théâtre de la Monnaie last week, and several Parisian newspapers actually despatched their musical critics to witness the performance—an instance of journalistic enterprise almost without precedent. To return to *La Fille de Madame Angot*, its success was so great in Brussels that special performances, concluding at an early hour, were arranged on purpose to enable the amateurs of the neighbouring towns to be present. It is not by any means hazardous to prophecy that the success of the piece in Paris will equal that achieved in Belgium. The story is pretty, the music very charming, and the performance excellent. Strange to say, there is nothing—either in the plot or the words—to shock the most sensitive mind; and the success of a decent piece at the Folies Dramatiques, the *répertoire* of which is more than equivocal, is the most eloquent possible tribute to the intrinsic beauty of the music. Indeed, I have no hesitation in saying that the last success of this theatre, *Abelard et Heloïse*, could not possibly be seen by any woman who made the slenderest pretensions to modesty. The story of *La Fille de Madame Angot* is drawn from the stirring times of the Directory. Madame Angot, the famous *dame de la Halle*, does not herself appear upon the scene. It is on the fortunes of her daughter that the plot turns. Clairette has been adopted by the *dames* and the *forts de la Halle*, and is about to be married to one Pomponnet, a barber. She does not quite dislike her betrothed, but she decidedly prefers Ange Pitou, the celebrated *chansonnier*, who is put in prison every week for singing treasonable songs, and who, after a few hours, is invariably released. But Clairette does not dare brave the anger of her many-headed papa and many-voiced mamma; so she is obliged to have recourse to stratagem in order to adjourn the ceremony, for which she, her bridegroom, and her sponsors are all ready attired. Desperate needs beget desperate remedies. She picks up a treasonable song, composed by Ange Pitou, but sold by him to Larivandière, a financier, who is therein lampooned, and who therefore buys the satirical effusion for 30,000 crowns; and she sings it in the market-place, for the mere purpose of being arrested and taken off to prison. This forms the *finale* of the first act. The second takes place in the *salon* of Mdlle. Lange, the reigning favourite of Larivandière, and the protectress of Ange Pitou, with whom, though unknown to him, she is in love. Hearing that a girl has been arrested for singing a song in her dispraise, she desires the culprit to be brought before her, and recognises in Clairette an old schoolfellow. Mdlle. Lange has also sent for Ange Pitou to try to win him over to her cause; but the complication which seems inevitable is averted for the moment by the arrival of a party of Royalist conspirators, of whom the actress is the head and front. They have been traced, however, and the military rush in to seize the traitors. But Mdlle. Lange's ready wit comes to their aid. She protests that her company only form a wedding party, and that Clairette and Agne Pitou are the happy pair; and she succeeds in persuading the officers to join in the revelry. This forms the *finale* to Act II. The third is played outside a public garden at Belleville, whither Clairette has convoked all the *dramatis personæ* by a series of anonymous letters, in order that she may there unmask *coram publico* the treachery of her schoolfellow and of the *chansonnier*. This she easily succeeds in doing; and, on her triumph and final acceptance of Pomponnet, who, in the course of the piece, has been imprisoned, and has suffered numberless hardships on her behalf, the curtain falls.

"The music, embroidered by M. Lecocq on this theme, is simply charming, from the first note to the last. The melodies, while invariably spontaneous and unforced, are striking enough to catch the general ear at once; and after each act you hear everybody humming the salient airs. The piece is helped somewhat by a little spice of political allusion, giving zest to a performance which, without it, would be certain to be popular. Thus, there is a song for Clairette, with a refrain, 'Ce n'était pas la peine, assurement, de changer de Gouvernement,' which the audience, with an enthusiasm seldom seen in a French theatre, actually called for a fourth time. A phrase given to Ange Pitou, 'Depuis que nous avous la liberte, je suis toujours en prison,' also evoked significant cheers. But there is more than enough, apart from politics, to make the piece popular. There is a chorus of conspirators, which is as pretty in a musical sense as it is irresistibly comic from a dramatic point of view. A duet, too, for the two women, wherein they repeat what they call a 'catechism of the market,' is exceedingly funny; an imitation by Clairette of the tone of voice of the *dames de la Halle* led to this duet being twice encored. Then the *finale* to the second act, with a most captivating waltz tune, had to be repeated, although the curtain had already fallen; and the same fate befell a quarrelling duet at the very end of the opera. So genuine a success, in fine, I do not remember to have witnessed for a long time. The performance was a curiosity, inasmuch as it was musically admirable, although there was not a singer in the piece who had a really good voice. The best is possessed by Mdlle. Paola Marié, who has had, moreover, evidently a real musical eduation, and whose sense of humour has the genuine ring. The orchestral part of the score is of even more importance than the vocal, and it was played to perfection by a small but perfectly competent band; and every costume of the quaint kind in vogue under the reign of the Directory was correct to the minutest detail. To give such a performance with such means, most praiseworthy care and industry must have been expended."

## MARIE KREBS.

(*From an Occasional Correspondent.*)

Mdlle. Marie Krebs was taken rather seriouly ill lately, after returning from a highly successful tour. It is not unlikely that her illness was, to a great extent, the result of the hard work she went through during the tour. At the beginning of last month, she received, by telegraph, an invitation from the Duke of Saxe-Coburg to play at the Court Concert on the 4th February. The Duke and Duchess were delighted with her performance, and overwhelmed her with praise. At the Duke's wish, she played the next day at a concert in the Theatre. The Duke conferred on her the Medal for Art and Science, remarking that she was the youngest person to whom it had ever been awarded. On the 11th February, she played at Cologne, in the Gürzenich concert. The *Kölnische Volkszeitung*, when speaking of her, says: "If dazzling technical skill, clever conception, and sharp characterization entitle any one to the name of an artist, the predicate must be unconditionally bestowed on this young lady, for she is in full possession of all the above qualities. Her brilliant reception by the public here was, therefore, just and merited." On the 14th February, Mdlle. Krebs played at a concert in Utrecht, and was enthusiastically applauded. She was greeted with a flourish from the orchestra and hearty cheers from the audience. After the concert, there was a serenade and torchlight procession in her honour. It was on her return from her tour that she was taken ill, and obliged not only not to play in the concert on Ash Wednesday, for which she was announced, but likewise to give up her own concert, which was fixed for the 3rd inst. She was unable, moreover, to accept an invitation to play at Düsseldorf on the 13th. In all probability, it will be some time before she is in a condition to resume her professional exertions, as the strictest repose has been enjoined by her medical advisers.—*Dresden, March* 12.

FRANKFORT-ON-THE-MAINE.—At the ninth Evening for Chamber Music Mdme. Emmy Hallwachs-Heintz, pianist, from Berlin, appeared for the first time here. She played most successfully Weber's D minor Sonata, besides taking part in Beethoven's Trio in B flat major, Op. 97, the violin and violoncello parts being ably sustained by Herren Hermann and Müller. In addition to these pieces, the programme included R. Schumann's Stringed Quartet in A major, Op. 41.

ANTWERP.—The management of the Theatre contemplates bringing out Herr R. Wagner's *Rienzi*.

FLORENCE.—At a recent concert given by the Società Orfeo, in the Teatro Pagliano, the overture to *Semiramide*, and the march from *Le Prophète* were played by 48 hands on 12 pianos!

FERRARA.—Signor Macaferri, a tenor here, has just come in for a very good thing in the shape of a legacy of 100,000 francs from an uncle.

ATHENS.—The long-projected Conservatory of Music is at length an established fact. The institution was solemnly inaugurated lately in the presence of the King and Queen, the Ministers, and the entire Diplomatic Corps.

BRUNSWICK.—The Duke's civil list has just been increased by 30,000 thalers, on the understanding that part of the sum shall go to increase materially the salaries drawn by the members of the Ducal orchestra, and several members of the Ducal Theatre.

BRESLAU.—At the last concert of the Orchestral Union, Herr Stockhausen sang the bravura airs from *Jean de Paris* and *Susanna*, as well as songs by Schubert and Brahms. The principal instrumental work in the programme was Beethoven's Seventh Symphony.

Digitized by Google

## THE NEW MELBOURNE ORGAN.

During the month of August last, the great organ of the Melbourne Town Hall has been opened to the public. Not only is it supposed to be the finest instrument which has ever left Great Britain, but it is doubtful if it is not the largest. As a comparison, we may mention that the organ in Westminster Abbey has only 1524 pipes; that of St. Paul's, 1797; Exeter Hall, 2187; St. Sepulchre, whose bells used to toll the death-knell for the Old Bailey, 2500; and Birmingham, nearly 3,000. The organ of Christ Church, in Newgate Street, has 4,300 odd pipes, above 100 of which can be sounded by touching a single key, or, in other words, form a single note. The organ of York Minster also contains 4,300 odd pipes; the largest pipe (producing the lowest C of the scale) is 32 feet long, and of proportionate diameter; and a current of air to produce the sound must rush through such a space with the force of a tempest The Melbourne organ was built by Messrs. Hill and Son, its dimensions being—height, 46 feet; breadth, 52 feet, 6 inches; with a depth of 24 feet; the compass of each manual —CC to C—61 notes. The great organ has seventeen stops; the choir organ, ten; the swell organ, fourteen; and the solo organ, thirteen. The pedal organ has a compass of CCC to F—30 notes, and has twelve stops. The double open diapason and one of the open diapasons are of metal, and are respectively thirty-two and sixteen feet in height. The other open diapason is of wood, and is also sixteen feet high. It has nine couplers, namely—swell to great; swell to great (sub); swell to choir; choir to great (sub); solo to great: solo to pedal; choir to pedal; great to pedal; and swell to pedal. There are also four composition pedals to great, three ditto to swell, two to choir, and four combination stops (by hand) to solo organ. It also has a solo tremulant, making in all a total of 79 stops, and 4373 pipes. The pipes are made of hard-rolled zinc, the largest being 22 inches in diameter, the weight of each being 1,500 cwt. They are larger than any previously made for an organ. When in use the instrument has a supply of 480 cubic feet of wind, having four pressures of eleven, six, four, and three inches, and it is blown by three of Joy's hydraulic engines. The decorations are very elaborate, the pipes being illuminated, but left sufficiently unfinished to permit of them being made to accord with the general decoration of the hall. Our illustration represents the Grand Musical Festival under the management of Mr. Lyster, the greatest attempt in the way of concerts ever made in Melbourne. It was in every respect unexceptionable, so large an attendance never having previously congregated in the Town Hall. His Excellency the Governor and suite were present when the noble instrument was formally opened, and for the succeeding six or seven nights organ recitals were given for the benefit of the Melbourne charities. Of the organ itself the city of Melbourne may well be proud, taking rank as it does with some of the finest instruments in Great Britain.—*Illustrated Australian News.*

## WATSON ON THE AMERICAN CRITICS.

After commenting upon the rarity of concerts in New York just now, *Watson's Art Journal* goes on to say with delightful candour:—

"The only consolation to be derived from this lugubrious state of affairs is, that the musical critics of the great dailies have had but little opportunity to air their jackasseries on the subject. This is a clear gain to the public, but it is rather hard upon the critics. Their occupation is pretty nearly gone, and visions of nothing to do, and the perquisites, stare them in the face, and suggest a return to first principles—namely, boot-making.

"It has been stated that Michael Angelo Cooneyo'vitch, of the *New York Herald*, during this awful lull, has been at work upon a learned treatise for publication, in which he proposes to prove the identity of the Ancient Irish Harp with the venerable Scotch Fiddle; and that it was really Brian Boriohme who put up those useful mile-posts, and not the Duke of Argyle, as has been erroneously asserted by some historians.

"Grim Gringle Wheeler is rather sorry that he discovered those arpeggi! He don't mind the Rubinstein arpeggio, because he believes that somebody found that out before; but the Wieniawski arpeggio has caused him a great deal of trouble; for instead of being able to enjoy a rest from his labours during this absence of music, his whole time is occupied in answering letters requesting explanations and even dingrams, of the Wieniawski arpeggio. He says if he had not known so much, he wouldn't have got into this trouble, but only knowing *so* much, why you know how it is yourself.

"Another eminent musical critic has commenced the study of the scales. He assured a friend that although he had been the musical critic of a daily paper for several years, he still found something to learn! The simple fellow does not know how much he has to learn before he knows anything."

MILAN.—It cannot be asserted that the management of the Scala has been at all niggardly this season in the article of tenors. It has already presented its patrons with Signori Campanini, Bulterini, Ugolini, Beufratelli, Brignoli, Genevois, and Leluni; yet it is now seeking another for Signor Perelli's new opera, *Viola.*

## WAIFS.

HINTS FOR LADY SUPERIORS.—In the colleges each girl has a separate sleeping room, as we have a great objection to young girls sleeping together in one room, and inhaling each other's peculiar gas thrown off in the form of breath during their slumbers. Besides, when that practice prevailed, as it did formerly, the girls were in the habit of talking to each other upon subjects which often suggested inconvenient thoughts, even to the best disposed, and confirmed others in tendencies which eventually grew into confirmed vices. On the pupil's retiring to rest, the door of her sleeping-room is fastened from the outside by one of the matrons. The girl has no means of opening it herself, but by touching a little spring at the head of her couch she can, at any moment, communicate with the matron night-watchers. These matron night-watchers—two for a certain number of girls—are on the alert during the night, remaining in a place called the "watch," where are suspended the electric bells, underneath each of which is the name of the girl occupying the room to which it corresponds. Light is supplied to every dormitory by means of a lamp inserted in the wall, and opening from the outside. Half an hour after the door has been closed the matron extinguishes the light, without entering the room. The external red light of night is also excluded; for, as with you, darkness is thought much more conducive to refreshing sleep.—"*Another World.*"

We are glad to hear that the subscription to the present Philharmonic season is one of the largest ever known.

The Bristol Musical Festival, which is fixed to take place late in October, will be conducted by Mr. Charles Hallé.

Herr Joachim, every amateur will be pleased to know, will remain in London until the end of the Monday Popular Concert season.

The death, on Thursday, of Signor Guglielmo, the composer of "The Lover and the Bird," and other popular songs, is announced.

*Watson* says: "Mr. Edmund Yates will be the correspondent of the *Herald*, at the Vienna Exposition. He will take his departure for Europe on the 12th of March, previous to which he will make a lecture tour through Canada."

The death of Madama Rosalie Thémar (Mrs. Robert E. Lonsdale), is announced. Madame Thémar was not only an accomplished pianist but a true artist, and her loss will be deeply regretted by a large circle of admiring friends.

M. Adrien Talexy's new operetta, *Le Garcon de Cabinet*, lately produced in Paris at the Theatre Des Folies Marigny, will be produced at the Princess's Theatre by the French company, immediately. It is already adapted to the English stage by Mr. Wellington Guernsey.

Signor Arditi, who is at Vienna conducting the "Adelina Patti" performances at the Italian opera, met with an enthusiastic reception on his entry into the orchestra. Our correspondent informs us that "Mr. Gye was present on the first night," but does not name the opera that was given.

The Paris *Figaro*, speaking of the Chevalier de Kontski, observes that some people are Poles because they are pianists, and others are pianists because they are Poles. Our contemporary goes on to compare the Chevalier to a half-pay troop major; but he then becomes personal, and we cannot follow him.

With coals at forty shillings a ton, some warmth of expression on the part of heads of families may be forgiven. Rumble Mayne (who never forgets his favourite Handel), when he replenishes the grate, contents himself with adapting the words of one of the principal characters in *Acis and Galatea*, saying, "I burn, I rage."—*Punch.*

The American tour of Madame Adelina Patti is postponed till the year 1875, the operatic officials of St. Petersburgh having succeeded in prolonging her stay in Russia for two more seasons. They have paid a large indemnity to Herr Maurice Strakosch, her brother-in-law, for cancelling the contract of the Transatlantic trip.

We learn from Edinburgh that Signor Aramburo, Mr. Mapleson's new tenor, whose inexplicable non-appearance at Glasgow created so much excitement, has at last "turned up" and made a triumphant *début* as Manrico, at the Theatre Royal, Edinburgh. He was to appear as Fernando, in *La Favorita*, on Thursday, and great expectations have been raised as to his performance of that *rôle*, which is said to be his best.

The *Standard*, in a notice of Mr. Mapleson's prospectus, observed:—

"The important and welcome announcement is also made that the posthumous opera known to have been left in an almost completed state by the late Mr. Balfe will be produced, Sir Michael Costa having, with kindly self-abnegation, undertaken the task of moulding into form and putting the last touch to the concluding portion of the work, left only in sketch by the lamented composer. This last effort of Balfe's genius, written fortunately, and to the enhancement of our expectations, when circumstances allowed him more leisure to devote all his faculties to the task, and to wait, if necessary, for the moment of inspiration, is entitled *Il Talismanno*, the subject of the libretto, which is written by Mr. A. Matthison, being drawn from Walter Scott's *Talisman.*"

Digitized by Google

Three performances have been recently given on the Paris prize organ of Bryceson & Sons, in the tropical department at the Crystal Palace, by Mr. George Tolhurst, who played, on each occasion, a selection from his oratorio, *Ruth*. We understand that it is in contemplation to remove this instrument to a different place in the building, the spot it now occupies being required for other works of art.

A Scottish gentleman proposes that, on the occasion of the next "Gregorian Demonstration" at St. Paul's, an instrument more appropriate to that performance shall be substituted for the "kist fu' o' whistles." Instead of the organ, he suggests—let the accompaniments of the Gregorian music, if any, be played on the bagpipes. That, he urges, the king of instruments, is, in reality as in name, the right one whereon to accompany the Gregorian tones. He adds that, though his foot just now is awa' from his native heath, his name is MacGregor.—*Punch*.

There will be a service at St. Paul's, including Bach's Passion music (*St. Matthew*), on Tuesday in Holy Week, at seven p.m. Seats in the choir will be reserved for members of the cathedral and a limited number of their friends. A certain number of seats in the dome area and in the transepts will be appropriated for the Lord Mayor and the City authorities, the committee for the decoration of St. Paul's, and those who take part in the performance of the music. The rest of the dome, with the nave, will be open to the public, who will be admitted by the Western doors. Admission to the reserved places will be by ticket.

The *Tribune* of Chicago says:—

"Lucca, Nilsson, Adelina Patti, Carlotta Patti, Parepa, Kellogg, Grau, Strakosch and Maretzek, have all anchored a deposit in Chicago real estate against foul weather. There is nothing like it. It is an investment which pays. It can never be disturbed by Prussian edicts or Mallinger cabals. When the year 1900 has turned round the corner, all the artist-owners of real estate are coming here to reside on their property, and compare notes on the seasons at Crosby's and McVicker's and help on the *prima donnas* of the day, who are now in swaddling clothes, with no more suggestions of music about them than arise from the prick of a pin or empty stomachs."

We quote the following from a French journal of New Orleans, in noticing the Rubinstein Concert, February 8th:—

"Mdlle. Liebhart est une artiste de mérite; seulement tout en elle est anglais; elle est blanche et rose, ses cheveux sont blonds comme ceux des poupées, sa mise, sa tenue, ses gestes sont anglais, sa voix elle même est blonde. Aussi se plait-elle dans un genre de chant qui convient aux ballads et lieder; et les tenues, les points d'orgue sont parfaits chez elle. La voix de ce soprano est bien travaillée, bien exercée, avec la souplesse nécessaire pour le trille et la cadence. Prise telle qu'elle est, dans sa spécialité tendre et blonde, Mdlle. L. Liebhart a beaucoup de succès."

In the Cathedral of Girgenti, in Sicily, the slightest whisper is borne with perfect distinctness from the great western door to the cornice behind the high altar, a distance of 250 feet. By a most unlucky coincidence, the precise focus of divergence at the former station was chosen for the confessional. Secrets never intended for the public ear thus became known, to the dismay of the confessors, and the scandal of the people, by the resort of the curious to the opposite point (which seems to have been discovered accidentally), till at length, one listener, having had his curiosity somewhat over-gratified by hearing his wife's avowal of her own infidelity, this tell-tale peculiarity became generally known, and the confessional was removed.

The Kunkel brothers, two music teachers of St. Louis, lately invited Rubinstein to a private entertainment at the Conservatory of Music, and, without forewarning him, played his *Fantasia*, Op. 73, for two pianos, in a style that elicited from him many exclamations of admiration as well as surprise. When the performance was ended, Rubinstein said to the pianists: "Gentlemen, I must make you the compliment to say that this is the best two-piano playing I have ever listened to, and it is the first time I have ever heard my own composition performed, except when I myself assisted. You have given me a new and delightful pleasure, too, for I now can see myself as a composer as well as a performer." At his request the Messrs. Kunkel repeated their performance, and he advised them to go to Europe, and give concerts.

PARMA.—A new opera, *Marcellina*, the first effort of a young composer named Telesforo Righi, has been produced, but with only moderate success, at the ex-Royal Theatre.

## MUSIC RECEIVED FOR REVIEW.

METZLER & Co.—"Benedicite Omnia Opera," by C. G. Verrinder, Mus. Bac., Oxon.

NOVELLO, EWER & Co.—"Now is Christ risen from the dead," Sacred Chorus, by Daniel Privett; "Yesterday and To-morrow," Song, by Mrs. Mounsey Bartholomew.

ROBERT COCKS & Co.—"Norma," and "Figaro," Fantasias for piano, by W. S. Rockstro; "Clementia," Bagatelle, by Frederic Lemoine; "The Shamrock" and "The Thistle," Fantasias for the pianoforte, by J. Pridham.


# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

# THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

# Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah*.)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

London: DUNCAN DAVISON & CO., 244, Regent St., W.


Digitized by Google

# SYDNEY SMITH'S FIVE NEW PIECES.

## Nazareth de Gounod.

TRANSCRIPTION.

PRICE FOUR SHILLINGS.

## Mendelssohn's G minor Concerto.

REMINISCENCE.

PRICE FOUR SHILLINGS.

## La Sonnambula.

FANTAISIE SUR L'OPÉRA DE BELLINI.

PRICE FOUR SHILLINGS.

## La Danza.

TARANTELLA OF ROSSINI TRANSCRIBED.

PRICE FOUR SHILLINGS.

## Ripples on the Lake.

SKETCH.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynnette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, March* 22, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 13. SATURDAY, MARCH 29, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—THIS DAY, SATURDAY, March 29, at Three.—TWENTY-SECOND SATURDAY CONCERT and AFTERNOON PROMENADE.—Mass in F (first time at these Concerts) (Crowther) Alwyn); Pianoforte Concerto, in D minor (Mendelssohn); Overtures, "St. Paul" (Mendelssohn); "Genoveva" (Schumann). Miss Edith Wynne, Miss Marion Severn, Mr. Edward Lloyd, and Mr. Lewis Thomas. Solo, pianoforte—Signor Alfonso Rendano. Organ—Mr. W. S. Hoyte. Full Orchestra. Conductor—Mr. MANNS. Single stalls, Half-a-Crown. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

**MONDAY MORNING NEXT, MARCH 31.**

THE LAST LONDON BALLAD CONCERT, ST. JAMES'S HALL, MONDAY Morning next, March 31, at Two o'clock. Artists—Miss Edith Wynne, Miss Emily Spiller, Miss Jenny Pratt, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, Mr. Pyatt, and Mr. Santley. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. On this occasion the Duet, "ALL'S WELL," will be sung by Mr. Sims Reeves and Mr. Santley. Admission—Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., Cheapside; Hays, Royal Exchange; and Boosey & Co., Holles Street.

**APRIL 1st, AT 8.30.**

HERR CARL DEICHMANN'S EVENING CONCERT, at HANOVER SQUARE ROOMS. Vocalists—Madame Tellefsen and Herr B. Elmenhorst. Solo Violin—Herr C. Deichmann. Pianoforte—Mr. W. Bache and Mons. Tellefsen. Orchestra of Fifty performers. Conductor—Mr J. Manns. Programme—Suite, with Solo Violin, in D (S. Bach); Arias (Gluck and Mozart); Violin Concerto (Mozart); Overture, "Solitude;" Songs and Concert-Stück for Violin (MSS.) (C. Deichmann); Swedish Songs; Overture, "Leonora," No. 3 (Beethoven). Stalls, 10s. 6d.; Tickets, 5s.; at the principal Musicsellers; also of Schott & Co., 159, Regent Street; Lucas, Weber & Co., 84, New Bond Street; and Herr Deichmann, 13, Denbigh Place, S.W.

ROYAL ALBERT HALL CHORAL SOCIETY. WEDNESDAY, April 2, Rossini's "STABAT MATER" and Mendelssohn's "HYMN OF PRAISE." Madame Otto-Alvsleben, Miss Spiller, Madame Patey, Signor Bettini, Mr. Sims Reeves, Signor Agnesi. Band and Chorus of 1200 performers. Organist—Dr. Stainer. Conductor—Mr. BARNBY. Doors open at Seven o'clock, commence at Eight. Boxes, £3 3s., £2 10s., and £1 10s.; Stalls, 7s. 6d. and 5s.; Balcony, 3s.; Admission, 1s. Tickets, at Novello, Ewer & Co., 1, Berners Street, W., and 35, Poultry, E.C.; Mr. Austin's, St. James's Hall; the usual Agents; and at the Royal Albert Hall.

PHILHARMONIC SOCIETY.—Conductor—Mr. W. G. CUSINS.—SECOND CONCERT, ST. JAMES'S HALL, WEDNESDAY, April 2, at Eight o'clock. Brahms' REQUIEM (first time in this country); Mendelssohn's "WALPURGIS NIGHT." Violin Concerto, Vieuxtemps. Madame Norman-Neruda, Miss Sophie Ferrari, Miss Mary Crawford, Mr. Edward Lloyd, and Mr. Santley. Full Orchestra and Chorus. Stalls, 10s. 6d.; Reserved Seats, 7s.; Tickets, 5s. and 2s. 6d.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

38th Concert, Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 16th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

"NAAMAN," by Sir MICHAEL COSTA. This Oratorio will be performed by THE ST. THOMAS'S CHORAL SOCIETY, at the HANOVER SQUARE ROOMS, on THURSDAY Evening, April 3.

An Octavo Edition of the Work published at 4s.

LAMBORN COCK, 63, New Bond Street.

W. H. HOLMES' New Pianoforte Trio, "WILFRED" (MS.), will be performed (for the first time) by Miss JESSIE MORISON (Pupil of Mr. W. H. Holmes), at her Recital at the Hanover Square Rooms, Saturday Morning, May 31, at Three o'clock.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The NEXT PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY Morning next, the 1st April, commencing at Two o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

**"I NAVIGANTI."**

MISS ELLEN HORNE, Mr. HENRY GUY, and Mr. WADMORE will sing Henry Smart's admired Trio, "I NAVIGANTI" ("The Mariners"), at Holloway, April 4, and Brixton, April 15.

**"MY SWEETHEART WHEN A BOY."**

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at St. James's Hall, on April 4.

MISS GRACE EATON (Soprano) is prepared to accept Engagements for Concerts, Readings, &c. Terms arranged. Address, 10, Hobury Street, King's Road, S.W.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

**THE GUITAR.**

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22a, Dorset Street, Portman Square, W.

**MR. JENNINGS.**

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.


Digitized by Google

## TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | F. Davison, Esq. | £1 1 0 |
| Messrs. John Broadwood & Sons | 2 2 | Madame Patey | 1 1 0 |
| *Messrs. Chappell & Co. | 5 5 | C. Santley, Esq. | 2 2 0 |
| John Boosey, Esq. | 1 1 | D. H. Hastings, Esq. | 1 1 0 |
| G. Bruzeau, Esq. | 1 1 | Charles Ollier, Esq. | 1 1 0 |
| Messrs. Cramer, Wood & Co. | 1 1 | Cuningham Boosey, Esq. | 1 1 0 |
| Charles Coote, Esq. | 1 1 | P. Sainton, Esq. | 1 1 0 |
| W. H. Cummings, Esq. | 1 1 | Mrs. Mounsey Bartholomew | 0 10 6 |
| *Messrs Duncan Davison & Co. | 5 5 | E. Bubb, Esq. | 1 1 0 |
| Messrs. Schott & Co. | 2 0 | R. W. Ollivier, Esq. | 1 1 0 |
| Robert Cocks & Co. | 1 0 | W. Tucker, Esq. | 1 1 0 |
| Professor Wylde | 1 0 | J. L. Clark, Esq. | 0 10 6 |
| John Gill, Esq., R.A.M. | 1 1 | Mrs. Roney | 0 10 6 |
| Wilhelm Ganz, Esq. | 1 1 | E. Depret, Esq. | 1 1 0 |
| Messrs. R. Mills & Son | 1 1 | Thomas Wingham, Esq. | 0 10 6 |
| Messrs, Hopwood & Crew | 2 2 | George Grove, Esq. | 1 1 0 |
| J. Lamborn Cook, Esq. | 1 1 | Henry Leslie, Esq. | 1 1 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | Mrs. Jeffs | 1 1 0 |
| Messrs. Metzler & Co. | 1 1 | Richard Jeffs, Esq. | 1 1 0 |
| J. Whitmore, M.D. | 1 1 | G. Oberthür, Esq. | 1 1 0 |
| Messrs. Hutchings & Romer | 1 1 | Lady Thompson | 1 0 0 |
| *Rev. J. E. Cox, D.D. | 1 1 | Alfred Hays, Esq. | 1 1 0 |
| C. Lonsdale, Esq. | 1 1 | The Misses E. | 0 10 0 |
| Messrs. A. Hammond & Co. | 1 1 | A. Randegger, Esq. | 1 1 0 |
| G. F. Jefferys, Esq. | 1 1 | J. Corbyn, Esq. | 0 10 0 |
| Messrs. Henderson, Rait, & Fenton | 1 1 | Sir W. Sterndale Bennett | 1 1 0 |
| W. Dorrell, Esq. | 1 1 | Miss Edith Wynne | 1 1 0 |
| J. W. Davison, Esq. | 1 1 | Herr Ernest Pauer | 1 0 0 |
| W. Kuhe, Esq. | 1 1 | B. Lumley, Esq. | 2 2 0 |
| Messrs. Duff & Stewart | 1 1 | A. Schoelsser, Esq. | 1 1 0 |
| J. Blumenthal, Esq. | 1 1 | William Cramer, Esq. | 0 10 0 |
| W. H. Clemow, Esq. | 1 1 | Two Friends | 0 12 0 |
| —— Baker, Esq. | 1 1 | William Beavan, Esq. | 0 10 0 |
| Novello, Ewer & Co. | 1 1 | H. Wright, Esq. | 0 5 0 |
| E. Aguilar, Esq | 1 1 | H. C. Deacon, Esq. | 1 1 0 |
| Sir Julius Benedict | 1 1 | J. M. Levy, Esq. | 3 3 0 |
| Matthew Green, Esq. | 1 1 | Madame Parepa-Rosa | 5 5 0 |
| W. Mudie, Esq. | 1 1 | J. Joachim, Esq. | 1 1 0 |
| Charles Green, Esq. | 1 1 | G. Baum, Esq. | 0 10 0 |
| R. Carte, Esq. | 1 1 | A Friend | 0 5 0 |
| George Dolby, Esq. | 1 1 | John Francis Barnett, Esq. | 1 1 0 |
| John Mitchell, Esq. | 2 2 | | |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.


NEW PIANOFORTE MUSIC, Just Published. All at half-price, post free :—

| | | | |
|---|---|---|---|
| Norma. W. S. Rockstro | 4s. | Humming Bird's Song. J. Pridham | 3s. |
| Figaro. W. S. Rockstro | 4s. | The Chase. J. Pridham | 3s. |
| Lullaby. W. S. Rockstro | 3s. | The Thorn. G. F. West | 4s. |
| A Rose in Heaven. Brinley Richards | 3s. | Plus vite Galop. B. Tours | 4s. |
| Meeting of the Waters. B. Richards | 4s. | Whisperings of Home. B. Tours | 4s. |
| The Gipey's Warning. B. Richards | 3s. | La Cavalcade. F. Kornatski | 4s. |
| Evening. B. Richards | 3s. | La ci darem. G. F. West | 3s. |

London: ROBERT COCKS & Co., New Burlington Street.

HENRY W. GOODBAN'S "GIRLS' AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer*. STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

PIANOFORTE SOLOS by MDME. ROSALIE THEMAR :—Galop Imitant le Galop d'un Cheval, 3s.; Les Feux Follets, 4s.; Galop Magique, or, the Magic Galop, 3s.; Etincelles Electriques, 3s.; The Queen of the May, 3s.; Angiol di Page, 3s.; Dal Tuo Stellato, 3s.; Fartant pour la Syrie, 3s.; God Save the Queen and Rule Britannia, 3s.; Sebastopol, 3s.; Ernani de Verdi, 4s.; Traviata, 4s.; Petour du Guerrier, 3s.; Das Muhlrad (the Mill-Wheel), 3s.; Elisire d'Amore de Donizetti, 4s.; La Marseillaise, 4s.; Souvenir de St. Petersbourg, 3s: Giulia Gentil, 3s.; Auf Flugeln des Gesanges, 3s.; Biondina, 3s.; Chants Nationaux Italiens, 3s.

C. LONSDALE'S Musical Circulating Library, 26, Old Bond Street.

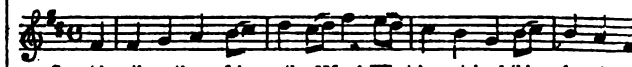
WANTED, at the Office of a Music Publisher, a YOUNG MAN, of good appearance. One having been in the Music Trade preferred. References required. Apply at E. & S.'s, 18, Berners Street, Oxford Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY WM. HENDERSON. (SONG.) MUSIC BY EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph*.

4to, Cloth gilt, price 6s. 6d.; Small Paper Edition, Stiff Wrapper, price 4s.,

"ANCIENT IRISH MUSIC,"

Comprising One Hundred Airs hitherto unpublished, many of the old popular Songs, and several new Songs. Collected and Edited by P. W. JOYCE, LL.D., M.R.S.A.

New Edition, by the same Author, Post 8vo., Cloth, price 7s. 6d.,

"ORIGIN AND HISTORY OF IRISH NAMES OF PLACES,"

Third Edition.

Dublin: M'GLASHAN & GILL. London: SIMPKIN, MARSHALL & Co.

NEW PIANOFORTE MUSIC.

(Just Published.)

| | |
|---|---|
| "BIANCA, MAZURKA" | Price 3s |
| "HAIDEE, POLKA" | ,, 3s. |

Composed by W. JERVIS RUBINI.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,

"THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times*.

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer*.

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic*.

NOTICE.

"LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By AUGUSTUS A. HARRIS, Esq.,

Will shortly be produced, under the title of

"CLAIRETTE,"

"THE PET OF THE MARKET."

Just Published,

"AH! WELL A-DAY,"

SONG,

The Words and Music by JESSICA RANKIN.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained

"THE CRYSTAL CAVE," and "IT WAS ONLY A DREAM,"

Composed by JESSICA RANKIN.


Digitized by Google

## THE "EPIDEMIA WAGNERIANA" IN BERLIN.

The Royal—or, to speak more correctly, the Joachimian—High School, on the one hand, with the Sing-Akademie, Stern's Gesangverein, and the Cathedral Choir, on the other, may be regarded as the poles between which the musical life of Berlin revolves. On the intermediate ground whole hosts of Associations, Musical Educational Establishments, Concert Institutes, and independent virtuosos, disport themselves, giving the musical doings generally a motley manifoldness and multiformity, but scarcely marking them with any special stamp, despite a high degree of merit, which cannot be disputed, in isolated instances. A material feature—even though only a grimace—would be wanting in the description of this whizzing and whirring wheel-work, were no allusion made to the efforts of the adepts who follow Richard Wagner here. In these we stumble upon a curiously mixed society, the most prominent and most indubitable element in which is its thoroughly *dilettante* character; indeed, it is this superficial dilettantee-ism, deficient in everything like the power of taking a view of art as a whole, which forms the weakest point in the wide-spread *Epidemia Wagneriana*. The larger and better part of the artistic world here holds itself aloof from this Wagner Association. Wagner, indeed, would have every cause to beg Heaven to preserve him from his friends, were he not himself the chief performer, who gives the tone in the repulsive concert executed by his adherents. The man and the writer in Wagner render it extremely difficult for an impartial person to appreciate with perfect objectiveness the artistic side of his nature. Thus he had only not to write his book on conducting, and represent himself in it as the sole true Messiah for practical German art, and he would have found his really eminent talent as a conductor more generally and more ungrudgingly acknowledged. That he does possess such talent he showed at the Wagner concerts of the year 1871, and of the fourth February, by which he absolutely electrified the young artistic world, and gained, also, the complete approbation of those older and more experienced artists, who were by no means so dazzled by the phenomenon as not to be conscious of its proximate and natural causes. An extremely energetic individual like Wagner, filled with an enthusiastic devotion to Beethoven, and surrounded by the nimbus of deep artistic respect, besides being vigorously supported by influential patrons, could not fail to excite to quite unusual efforts associations of musicians whose regular performances, repeated day after day in wearisome uniformity, and generally under a very easy-going system of conducting, move along on the level of somewhat indolent routine. Similar wonders, with a no less electrical result, were effected by Mendelssohn and others, who did not, however, on that account, consider themselves the Elect of the Lord, and vomit forth poison and gall upon their predecessors and contemporaries. Wagner cannot, most decidedly, complain of being neglected in Berlin. His popular operas, *Rienzi*, *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, and *Die Meistersinger* are frequently performed here, about as well as existing resources permit, and, if the intended production of *Tristan und Isolde* did not come off, Wagner himself was to blame, because he insisted upon taking an active part in it, and even named his friend Bülow as the only person capable of directing the instrumental part. But his worshippers here still entertain highflown plans, and would be glad to see the master appointed Meyerbeer's successor, and crowned Musical Director General, or musical Emperor of Germany. The nomination, some years ago, of a conductor of the Wagnerian School to the Royal orchestra, an act brought about during the summer visit of certain high personages to Baden, was the thin edge of the wedge driven into matters here. In the year 1871, however, the breach was considered wide enough for the author of the German "Kaisermarsch" to be pushed in after it, when the springing of a counter-mine at the last moment—on the very day of the Wagner Concert—frustrated the plan. This was immediately bruited about, though only in a vague manner, when the Wagner banquet, solemnly announced before, was suddenly put off after the said concert, and the master departed without sound of drum. But, on this occasion, it was not so much artistic reasons, as military and political reminiscences which nonplussed Wagner. Intrigues are now being woven with the greater hope of ultimate success, as there is no scarcity of influential personages, who, for want of sufficient occupation in their own proper sphere of action, indulge in Wagnerian enthusiasm, when there is an opportunity, as, for instance, at the first representation of *Die Meistersinger*, who provide and instruct the claque, and who thus gain an admirable method for passing their time and having the pleasure of covering their names with the reputation of Macenases, or even of sometimes seeing them in print. True, everything in musical and artistic matters here is not as it ought to be, especially in opera, but to prescribe Wagner as a remedy would be too radical a style of cure. I have seen many sterling artists, who combine a thorough knowledge of his personal character with unconditional admiration of him as a composer, start with terror at the idea of seeing him placed at the head of musical matters among us. This thorough egotist, who does not, even for a single instant, hesitate identifying his blessed self with the whole Future of German music, is more exclusive and autocratic than words can describe, and the fanaticism of his followers exceeds that of the Jews at their worst times. I know people here who will no longer play a note that is not written by Wagner, and who would gladly pronounce sentence of social proscription against all who do not, like themselves, swear *in verba magistri*. Whenever I think of Wagner in such a position, I unconsciously behold in my mind, as an ideal picture forming a contrast to a distorted caricature, what Schinkel has done in his capacity of General Director of Public Buildings. What a difference between Schinkel's inegotistical, harmonious, artistic nature, and the morbidly excited temperament of Wagner, who fancies the world is simply a mirror, which reflects, from a thousand facets, the form of his own Self as he gazes on it.—*Kölnische Zeitung*.

## THE LATE SIR HENRY BISHOP.

(*To the Editor of the "Daily Courier."*)

SIR,—Having seen in your paper of to-day a paragraph headed "A daughter of Sir Henry Bishop destitute," may I beg to contradict the statement. There are only two surviving daughters—myself and elder sister. We are both married, and are holding good positions in life; therefore I think it nothing but justice to assert that the subscription which Sir Robert Carden has opened in London for "a daughter of the late Sir Henry Bishop" does not refer to either of us. Trusting you will give publicity to this, I am, sir, &c.,

A DAUGHTER OF THE LATE SIR HENRY BISHOP.

["The writing of this letter was somewhat unnecessary, because, the lady who applied to Sir Robert Carden did not say that she was a *daughter*, but a daughter-in-law of Sir H. Bishop.]

## TO MISS KITTY GLASS.

Oh, Kittie, with the golden hair—
Nay, nay if it were then more fair,
'Twould then be golden-by, as luck
Scarce cared to finish such a duck.
I'll straight begin again to say,
That if, then, by your leave I may—
O, Kittie with the dark-brown hair,
So cute, so knowing, yet so fair,
So prompt to mischief and to face,
So ready with fond Cupid's grace—
For in the present *time' tis tow*,
To *talk of arrow or of bow*—
Flirt not so much with all you meet,
Nor be to all so very sweet.
Restrain your haughty love of noise,
And do not box the ears of boys,
Be pretty still, and often smile,
And think to what I say awhile:—
Old maidenhood is close at hand,
And always "*missing*" is not grand,
So let this poor attempt at fun,
Be laughed at, and received from one,
Both hoping you'll not always "miss"
And begging payment in a "kiss."

F. D. L.

Digitized by Google

## A HISTORY OF THE TORCH-DANCE.*

During the whole period of antiquity, the solemn use of torches in social and religious concerns had a varied and deep significance. Thus, at one of the most important events of human life, an event marking the foundation of a well-ordered civil state, at the ceremony of marriage, the torch was indispensable. We know that, among the old Hellenes, all public festivals owed some of their splendour to torch-light processions, as, for instance, the grand festival of the Eleusinian Mysteries, in honour of Demeter, the worthy Mother Earth, and inventress of agriculture. At the festivals of Dionysius, the employment of torches was especially frequent, both at the night festivals in Attica, and at the festival which, according to Pausanias, used to be celebrated every year under the name of *lampteria* (the feast of lights), at Pellene in Achaia; likewise at the notorious Bacchanalia in Rome, which, as we know, were subsequently suppressed by a resolution of the Senate. At the Roman Bacchanalia, as Livy informs us, the women, dressed like raging Mænads, ran down to the Tiber, and, dipping the torches they carried into the stream, drew them out again still alight, as they were smeared with sulphur and lime. Especially remarkable, too, were the torch-races, on foot and horseback, celebrated in Athens at five annual festivals in honour of the gods, who were regarded as the creators and preservers of fire and light, the most important elements for art and trade; these five festivals were the festival of Hephaistos, the blacksmith of the gods; the festival of Prometheus, the bestower of divine light, a festival celebrated in the Academy of the town; the Panathenaise, in honour of the divine patroness of Athens; the festival of Artemis, worshipped under the name of Bendis as goddess of the moon; and the festival of Pan, the rustic god of the plains. In all these torch-races, Pausanias tells us, the aim of the competitors, while running at full speed towards the goal, was to prevent their wax, taperlike torches, fixed in a holder with a screen, from going out. The primary object of these races may, perhaps, have been to celebrate the memory of the benefits springing from the gift of fire to man; at other festivals, however, as at the festival of Dionysius, there was added the higher notion of purification by fire from all moral and sensual uncleanliness; while, generally, people were fond of comparing the burning and the extinguishing of the lighted torch with the beginning and end of man, and with the happy and unhappy events of his life. In the old religions, fire and light were regarded as the visible signs of the highest purity and sanctity, and in the worship of light by the old Asiatic Parsees, of which some portion still exists, fire was honoured even as the symbol of the all-wise and all-maintaining God himself.

Both the significance thus attached by the Greeks to the blazing emblem of fire, as well as the fact that the Hellenic bride was taken home to her husband's house at night, gave rise to the old custom of conducting her to the bridegroom by the bright light of torches borne by slaves. This custom is mentioned by Homer and Hesiod. Among the beautiful metal pictures in relief, with which the artistic Hephaistos decorated the shield of Achilles, Homer mentions one (II., xviii, etc.) in these terms: "On it, also, he represented two towns. . . . . One was full of marriage ceremonies and songs. Young brides brought out of their apartments by the light of torches proceeded through the town, and clear resounded the bride-song. Dancing youths turned round nimbly; but the women stood, wrapt in wonder, before the houses, gazing at each bride."

The custom was perpetuated among the Romans by one of the relatives of the bride, dancing, torch in hand, before the latter as she was conducted to her new home, at night, by the two bridesmen. Hymenæus, the old Hellenic patron god of marriage, was, therefore, always represented with the blazing torch of life, as an essential attribute and symbol of his divine nature.

That among certain of the primitive German races torches were employed to add to the splendour of the marriage festivities is something which we can neither affirm nor deny with certainty; but that torches, as well as lights and bonfires, were employed by them with a religious significance is a fact known to us from many sources, as well as evident from edicts forbidding torches or lights to be lighted in honour of the old Pagan divinities. These edicts were promulgated at many meetings of the Church during the fifth and sixth centuries, and renewed in an ordinance issued by Charlemagne, in the year 789, at Aix-la-Chapelle.

Betweeen the religious significance we have now mentioned as attributed by the ancients to torches and lights, a significance not quite foreign to Christianity, and the torch-dance at the courts of German Princes in later times, the connecting link is an exceedingly slight one, consisting, perhaps, only in the circumstance that, as in the case of the nocturnal festivals of the gods, so, also, for court festivities, there was no better method for enhancing the pomp of a grand procession, when the brilliant light of torches, like a lighted torch generally, was regarded as a necessary adjunct of every especially important ceremony, though it cannot be denied that subsequently, when the torch-dance was customary only at the celebration of marriages, people connected with it the old symbolical idea which gave rise to the practice among the nations of classical antiquity of accompanying the bride with torches.—At the Imperial Byzantine Court, also, according to the tradition of the Ceremonial of Constantinos Porphyrogennetos, as it is called, torch-dances were usual; they were got up on the night before the anniversary of the new Imperial city of Constantinople, by the two circus parties, the green and the blue, then existing there. The dancers entered the hippodrome in the evening, and, while they went through their evolutions, a song was sung by vocalists in praise of the Emperor. The inhabitants of Byzantium gave the dance the corrupt Latin name of *Faklarea*. But it is evident that the dance possessed originally a religious significance, as a relic suggestive of the solemnities practised in the times of Paganism. We shall not attempt to decide whether the Byzantine ceremony was the model of the modern torch-dance, with which it appears to have had but little resemblance. Several persons have asserted that it is, an assertion not to be hastily rejected, if we bear in mind the care with which the ceremonial code of Byzantium was followed in other points by the nations of the West.

One thing, however, seems certain, namely, that the more modern torch-dance was first introduced as a dance of honour at the balls, with which, in the days of chivalry, the tournaments concluded, and that the torches employed were devoid of all religious, and even of all symbolical, significance, being partly necessary, perhaps, for lighting up the place, and partly for giving more splendour to the proceedings. According to the usages at tournaments, as collected by the well-known King Renatus of Sicily, in the 15th century, the act of presenting the prizes, or "thanks" as they were termed in the days of chivalry, to the victors ought to take place on the evening of the tournament, when the lady who officiated, accompanied by her two maids of honour, and preceded by a large number of persons carrying torches, ought to be conducted, through the ranks of the umpires and knights, out of the hall, and then, after fetching the prize, or "*Dank*," be conducted back again; the victor had the right to a dance of honour with the lady from whose hands he had received the prize. The same rules are laid down in the work published in Paris with the date of 1638: "*Le vrai théâtre d'honneur et de la chevalrie par M. de Vulson, Sieur de la Colombière.*" According to the practice at tournaments in Germany, the dance of honour commenced by the light of torches, held by gentlemen of good birth, and equal in rank and dignity to the couple of dancers. Even in Rüxner's *Book of Tournaments*, and other old German books of a similar kind, some of the torch-bearers are always represented as advancing, two-and-two, before the couple who are dancing the dance of honour, while others are drawn up at the sides of the hall; the authors of the books, moreover, consider the torches as so essential an element of the dance, that they do not even mention them in their description of it. There is no doubt that the ordinary opening dance of honour executed by the victors and the ladies of honour, after the prizes had been presented, as several times mentioned in the description of the tournament got up in 1509, at Ruppin, by Joachim I., Elector of Brandenburg, was performed by the light of torches, though in this description again they are not specially mentioned. They are mentioned, however, in the description of subsequent tournaments, as, for instance, in that edited by Wackhalni in 1618, at Tübingen; of the tournament held at the marriage of Prince Ludwig Friedrich of Würtemberg with the Princess Magdalena

* From the Berlin *Echo*.

Digitized by Google

Elisabeth of Hesse, and the baptism, at the same time, of Prince Johann Friedrich of Würtemberg, in the year 1617, at Stuttgart, when it is expressly stated that: "in accordance with the old custom of Teutonic chivalry, after the trumpets had been sounded, the first combatant, namely, the magnanimous and victorious hero, Fidamor (Johann Friedrich, the reigning Duke of Würtemberg), having been summoned a first, a second, and a third time, was, on his appearance, allowed a dance of honour, when, in his honour, princes, counts, and lords, danced before and after him," and in the same way there were at this tournament dances of honour for the other victors with their ladies of honour.

From these accounts, it is incontrovertibly manifest that the torch-dance is nothing more nor less than a simple knightly ceremonial, handed down from the usages at tournaments, and retained for the nuptials of princely personages, when the other customs were given up at the extinction of chivalry. Just as formerly, the bride, in her character of lady of honour, opened the dance with the victor in the tournament, she danced in the more modern torch-dance with some, or all the princes present, the natural result being that the princely bridegroom had to dance with the princesses; for, at most courts, this mark of honour was granted only to persons of princely rank. In the old dance of honour at tournaments, the torches were borne by princes, counts, and gentlemen of birth; in the more modern dance, this service of honour devolved on the superior officials, such as generals, ministers of state, and chamberlains.—As far as our accounts enable us to investigate the subject, we find, in recent times, the torch-dance at the Courts of Copenhagen (whither, no doubt, it was carried by the house of Oldenburg), of Berlin, and of Hanover, had its own especial peculiarities at each Court. At the Court of Copenhagen, in the torch-dances in honour of the marriage of the heir-apparent with Magdalena Sibylla, Electoral Princess of Saxony, in 1634, and at the marriage of the Electoral Prince Karl von der Pfalz, the members of the nobility preceded and followed the couple of dancers two-by-two; in the account written at the time (by Lünig) of the first of these solemnities, it is stated that the ambassadors of Austria, France, and Poland, at the Danish Court, took part in the torch-dance, but the author remarks that, according to German custom, this was an honour belonging only to personages of princely rank.

At Hanover, on the occasion of the marriage of the Princess Sophia Dorothea, of Hanover with Friedrich Wilhelm I., Elector of Prussia, in 1706, after supper on the day of the wedding, three dances of honour (as we learn from Günther) were danced by the royal bride, namely, one with the Electoral Prince of Hanover, as plenipotentiary of the bridegroom; one with the Elector of Hanover, her father; and one with Prince Ernest Augustus, her brother, twelve white wax torches being borne at each dance, before the dancers, by ministers, generals, and chamberlains. At the court of Berlin (according to Fassmann's account), the torches, during the reigns of the first two kings, were borne in the dances of honour by Lieutenant-Generals, and the custom is expressly stated to be an old one; afterwards, and down to the present day, they were carried by ministers of state. The practice of all the Courts was the same in one point: as formerly in the case of the dance of honour danced by the victors at the tournaments, so the torch-dance was always executed amid the loud braying of trumpets and roll of kettle-drums.* In no country, except Germany, as far as we know, was the torch-dance retained at any court, after the discontinuance of tournaments.

From the following passage in the *Denkwürdigkeiten* of the Margravin of Bayreuth, we learn that, at the Court of Prussia, even under the reign of Friedrich Wilhelm I., one part of the ceremony, as far as the dance itself is concerned, was the still existing custom thus described: "The Marshals of the Court (Lord High Chamberlains), with their staves, open the procession; they are followed by all the Lieutenant-Generals of the army, carrying lighted wax torches. The newly-married couple walk twice round with measured steps; the bride then dances with all the Princes, one after the other, and, when she has finished her task, the bridegroom, taking her place, dances with all the Princesses one after the other."—The torch-dances written by Spontini for the festivities at the Court of Friedrich Wilhelm III., and the four written by Meyerbeer for the festivities of Friedrich Wilhelm IV., while highly characteristic specimens of their class, are something much more than mere occasional pieces, and possess real artistic value. Further admirable specimens of the kind are the torch-dances of Count Redern, and of Duke Ernest, of Saxe-Coburg-Gotha.

*In consequence of this, the music for the torch-dances, customary at marriage festivities of the Prussian Court, is still written for brass instruments and kettle-drums, and executed by those instruments exclusively, in the White Hall of the Palace.—*Editor of "Echo."*

## M. GOUNOD'S CONCERTS.

The interest of these concerts is in a large measure sustained by the production of works fresh from the pen of M. Gounod. On Saturday evening, for example, five pieces were given for the first time, and four for the second time; in addition to which a quartet for piano, concertina, viola, and violoncello, by Mr. Silas, achieved its initial success. Novelty so profuse could not fail to attract, and the audience drawn together by it was numerous as well as enthusiastic. In the first absolutely new work of the evening M. Gounod exhibited another of his curious experiments with choral effects, the result being, to our taste, more curious than beautiful. His setting of a little poem, "The Bell," is for two choirs, whereof one choir hums weird harmonies to the "boom" of the pianoforte, while the other sings the verses. But if M. Gounod failed with this piece, he achieved more than corresponding success with good, honest, and genuine music. A setting of "Go, lovely rose, tell her that wastes her time and me," pleased all who heard it; the last verse, "Then die, that she the common fate of all things rare may read in thee," being made particularly effective by writing of the highest excellence. A tenor song, "When in the early morn," was even more successful, and had to be repeated. It is distinguished by great expressiveness throughout; but the peroration, like Marguerite's music in the *Faust* finale, is of a sustained intensity peculiar to the composer, and one of his happiest *tours de force*. We must give at least equal praise to a baritone scena, *Abraham's Request*, capitally sung by Signor Gustave Garcia, and encored. The "request" forming the subject of the piece is that made by Abraham to the men of Heth for a place in which to bury his dead, and the eloquent words ascribed to the patriarch are treated in M. Gounod's very best manner. From the quiet opening recitative, "And Abraham stood up before his dead," to the closing thought of One whose coming will bring eternal life, the music so gathers passion and power that the least susceptible cannot but be moved at hearing it. In this case, also, the final verse is the most impressive. The chromatic descending passage upon the words which relate how Abraham would keep his dead within his sight forms a splendid contrast to the swelling phrases suggested by the idea of immortality. Nothing could be better. A soprano solo, "My beloved spake," which has the advantage of a violoncello *obbligato*, in addition to the pianoforte accompaniments, is hardly so striking as its companion works; but in it, also, there are passages of much beauty. We would cite, as a conspicuous example, the music to the words, "Arise, my love, my fair one, and come away"—music which, for tenderness and charm of effect, could hardly be surpassed.

The foregoing remarks by no means exhaust the interest connected with M. Gounod's new works; but some attention is due to the performance, and especially to the singing of the choir. We regret to observe that the number of voices under M. Gounod's command remains inadequate, and that in point of tone quality there is still room for improvement, but as regards balance of parts, precision and observance of *nuances*, present results are very satisfactory. In fact, it would be hard to find reasonable fault with the way in which some of the pieces were given on Saturday evening. Arcadelt's *Ave Maria*, and "Go, lovely rose," were among these unquestionable successes. The La Jeune family's performance of the overture to *Guillaume Tell*, on three instruments of the "free reed" class, was clever, though by no means worthy to be associated with that of Mr. Silas's quartet, the concertina notwithstanding. This work is one of so much ability that we cannot but wish its composer had written for a more classical group of instruments. We may specially commend the *finale*, in which a *chorale* does duty as a second subject. Few movements outside the class of accepted masterpieces are more skilfully constructed or developed in a more musicianly and effective manner. The quartet was well played by its composer (piano), Mr. Blagrove (concertina), Mr. Wiener (viola), and M. Paque (violoncello). M. Gounod conducted the choral music, and accompanied the songs in his own masterly way.

NAPLES.—Signor Petrella's opera, *I promessi Sposi*, will be represented after Signor Verdi's *Aïda* at the San Carlo. The last opera produced during the present season will be Signor Pacini's *Maria Tudor*.

Digitized by Google

## CRYSTAL PALACE CONCERTS.

A short reference to Saturday's concert is called for, if only on account of Mr. Franklin Taylor's dexterous and spirited performance of Beethoven's fourth pianoforte concerto. To play the "concerto in G" as it should be played is, perhaps, a more delicate and even arduous task than to play its magnificent successor in E flat—fifth and last work of the kind composed by Beethoven for an instrument the repertory of which he enriched with so many treasures. Mr. Franklin Taylor has shown his ability to do justice to both. His execution of the No. 4, on Saturday—of the first movement especially—was uniformly good, in many respects, indeed, admirable. A light, elastic touch, a musical tone, evenly balanced scale playing, and a fluency indispensable to a work which depends so much for adequate delivery on perfect freedom of wrist and fingers, were apparent throughout; and to these qualities may be added a legitimate reading, marked by phrasing and expression always natural, never exaggerated, never at variance with the intention of the composer. Mr. Taylor was rewarded, at the termination of his performance, with loud applause from all parts of the concert-room, and also with a "recall" to the platform, when the applause was renewed.

There was an interesting novelty at this concert, in the shape of a so-called "dramatic fantasia," for orchestra, by Dr. Ferdinand Hiller, of Cologne, divided into five movements, and some of these movements so subdivided as to make in all twelve brief fragments. The first of the five principal subdivisions is entitled, "Tragedy"; the second, "Comedy"; the third, "Modern Drama"; and the fourth, "Ballet"; the fifth (*Finale*), which bears no title, recurring to some of the most notable themes heard previously. The idea is not only excellent, but carried out with great fancy, ingenuity, and skill. The performance, however—rare complaint to urge against the Crystal Palace orchestra—was hardly up to the mark; which, if it be true, as we understand, that there had been no more than one rehearsal, may be fairly explained on that account. Dr. Hiller should be allowed by Mr. Manns another opportunity of being judged.

The overture at this concert was Cherubini's *Lodoiska*, the second opera composed for Paris by the uncompromising Florentine master, and produced at the Feydeau in 1791, during the most stormy period of the French Revolution. This overture must not be confounded with the orchestral prelude to another *Lodoiska*, written in the same year, and presented at the Favart, almost about the same time—the composition of Rodolphe Kreutzer, to whom Beethoven inscribed his most famous sonata for pianoforte and violin, and whom, by the way, the intelligent and communicative "G" much under-estimates in saying that, but for the fact just cited, "his very name would have been utterly forgotten." Besides composing, either alone or in co-operation with musicians of celebrity, like Méhul, Berton, Spontini, Persuis, Boieldieu, &c., more than thirty operas, Kreutzer produced a vast quantity of instrumental music—including some 20 violin concertos, which, with his studies for the violin, have very considerably helped the progress of that instrument, not only as a means of display but in other respects. In short, he was one of the greatest of violinists, as well as one of the most fertile of violin composers; and many of his works, even to this day, exercise a legitimate influence on students. Kreutzer was certainly not equal as a composer to Viotti; but he was at least equal to Rode, and others whose names are still more or less familiar. Of course, the overture to Cherubini's *Lodoiska* is a far higher-class production than that to his contemporary's opera of the same name, once so universally admired, and—like Kotzwara's *Battle of Prague*, Ignace Pleyel's *Concertante*, Nicolai's Sonata in C, Boieldieu's overture to the *Caliph of Bagdad*, &c.—played by young and old on almost every pianoforte. Nevertheless, the other had also its merits, though of a lower order. Cherubini's overture (too rarely heard, by the way, like many other things of the kind,) was very finely rendered, as was the symphony of the day—Beethoven's "No. 8" (in F), the performance of which was alone worth a visit to Sydenham. The well known *allegretto*, once a stock piece at the concerts of the late M. Jullien, who strove so energetically to make his audience appreciate genuine music by degrees, was encored and repeated. The entire symphony was a treat; and seldom has the somewhat complex and difficult *finale* been better executed—with more vigour, and, at the same time, with more scrupulous attention to light and shade—even by the Crystal Palace orchestra, under the direction of its experienced conductor, Mr. Manns.

The vocal music was intrusted to Mdme. Otto Alvsleben and Signor Topai. The gentleman, who formed one of the company at the recent performances of Italian Opera in St. George's Hall, sang "Non piu andrai," and an air from one of the many forgotten operas of Pacini. The lady who, in the summer of 1871, was a chief "star" at the memorable Beethoven Centenary Festival in Bonn, gave an air from Mozart's *Zauberflöte* and the grand scene of Agatha from *Der Freischütz*—both with fine declamation, remarkable power of voice and strong feeling. Each of Mdme. Alvsleben's performances drew forth hearty, prolonged, and well-merited applause.

For the next concert we are promised a new Mass, in F, by Mr. Crowther Alwyn (student at the Royal Academy of Music); the second pianoforte concerto of Mendelssohn—to be played by Signor Alfonso Rendano; and among other things, the overtures to *St. Paul* (Mendelssohn), and *Genovera* (Schumann).

## ST. ANNE'S CHURCH, SOHO.

The special Lenten services held at this church can hardly fail to possess great and deep interest. Every Friday evening during Lent John Sebastian Bach's *Passion* Music, according to the Gospel of St. John, takes the place of "Anthem"—a sermon dividing the first part of the oratorio from the second. The order of service comprises the shortened Evening Prayer, with Psalms and one Lesson; the Anthem (Bach), with sermon, as already mentioned; the Offertory, with appropriate Hymn, &c. The chorus, men and boys, from fifty to sixty in number, is highly efficient, and well supported by an orchestra of fifteen practised performers (including Herr Oberthür, as harpist). A large part of the choir consists of persons who habitually sing at St. Anne's, trained to their task by Mr. Joseph Barnby, organist of the church, to whom we are more indebted than to anyone else for the sympathy now so rapidly growing in favour of music which the immortal Leipsic Cantor strictly intended for Church worship. St. John's *Passion* being less difficult than St. Matthew's, is better suited to ordinary means and appliances; and its colossal companion might with propriety be kept apart for grand occasions, to be celebrated in grand edifices. The special psalm, on both occasions, was by Mr. Hine ("My God, my God, look upon me"), and the "Nunc dimittis" ("Lord, now lettest Thou Thy servant depart in peace"), which was to a setting by the Rev. C. A. Wickes. The "Offertory Hymn," "Jesu, my Lord, my God, my all," was to a tune by Mr. Barnby himself (from the *Hymnary*), the complete appropriateness of which is best proved by the almost unanimously hearty way in which the congregation take up the upper voice part—some even, with perhaps hardly equal success, joining in the middle parts and bass. It is only just to add that the solos for tenor, baritone, and bass in Bach's *Passion* are entrusted to three gentlemen amateurs, more or less intimately connected with St. Anne's; and that those (the tenor solos especially) are earnestly and well delivered. The air, "It is finished," with accompaniment of viol di gamba, is entrusted to one of the boys of the choir. Mr. Joseph Barnby conducts the Bach music from the chancel; and Mr. Hoyte, one of our most skilful organists, presides at the "king of instruments," delighting the congregation as they slowly make their exodus, with a voluntary by J. S. Bach, or some other great master. On Friday Mr. Hoyte gave Bach's superb prelude and fugue in G minor. The sermon on this occasion was preached by the Dean of Manchester, who selected for text—"My God, why hast thou forsaken me."

## MDLLE. BUNSEN'S CONCERT.

This entertainment was given on Thursday, March 20, by kind permission of Major Wallace Carpenter, at 28, Ashley Place, Victoria Street; and was attended by a large and very fashionable audience, including His Excellency the Ambassador of Sweden. Mdlle. Bunsen enjoyed the co-operation of excellent artists on the occasion; but, as a matter of course, the performance of the fair concert-giver and her sister, Mdlle. Felicia Bunsen, created the greatest amount of interest. Mdlle. Victoria Bunsen made a good impression at the outset by her facile execution of Rossini's "Non più mesta;" following this up by taking part with Mr. Santley in a duet from *La Favorita*. She also sang Rossini's "Di tanti palpiti" in the style of an accomplished artist, but her most unequivocal success was gained in Barri's new song, "Mizpah." The composition itself is a good one, and all its charm was brought out by the talented executant, who had to repeat her effort in compliance with an enthusiastic demand. We hope to hear more of Mdlle. Victoria Bunsen. She is an artist whom to hear is to admire. Miss Felicia Bunsen, who made her first appearance, played a Romance and Polka brillante, by Berens, in a style which promises good things for the future. In addition to Mr. Santley, Miss Wynne, Signor Danieli, and Signor Rocca assisted at the concert.

Digitized by Google

## BACH IN BIRMINGHAM.

(*From the "Birmingham Morning News," March* 22.)

Last night Mr. Stephen S. Stratton gave a concert at Messrs. Adams and Beresford's Music Room, in commemoration of the 188th birthday of the celebrated composer, John Sebastian Bach. The artists employed in rendering the selections were:—Violins, Herr Ludwig and Herr Carl Jung; viola, Mr. W. H. Priestley; violoncello, M. Vieuxtemps; double-bass, Mr. J. Moreton; flute, Mr. Sturges; pianoforte, Dr. C. S. Heap, Mr. Arthur Tricket and Mr. S. S. Stratton.

The programme, as the occasion demanded, consisted entirely of works of Sebastian Bach, and was made up chiefly of compositions by that great master for the chamber, and but rarely heard in this country. The following is an outline:—

Concerto in D minor, for three pianofortes, with accompaniment of string quintet.
Suite in E major, for violin alone.
Prelude and Fugue in E major } From the "Well-tempered Clavier."
Prelude and Fugue in C sharp major }
Concerto in D major, for pianoforte, flute, and violin, with accompaniment of string quartet.
Sonata in B minor, for pianoforte and violin.
Suite in D major for violoncello.
Toccato and Fugue in G minor for pianoforte.
Concerto in C major for three pianofortes, with accompaniments of string quintet.

The programme presented one feature, specially commendable; and we give the commendation more heartily because few concert-givers have the good taste and courage to behave so conscientiously in making their arrangements. Pieces which could not be given in their integrity were not admitted. Nothing was introduced simply for the display of the *virtuoso*. The items were, with one exception, examples of Bach's music as he wrote it.

The most important of the pieces were the two triple concertos, both of them colossal works, broad and grand in outline, and finished in detail. Both were vigorously and effectively played, and every movement was loudly applauded. The Sonata in B minor, for pianoforte and violin, was also beautifully given by Dr. Heap and Herr Ludwig. The performance of the concerto for flute, violin, and pianoforte, was not a good one—imperfect in intonation, and wanting in precision. The violin and the violoncello solos—the former consisting of the Preludio, Loure, Gavotte, and Rondo from the Suite in E, and the latter of the Allemande, Courante, Sarabande, and two Gavottes from the Suite in D, were remarkably fine examples of playing. M. Vieuxtemps was unanimously recalled, and gave a repetition of the Gavottes. The playing of the two Preludes and Fugues from the *Well-tempered Clavier* showed how perfectly Dr. Heap's hand had been disciplined, and how thoroughly he had studied the highest forms of musical composition. Every bar was characterized by beautiful phrasing, and by the utmost distinctness. The difficult fugue in G minor was also well given by Mr. Stratton.

There was a fairly good attendance in the front seats, and a large attendance in the back seats. There were no *encores* excepting that of the violoncello solo, but loud applause showed that the audience appreciated the efforts of the performers.

—o—

## MUSIC IN VIENNA.

Herr Herbeck has at length produced Gluck's *Iphigenia auf Tauris* at the Imperial Operahouse. It was most favourably received by the public. Herr Walter sang the part of Pylades; Herr Labatt, that of Orestes; Herr Krauss, that of King Thoas; and Mdme Dustmann, that of Iphigenia.—Several important engagements have lately been made for the new Comic Opera. Among the artists secured may be mentioned Herr Anton Erl, from the Royal Opera, Dresden, and son of the well-known Joseph Erl; Herr Hermany, barytone, from the Stadttheater, Cologne; and Mdlle Elise Deichmann, from Prague. Herr M. Auger, of Salzburg, has been appointed conductor. Herr Proch is busily engaged in selecting the members of the orchestra, and will visit, for this purpose, next month, Pesth, Prague and Gratz.—Handel's *Saul* was performed in the large room of the Musical Union, under the direction of Herr Brahms, on the 28th February, *for the first time* in this capital! The solos were sung by Mesdames Bettelheim-Gomperz, Dustmann, Herren Scaria, Walter and Maas. The members of the Musical Union formed a most efficient chorus, whose training reflects the highest credit on Herr Brahms. The whole performance was a great success. Remarking on the fact that this was the first performance of *Saul* in Vienna, the correspondent of the *Neue Berliner Musikzeitung* says: "However impatiently we may turn over the old bills, we find *Saul* mentioned neither in those of the Concerts of Sacred Music at the Theater an der Wien, (1806, 1807, &c.,) nor in those of the Festivals of the Society of the Friends of Music, whose first effort (1812—1816), was the performance of Handel's oratorios, nor, lastly, in those of the Society of Musicians when it shook off its exclusive worship of Haydn, and from 1820 to 1830 alternated oratorios by Handel with Haydn's two Cantatas. Even the grand private performances at van Swieten's, the spring from which the knowledge and culture of Handel's works first flowed among the Viennese, knew nothing of *Saul*. Mozart did not, by strengthened instrumentation, bring it, as he brought other oratorios by the same composer, nearer his contemporaries; while even Mosel refrained from gratifying on it his well-meaning but ill-advised passion for arranging. Had a tolerably regular Handel-cultus been established in Vienna, as in England, or even in North Germany, it would have been an impossibility for *Saul* to have been ignored during quite one hundred and thirty years. The periodical interest for Handel, bursting out by fits and starts, at intervals of several years, in Vienna, was satisfied by a limited series including *Samson*, *Jephtha*, *The Messiah*, *Timotheus*, *Belshazzar* and *Judas Maccabæus*. The rich stores of Handel's productions could not be exhausted at the sporadic musical festivals of old Vienna, and thus it was reserved for new Vienna, musically reformed, to make the acquaintance of *Saul*. Johannes Brahms deserves great credit for having produced here, in a manner worthy of it, this oratorio, which we unhesitatingly pronounce the most beautiful and most powerful Handel wrote."

—o—

## MUSIC AT BOULOGNE-SUR-MER.

"Micarème," the excuse, this side of the water, for Mid-Lent revelry, of which masques are the grand feature, has rather withdrawn attention from the Opera. The *répertoire* of the last week, however, consisted of *La Sirène* (Auber), *La Traviata*, and *Rigoletto*. A *bal masqué* took place on Saturday. The overture to *La Syrène* was familiar to me, but I do not remember to have seen the opera before. It went off well, Madame Depoitiers and M. Bresson singing their best. The chorus, which has decidedly improved since its sojourn in Boulogne, (effects of the sea air possibly,) gave one chorus especially well, "Noble etat d'en je suis fière," the "noble etat" referred to being that of a brigand. Of *La Traviata* I need only say that it was as well played and sung as usual. *Rigoletto* was produced on Tuesday, and "went off" from beginning to end without a hitch. The artists were evidently well up in Verdi's popular opera. With a *caste* including Mesdames Depoitiers, Noaille, Champenon, and Messieurs Bresson, Fronty, Depoiters, Kinnel, &c., it could not be otherwise. The Duo between Rigoletto (Fronty) and his daughter, Gilda (Depoltiers), in the third act, was superbly sung.

I must not omit to mention that we have a *divertissement* between the acts on every occasion now, danced by Mdlles. Osmond and Ayelle. The one last night was entitled *Le Carnaval de Venise*. (May I suggest, in parenthesis, that it reminded me of "Old times," I mean "Vieuxtemps"?).

Our ball for British charities, in spite of "envy, hatred, malice and all uncharitableness" being brought to bear on it—even so far as in the shape of a notice and warning from an English pulpit here on Sunday last—was a great success. The best English and French, numbering 105, came and danced in a not over-crowded, but prettily "got-up" ball-room, to the strains of a good band, and I have not heard of any casualties yet, "murders or sudden deaths," among the said 105, who dared to do so. It strikes me that the observance of Lent means an extra service on Wednesdays and Fridays, at which the ladies admire or run down one another's new or old bonnets, and at which there is always a collection for the parson! S. C.

---

CAIRO.—Madame Parepa-Rosa has made a hit in *Martha* at the Vice-Royal Theatre. She was shortly to appear as Donna Anna in *Don Giovanni*.—Next season, Signora Stolz will receive, as salary, at the above theatre, 150,000 francs; Signora Waldmann, 60,000; and Signor Fancelli, 100,000.

Digitized by Google

## MUSIC IN SYDNEY.

*(From our own Correspondent.)*

Miss Alice May's Gallery of Illustration has been patronised by Lady Robinson (not Her Excellency, although her husband is His Excellency!—poor lady, as badly off as the wife of a bishop!) and *suite*; the Commodore of H.M.S. Clio, the officers (who kindly lent their band on one occasion), and the *élite* of Society. Miss May's Fleurette, in the *Rose of Auvergne*, is pronounced perfect by the press; and as Charlie, an officer, in the burlesque, *The Belle of Wooloomooloo*, partly written by Grosvenor Bunster, and with music by G. B. Allen, she is equally successful. Hear what the gallant *Punch* says:—"All who have witnessed the illustration of this programme are unanimous in their approval, and Miss May can at least congratulate herself with the reflection that she has added vastly to her reputation as one of the most charming singers and actresses we have ever had here. Her company is now visiting some of the towns up the country, after which we hear that it will go to Queensland."

The pantomime is still doing well at the Victoria Theatre, but the subject is scarcely suitable for the delectation of children. The Royal Magnet *troupe* have broken up, and some of them have gone to New Zealand, and others to Queensland. The great Inter-colonial festival in Melbourne was a great commercial failure. In point of art the only thing of interest was a selection from Mr. Packer's oratorio, *The Crown of Thorns*; but this, from various causes, was not satisfactorily given.

*Sydney, Jan.* 15.

## SCOTTISH MUSICAL CRITICISM.

*(To the Editor of the "Musical World.")*

Sir,—I beg you kindly to insert the following two criticisms which will just show to the public how little musical criticism is to be depended upon in Scotland. The first is from the *Scotsman* and the other from a Glasgow correspondent to your paper. The *Scotsman*, commenting at length on Mdlle. Torriani's singing at the Edinburgh Theatre Royal, as Leonora in *Il Trovatore*, says among other things:—

"She (Mdlle. Torriani) has a rich, mellow, sympathetic voice; *best perhaps in the lower register;* her method is good, her intonation always perfect, her appearance is in her favour, and, though evidently very young, she is a fairly good actress."

From Glasgow however we are favoured thus:—

"Mdlle. Torriani made an undoubted and well-deserved success as Lucia. She possesses a good soprano voice, nearly always in tune, powerful in the upper register, but *somewhat weak in the middle and lower*. Her Leonora in *Trovatore* was not so good; she regained her former position, however, as Gilda in *Rigoletto*."

I think no further remarks are needed, as the two above-mentioned criticisms speak quite sufficiently for themselves and for the present state of musical criticism in Scotland. A Looker-on.

*Edinburgh, March* 22, 1873.

[We will not draw any inferences as to Scottish musical criticism from the very different opinions "A Looker-on" has laid before us. It is manifest that both reports cannot be true, and, as we know and trust our Glasgow correspondent, we have an opinion as to where the error lies. —Ed. *M. W.*]

Milan.—Signor Bulterini has left the Scala and set out for America. In consequence of his departure, *Fosca*, the new opera by Senhor Gomez, cannot be performed again this season.—Herr von Flotow's last work, *L'Ombra*, has been produced with much success at the Teatro della Commedia. The first act pleased more than the second and third, and the third more than the second, but they all met with the decided approbation of the audience. The artists, Signore Suardi-Repetto, Augustoni, Signori Karl and Graziosi, were greatly applauded. There is a report that Signor Bottesini's *Ali Baba* will be given at this house next season. During a recent performance of the ballet, *Il Rapimento di Fenella*, the *première danseuse*, Signora Rachele Rossi, while executing a "variation," fell and broke her leg. The performance was at once suspended.

Madrid.—*La Vestale* has been produced at the Italian Opera, but with only moderate success. The artists were Signore Boccolini, Pasqua, Bracciolini, Signori Barbacini and Ordinas.

## JOHANN BAPTIST PISCHEK.

The following is a summary of the speech made at the grave of the above once popular artist by the Rev. Herr Zimmerle:—

Pischek was not a king, but he was, in his lifetime, a right royal singer, whose authority on the realms of tone, and whose power over the human heart was joyously acknowledged by thousands! When, therefore, a few days ago, the news spread through the press that Pischek was lying at the point of death, his name exerted its old influence, and the deepest sympathy for him and his was manifested in this city. Of a truth, for a long series of years, Pischek was an organist of the Theatre Royal, and a favourite with the inhabitants of the town, highly esteemed as a singer throughout Germany, and far beyond her frontiers; he has left a lasting memorial of love and respect in many hearts, which he moved by the power of his song.

Pischek was born on the 14th October, 1814, at Mocheno, in Bohemia, where his father, a farmer, held the post of village-inspector. Even as a boy, Pischek displayed high musical gifts, and, if the bias of the heart is the voice of fate, we cannot be astonished that his taste for music exerted such powerful influence in the choice of his future career that neither the representations of his parents, the time he had already devoted to the study of jurisprudence, nor the difficulties, privations, and disappointments of various kinds attending the first years of an artistic career, could in the long run withstand it. On the contrary, they merely excited him to renewed exertions. He was one-and-twenty, when he made his first appearance on the stage at Prague, in 1835; but it was not till three years afterwards, when he obtained a fixed engagement at Brunn, that fortune really smiled on him. He got married there to Johann Heing, of Mocheno. On more and more favourable terms, he was engaged successively at Vienna, in 1839; at Frankfort, in 1840; and at Stuttgart, in 1844. In this last city he spent the longest, and best part of his life, nearly twenty years, and received innumerable proofs of appreciation, respect, and admiration from persons in all classes of society, far and near. Repeated journeys at home and abroad established his reputation in Germany, Austria, Switzerland, Holland, and England, where, on seven different occasions, he reaped a large harvest of laurels.

On the 1st July, 1863, Pischek retired; for, to use his son's words, he wanted to leave Posterity the undimmed remembrance of his voice in all its fulness and power, and so he never saw the time of which he himself wrote. However popular an artist may be during the palmy days of his active professional career, he is soon allowed to perish unforgotten in a corner, when his day is over, and other gods of earth occupy as Ideals his place."

After his retirement, he lived solely for his family, to whom he was attached with all the strength and devotion of his generous nature, and whom he was ever trying to benefit, as a most affectionate husband, and father, and as the careful and conscientious housefather. Death snatched away, in 1847, his first wife, the mother of two of his children; her place was taken, in 1849, by her sister, who proved a devoted and intelligent companion through life, as well as a true mother to her deceased sister's children and two of her own. Pischek gave them all a careful education, and saw the three elder ones established for themselves. Sometimes, but not often, he stepped forth from the family circle into public life again, for the benefit of an old friend in distress, a poor orphan, or some other charitable purpose.

Impelled by his paternal love, he went, at the beginning of the year, to Sigmaringen, where his youngest daughter resides with her husband. He wished to spend his Christmas with them. An affection of the heart, from which he had long suffered, was unexpectedly and rapidly developed, carrying him off in the fifty-ninth year of his age. Two facts of the end of his life characterise him as what he was above aught else: an artist and a Christian; a few hours before his death, he sang with all the strength of his voice, and a few moments previously to his drawing his last breath, he laid the cross with a steady hand on his breast.

With Pischek, his duty to art and his duty to God were one and the same. We are told that it is the heart which makes the theologian; it may truly be asserted it was the heart which made Pischek the artist he was. His strength lay in the vigour and truth of his feeling, in the warmth and fervour of his sentiment, which resounded in his voice, and struck, with irresistible force, kindred chords in the hearts of his hearers.

Bruges.—The lovers of music in this somewhat slow old city appear to be of an eminently practical turn of mind. M. Ketten, a favourite member of the operatic troupe, lately took his benefit in Gounod's *Roméo et Juliette*. Instead of flinging him bouquets, or presenting him with silver laurel wreaths, his admirers gave him six silver spoons and forks, a salad service, and a silver *service à découper*.

Amsterdam.—The *Maatschappij tot bevoordering der Toonkunst* lately gave a performance of Herr Max Zenger's oratorio of *Kain*.

Digitized by Google

## BRISTOW'S "ARCADIAN" SYMPHONY.

(*From "Dwight's Journal of Music."*)

The Brooklyn Philharmonic Society, in praiseworthy encouragement of American art, have brought out a new symphony by Mr. George F. Bristow, a composer whose name is already familiar to us all through his beautiful cantata, *Daniel*, and his opera, *Rip Van Winkle*, and whose face is always to be seen among the first violins at our Philharmonic concerts.

The symphony, which was played at the third concert of the Brooklyn Philharmonic Society, on Saturday evening, Feb 8, is called the *Arcadian*, and is dedicated to the club bearing that name in our city.

It is to be regretted at the outset that Mr. Bristow has placed, or endeavoured to place, his composition under the head of "programme music," in which each part illustrates, or is supposed to illustrate, not the progress and development of an *idea*, but certain events or material objects which it is not within the province of music to describe. Any composer, therefore, who writes "programme music," either does not rightly comprehend his art, or is setting a trap to catch the applause of unreasoning and unmusical people. Mr. Bristow, not content after the announcement that his Symphony is descriptive of "the passage of emigrants across the plains, and their arrival at the new Arcadia," to leave the rest to the imagination of his hearers, has subdivided his description as follows:—

1. *Allegro appassionato.* The Emigrants journey across the plains.
2. *Andante Religioso.* Halt on the Prairie.—Evening Prayer.—Tallis's Evening Hymn.
3. *Allegro ma non troppo.* Indian War dance.—Attack by Indians.
4. *Allegro con Spirito.* The arrival at the new home.—Rustic festivities and dancing.

Furthermore, each part being duly ticketed, it is thought necessary to amplify the labels after the following manner. (I quote from the programme *verbatim*):—

Part 3. "The scene now changes to an Indian encampment, where the savages are engaged in a war-dance, preliminary to an attack. The third movement depicts the commotion among the Indians, who at the conclusion of the dance fall upon the encampment of the Emigrants, and, after a violent conflict, are repulsed. [The subject of this movement was suggested to the composer by General Franz Sigel.] The attack terminating in favour of the Emigrants, they proceed happily to their destination."

What there is in the music to indicate that the attack terminates in favour of the *Emigrants* instead of the *Indians*, I cannot perceive.

The Symphony might as well have been called "The Expedition to Santo Domingo," or "Stanley in search of Livingstone." (Subdivided Part 1st. The note of warning.—James Gordon Bennett in bed.—Departure of Stanley.—Thoughts of home. Part 2nd. Encampment in the African Desert.—Evening Hymn, &c., &c.)

Eliminating this very objectionable feature from the programme, I can speak of the Arcadian Symphony in terms of almost unqualified praise. The themes, except the *Andante*, are fresh and original; the interest for the most part well sustained, and the instrumentation throughout masterly.

The first movement (in E minor) opens with a beautiful theme which is given out by the viola, and which alternates with a second motive for the violins. The other instruments gradually take up the first motive until it is sounded by the full orchestra. A beautiful and intricate passage for the strings ensues, followed by a long succession of skilfully instrumented passages for strings, reeds and horns, which, at length, results in a sort of anti-climax and becomes tiresome. It is the general opinion of critics here that the extreme length of this movement detracts from its artistic effect.

The second movement (B major) introduces Tallis's Evening Hymn; and the orchestration here, also, is admirable.

This is followed by an *Allegro ma non troppo* in A minor, introducing a sort of *Fackeltanz*, wild as witches' revel on Walpurgis night. This is set off against a brief interpolation in D major, which renders the barbaric rhythm of the dance still more striking.

The *Finale* in E is a bright sparkling *Allegro*, full of charming fancies, which, gradually increasing to a *Presto*, leads to a sort of dance-measure, and forms a graceful conclusion to a work which will rank among the best that have been produced in America.

---

KÖNIGSBERG.—Madame Peschka-Leutner has been singing here with great success. Among the characters in which she appeared were Susanne (*Le Nozze*), Bezia, and Donna Anna.

BRUSSELS.—M. Ambroise Thomas's *Mignon* has been revived at the Théâtre de la Monnaie, the principal parts being sustained by Mdlles Dartaux, Devries, MM. Jourdan and Barbet.

ANTWERP.—Herr R. Wagner's *Rienzi* will shortly be produced, and Adolphe Adam's *Brasseur de Preston* revived.

## ANOTHER WORLD.

Subjoined we give a synopsis of many important matters connected with human maladies, their possible prevention and their possible cure, from that most instructive and remarkable work—"*Another World*":—

*Page* 60.—The Pain Luller deprives the patient of all sense of pain without affecting any part of the system except the nerves of sensation. If the securing such a condition of the organization would be a desideratum in surgical operations, or in vivisection, would not the fragment, if only as a suggestion, be worthy of notice?

*Page* 68.—The Perspiration being the result of an effort of nature to throw off the impurities from the system, is it not rational to suppose that the microscopic and chemical examination of the impurities which the perspiration contains will furnish as it were an index to the "main body" of impurities in the system. The science of prevention, though in its infancy, has been partially recognised by Government, *ex gra.*, in the appointment of officers of health, inspectors of nuisances, in vaccination and sanitary measures generally.

*Page* 72.—MADNESS.—The penultimate paragraph (*see page* 75) exposes a new theory, which, if true, would have an important bearing on the treatment and cure of monomania. In the interest of the hundreds of thousands of the insane, whose malady science is unable to cure, is not this paper worthy of some attention?

*See, also, fragment, page* 155. If that fragment and the theory before mentioned are inventions, it is surprising how, in many respects they stand the test of what is already known, and of the resemblance that one of the most distinguished writers on the subject has found between the state of the brain in monomania and in dreams.

*Page* 76.—THE DEATH SOLACE.—A suggestion of a desideratum which, though not as yet wholly realizable, may excite enquiry, and is, in part at least, one would suppose, attainable by able men.

*Page* 133 (*1st paragraph*).—If the observation has not yet been made as to the similarity of the process by which "tumours" are formed in plants and in the human body, would not this paragraph be worthy of notice? "The same footsteps of nature, only imprinted on different matter."

*Page* 188.—Practical suggestions for preventing evils to which children are subjected.

*Page* 220.—The Allmanyaka; latent origin of a peculiar disease, the result of pernicious stimulants. (Possibly this fragment has a value in its bearing on diseases particular in India.)

*Page* 195—GYMNASTICS.—As to the selection of the particular kind of exercise adapted to the form and constitution of the boy. The neglect of this a source of deformity and suffering.

*Page* 235—PHTHISIS.—Neglect of the incipient germs; detection and remedy referred to. (The particular means adopted are not given, but would follow a recognition of the suggestions raised by the fragment).

---

A recognition of the truth of the above theories is not asked, but that they should receive impartial consideration seems but fair.

This is asked in the conviction that it will be found that, *prima facie* at least, they contain sufficient vitality to generate thought, suggest enquiry, and lead to discovery.

If, as will be the case, the "fragments" are attributed to invention, the fact that such matter has been created by the brain may of itself be thought worthy the attention of faithful chroniclers of passing events.

If any one of the numerous suggestions produce fruit, the circumstance would form a remarkable incident in the history of the prevention and cure of disease.

[It strikes us that all the foregoing themes are worthy of the most serious consideration on the part of our most eminent medical practitioners.—D. P.]

UTRECHT.—The Bach Society lately gave a highly interesting concert, with a programme which comprised only works by the great old master. Among these may be mentioned the "Italian Concerto," "Concerto for two Violins and Quartet," and "Concerto for two Pianos and Quartet."

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

### LAST TWO CONCERTS
(Not included in the Subscription),
On MONDAY EVENINGS, MARCH 31st and APRIL 7th.

PROGRAMME FOR
MONDAY EVENING, MARCH 31, 1873.
*At Eight o'clock precisely.*

PART I.

QUARTET, in C sharp minor, Op. 132, for two violins, viola, and violoncello (repeated by desire)—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. .. .. .. .. .. .. *Beethoven.*
SONG, "Go, lovely rose"—Mr. EDWARD LLOYD .. .. .. *Piatti.*
SONATA, in F sharp major, Op. 78, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. *Beethoven.*

PART II.

QUARTET, in D major, Op. 20, No. 4, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. *Haydn.*
SONG, "Regret"—Mr. EDWARD LLOYD .. .. .. .. .. *Schubert.*
FANTASIA, in C major, Op. 159, for pianoforte and violin—Mr. CHARLES HALLE and Herr JOACHIM .. .. .. *Schubert.*
CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCE
WILL TAKE PLACE ON APRIL 5,
*At Three o'clock precisely.*

PROGRAMME FOR THIS DAY, MARCH 29, 1873.

SEXTET, for two violins, two violas, and two violoncellos—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, DAUBERT, and PIATTI .. *Brahms.*
SONG, "Penitence"—Miss WHINERY .. .. .. .. .. *Beethoven.*
SONATA APPASSIONATA, in F minor, Op. 57, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. *Beethoven.*
SONATA, in E minor (No. 5 of Halle's edition), for pianoforte and violin—Mr. CHARLES HALLE and Herr JOACHIM .. .. *Mozart.*
SONGS, "The Lotus flower" } Miss WHINERY .. .. .. *Schumann.*
"Impatience" } .. .. .. *Schubert*
SERENADE TRIO, Op. 8, for violin, viola, and violoncello (by desire) MM. JOACHIM, STRAUS, and PIATTI .. .. .. *Beethoven.*
Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

TWENTY-SECOND CONCERT—THIS DAY—MARCH 29, 1873.

PROGRAMME.

OVERTURE, "St. Paul" .. .. .. .. .. .. *Mendelssohn.*
MASS (in F) (first time at these concerts)—Miss WYNNE, Miss MARION SEVERN, Mr. EDWARD LLOYD, Mr. LEWIS THOMAS and the CRYSTAL PALACE CHOIR. Organ—Mr. W. S. HOYTE.. *Wm. Crowther Alwyn.*
PIANOFORTE CONCERTO (in D minor)—Signor ALPHONSO RENDANO (his first appearance) .. .. .. .. .. *Mendelssohn.*
SONG—MR. LLOYD.
SONG, "Morning Prayer" (*Eli*)—Miss SEVERN .. .. .. *Sir M. Costa.*
QUARTETTO, "I hope, yet hope and fear" (*Fidelio*)—Miss WYNNE, Miss MARION SEVERN, Mr. EDWARD LLOYD and Mr. LEWIS THOMAS .. .. .. .. .. .. .. *Beethoven.*
SONG, "Rage, rage thou angry storm"—Mr. LEWIS THOMAS .. *Benedict.*
SONG—Miss WYNNE.
OVERTURE, "Genoveva" .. .. .. .. .. .. *Schumann.*
Conductor .. .. .. .. .. MR. MANNS.

### TO CORRESPONDENTS.

R. CLOTHIER.—The Monday Popular Concerts began in St. James's Hall on Monday, February 14, 1859. The artists were M. Wieniawski, Herr Ries, Mr. Doyle, Herr Schreurs, Signor Piatti, Mr. Benedict, Mr. Wilbye Cooper, Miss Stabbach, Miss Palmer, Mr. Santley and Mr. E. Hopkins. Concerts had previously been given by Mr. Arthur Chappell, of a less classical nature, and out of these the enterprise grew in the form we now see it.

### MARRIAGE.

On March 17th, at Vienna, ADOLPH NIEBOUR to CARLINE NATALIE M. GRANT, of London.

### DEATHS.

On March 20th, at Bloomfield House, Shepherd's Bush, P. D. GUGLIELMO, Esq., in his 63rd year. Friends will kindly accept this intimation.

On March 23rd, at Den House, Teignmouth, HENRY JAY, Esq., late of Sloane Street, Chelsea.

### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*

# The Musical World.

LONDON, SATURDAY, MARCH 29, 1873.

EVEN in an age when the *cacoethes scribendi* is a very common affliction, a good deal of history remains unwritten. The fact may be a blessing, or the reverse, according to cirumstances. We may have too much of history in this or that particular form; and, having enough, the balance should be allowed to slide into the limbo of forgetfulness. But, on the other hand, it may be impossible for the supply to exceed the need. We want, for example, all that can be given us of characters and events which have already attained historic rank, and the want is more felt when those characters or events are slipping out of living memory to take their place only in printed record. This is why so much interest attaches to recollections of the great musicians who have passed away within the last half century. Beethoven, Schubert, Weber, Spohr, Mendelssohn, Schumann, Meyerbeer, Rossini, Auber—of these men we want to know all that can be told us, no matter how trifling. Life is made up of trifles, according to the wise proverb, and nothing that a man does, whose general career deserves study, can be destitute of significance. Yet, how many "recollections" are year by year extinguished by death, a record of them having been neglected by ignorance, or postponed by heedlessness! It is not too late to raise a cry of warning, and to beg those who know aught of the great dead to make public their knowledge. Happily we are able to give them an example for imitation in the case of an able musician, who, when a young man, was brought into contact with Mendelssohn and Malibran. The story of that meeting has been kindly placed at our disposal, and we give it all possible prominence, feeling assured that it will gratify every reader:—

### AN EVENING WITH MALIBRAN AND MENDELSSOHN.

One of the pleasantest recollections of my early life is connected with an eventful evening I spent in the society of Malibran, the celebrated vocalist, and Mendelssohn, at the house of my friend, Mr. Vincent Novello. It was in 1836, the year that Malibran performed Amina in *La Sonnambula* in English, at Drury Lane Theatre, then under the management of Mr. Alfred Bunn. She was the first artist who received the large sum of £125 for each performance in opera, and the success of the engagement was well proved by the state of the exchequer on every occasion that she appeared.

I came to London for a short time on a visit, and being then of an irrepressible nature, with that delightful sense of abandonment to any pleasant impressions which only exists in youth, without the fear of critical judgment intruding to disturb them, not having had my impulses toned down by experience of life, with a great love for my profession and devotion to genius connected with it, I was naturally enthralled by that of the gifted Malibran. I went to see her in the opera mentioned three times during the week I remained.

In addition to her triumph as a vocalist, "tickling the ears of the groundlings with the most provoking roulades," the charm of her acting is difficult to describe. She scarcely ever did the same thing twice alike, but followed the impulse of her feeling at the

Digitized by Google

moment. The effect she produced in the scene when Amina takes leave of Elvino, when she retires to her chamber above the water-mill, when she calls Elvino back to her as if she had something more to communicate to him, and says, almost in a whisper, "I love you," and rushes away as if frightened at her confusion, was one of the most charming and sympathetic touches of nature conceivable. To my mind it was a unique and perfectly fascinating performance; and to this day all those who were fortunate enough to hear Malibran in the character of Amina retain the same impression.

For the Sunday evening succeeding these performances, I had received an invitation from Mr. Novello to one of his agreeable artistic receptions at his house in Frith Street, Soho. On my entering the drawing-room I found amongst the guests assembled Felix Mendelssohn—his father, who used good humouredly to lament that all his life he had never been considered of any consequence, inasmuch as when a boy, he was always called the son of the great Mendelssohn, the celebrated Jewish philosopher, and in his old age he was called the father of the renowned Felix—De Beriot and Malibran; Mr. and Mrs. Anderson, the celebrated pianist, then in the zenith of her fame; Wilmann, the principal clarionet player of his day; Dragonetti, the king of contrabassists; Mr. Charles Stokes, a professor of repute and great friend of Charles Lamb; Mr. and Mrs. Charles Cowden Clark, to whom Shaksperians are so much indebted for their great work and labour of love—the "Concordance of Shakespere"—and other people of note connected with literature and art, amongst an assembly of about forty guests. Clara Novello had then recently returned from her studies in Paris, and had made her *début* in the public musical world. She sang that evening, "With verdure clad," so beautifully and artistically exhibiting the advantage of her training and lovely voice, that she delighted her listeners, and won their hearty sympathies and admiration. De Beriot soon afterwards took the first violin part in a quartet by Haydn, and charmed every body by the elegance and refinement of his rendering the melodious thoughts of the father of chamber music. Mendelssohn then reminded Malibran that he had heard her sing with great delight, on a former occasion, some national songs that she had composed; one called "The Sailor," another "The Drummer" &c., and asked her if she would sing them again. She consented directly, with a lighting up of her countenance that indicated some hidden thought in her mind which conduced to her readiness. She enchanted everybody with her *naiveté*, and the inexplicable charm and character with which she imbued her songs; and when she had given three, and the outbreak of applause had ceased, she came back to Mendelssohn, close by whom I was standing, and said, with a laughing twinkle in her eyes—"Now, Mr. Mendelssohn, I never do *nothing* for *nothing*:—I have sung to please you—will you not play to please me?"

The lady sometimes affected childish English when she was in a pleasant humour; so grammarians need not be shocked at the construction of the sentences. Moreover, she was Spanish, and spoke with a pretty accent which added a charm coming from her. Mendelssohn immediately complied with her request in the modest and graceful manner so natural to him, and she led him to the piano. He quietly ran his fingers over the key-board, in arpeggios, arranging his thoughts for a minute or two. He then took one of the melodies that he had asked Malibran to sing, and, having treated and varied it in his own original manner, introduced the second song, and amalgamated the two in such a way as to astonish the entire audience, who were listening with marked attention. When Mendelssohn had satisfied the revelling richness of his fancy, he suddenly introduced the third piece Malibran had sung, and wound up his wondrous extemporaneous inspiration with a *coda* in which all three songs were going on at the same time, and with such masterly effect, that the impression he produced was startling and emotional to a degree. The guests, when he began, were quietly seated and standing about the room, but before he had finished every chair and sofa was vacant, and the grand piano on which he was playing was surrounded—those behind standing on tip-toe, and stretching their necks to get a sight of his fingers, embodying in sound the momentary thoughts of his inspired genius.

The enthusiasm which ensued I will not try to describe; but that memorable evening and performance made an impression never to be forgotten by those who shared in the delight.

My vivid recollection of it at this distance of time seems to suggest the indulgence of another salvo of bravos, but as it is midnight, and the household are "in the soft oblivion of sleep—the universal asylum of nature"—I might scare them out of it, were I to realise the idea, bring the members thereof about me disguised like the ghostly nuns in *Robert le Diable*, have an extemporaneous performance of the scene in my study, and the malignant consequence arising from it of finding myself taken to an asylum of a more partial and less peaceful character; so I will padlock the desire, and end my record. HENRY W. GOODBAN.

Thanks to Mr. Goodban, the world is now acquainted with a very interesting little episode in the lives of two great artists. Are any other depositaries of unwritten history within reach of these lines? If so, we would point emphatically to the example of our contributor, and say—"Go and do likewise."

## OCCASIONAL NOTE.

ROSSINI'S *Guillaume Tell* is about to be produced for the first time at Rome, where the subject of the opera could not but render it ineligible for representation under the Papal Government. It is to be remarked that this insurrectionary work has been longer finding its way to Rome than to St. Petersburgh, where, absolutely proscribed by the Emperor Nicholas, it has been performed many times during the present reign, with the distinguished tenor Tamberlik in the part of Arnold. At Rome (Apollo Theatre) the cast will include Aldighieri, formerly of Her Majesty's Theatre, as Guillaume Tell, and Lefranc, who some years ago sang for a few nights at the Royal Italian Opera, as Arnold. Mdme. Vitali, to whom the character of Matilda had been assigned, "refused it peremptorily;" and it has since been made over to Mdme. Contarini. Not only has Rossini's masterpiece had to encounter objections on the part of the *prima donna*; the composer Petrella has, in a direct manner, delayed its representation by insisting that his new opera of *Manfredo* should be produced first. The greatest believer in *Guillaume Tell* is said to be the impresario of the Apollo Theatre, Signor Jacovacci, who, under the Pontifical régime, was unable to get permission to produce it on any terms. When Verdi composed *Un Ballo in Maschera* for the Apollo Theatre, Jacovacci, to conciliate the censor, who had objected to the work, changed Gustavus III. into the Governor of Boston; but it would have been impossible, in a similar spirit, to transform Gessler into the President of the United States, and *Guillaume Tell* was forbidden in whatever shape it might be presented.

## MUSIC.

(*From "Another World."*)

The power of music, beyond that derived from its mere execution, is greatly influenced by the amount of electricity infused into the sounds by the performer; and in our planet the human voice has often been known to soothe, and sometimes to restore, a disordered brain, by awakening the powers of some dormant division, when the electricity accompanying the sounds is sympathetic with the light in the brain of the listener. The human voice, other things being equal, is more electrical than sounds from musical instruments; for in the one case the emanations of light come direct from the living singer, whilst in the latter instance the electricity, coming from the executant, passes by contact with the instrument, and is thus transmitted through an intermediate conductor. The beauty and effect of many of our musical instruments, and particularly of the harp, are greatly increased by the application of electricity. A skilful executant on our harp can assuage the passions of a multitude—nay, he can excite many of the aspirations and sensibilities ascribed in your legends to Orpheus and other mythical personages.

Digitized by Google

## INTERNAL CONCENTRATED LIGHT.

(*From "Another World."*)

There is concentrated light—the very essence of light—within ourselves, particularly in the brain, to which the light, having travelled about the body, is conveyed, through the instrumentality of the blood, to the nerves and other organs. In speaking of the brain, we often use words belonging to vision. Until the discovery of "concentrated light," we did not know how truthful were these expressions, one of which in our language answers to the "mind's eye." The eye as well as the brain contains concentrated light, and physical impressions received through the visual organs are by this electricity immediately conveyed to the sympathetic "light" of the brain. By the application of concentrated light we can even increase for a time the intellectual powers; or, rather, we can strengthen the instrument through which the intellectual powers are manifested.

—o—

## CONCERTS VARIOUS.

M. Gustave Pradeau's Second "Historical Pianoforte Recital" took place in the Hanover Square Rooms on Tuesday evening, when the talented French pianist played the following pieces by the old masters:—Italian Concerto, J. S. Bach; "Pièce," Scarlatti; "Polonaise," W. F. Bach; "Gigue," J. S. Bach; Andante and Finale, Weber; "Song without Words," Mendelssohn; "Valse," "Etude," Chopin. Besides the foregoing interesting compositions (all played without book), M. Pradeau joined M. Sainton in a sonata for violin and piano, and met with due appreciation from the audience, who were decidedly well pleased with what they heard. M. Sainton played, in his most brilliant style, an ancient sonata for violin (accompanied on the pianoforte by M. Thouless), by Porpora, a work abounding in difficulties, which M. Sainton, however, overcame with the utmost ease, and was rewarded with unanimous applause. The vocal music was entrusted to Miss Julia Wigan, a very clever pupil of Madame Sainton-Dolby, and Miss Mary Crawford, a young artist with a nice mezzo-soprano voice. Both ladies gave evident pleasure, and were received with every mark of favour. The vocal music was accompanied on the pianoforte by M. Thouless, and the concert altogether gave general satisfaction.

Gloucester Hall, Brixton Road.—The first of a series of popular concerts, under the direction of Mr. J. B. W. Thirlwall, took place on Wednesday, the 26th inst. The vocalists were the Misses S. and H. Pelham, Miss Annie Thirlwall, Messrs. J. B. Wade Thirlwall and Mr. J. B. Bolton, who effectively executed several vocal *morceaux*, both concerted and solo, by Mendelssohn, Meyerbeer, Schubert, Balfe, and Wallace. Mr. J. Bolton, in a song from *Lurline*, and in the new national song, "The war cry's hushed," made a decided and most favourable impression. The instrumental music was good and varied. Brod's trio in B flat, for oboe, bassoon, and piano (not often heard in public), received every justice from Messrs. G. Horton, J. Snelling, and W. Maby, as did also a very clever trio, by Mr. J. W. Thirlwall, for piano, violin and violoncello, well played by Messrs. Deane, Wade Thirlwall, and R. Snelling. Mr. Wade Thirlwall gave an artistic rendering of Beethoven's romance for the violin (in F), and Messrs. E. Deane and F. H. Hall, some solos of their own composition. Miss Harriett Pelham and Mr. J. B. Bolton gave Balfe's buffo duet from *The Puritan's Daughter* with spirit and effect. The concert ended with the same composer's sparkling trio, "I'm not the Queen," and was varied by dramatic readings by Messrs. A. C. Hall and Annesley. Messrs. E. Deane, James Halle, and F. Hall were the accompanists.

The St. John's Wood Society of Musicians gave their second *soirée musicale*, on Wednesday evening, the 26th inst., at Lyndenhurst House, St. John's Wood. The programme was varied and interesting, both vocally and instrumentally. Miss A. L. M. Okey, a very youthful pianist, from Australia, played exceedingly well Mendelssohn's Concerto in G, which was received with much applause. Miss Ada Percival, in Ascher's popular *fantaisie*, "Alice," was equally well received, as were also some solos of Sydney Smith, Thalberg, Wollenhaupt, &c., played by Miss Lucy Parish, Mrs. Fellows, Miss R. Folley, as well as a piano duet, "Golden Bells," by Misses Aylmer and Dell, all of which were loudly applauded. Amongst the vocal pieces deserving of mention were Cimarosa's duet, "Ne non credo," by Mdme. Simco and M. J. Barron; Verdi's duet, "Qual voce," by Miss A. Stanford and Signor Rugeroni. Mrs. Whiteside, also, in Donizetti's "In questo semplice," and Miss Bedford, in Ascher's "Clara," delighted all present, as did Mr. W. C. Bell in "Dearer to my soul thou art." Several songs were sung, and encored, by the Misses C. and M. Wade, Snowden, Duffield, Allan, Vennimore, F. Woolmer, Thomas, with Messrs. E. Lane, Greenfield, Danville, de Winton, &c. Mr. Lansdowne Cottell, R.A.M., and Mr. C. Webber were the accompanists.

Madame Eugene Oswald, a clever pianist, gave her evening concert at St. George's Hall, on Thursday, the 20th inst., under the patronage of the Lord Mayor. Madame Oswald had the assistance of Mr. Henry Holmes and Herr Daubert, with whom she gave Beethoven's Trio in C minor, and Chopin's Polonaise in C, for violoncello and pianoforte. She, in addition, played Schubert's Fantaisie in C, Op. 15, and Liszt's transcription of Wagner's "Spinnerlied." Mr. H. Holmes and Herr Daubert each gave some solos, and Mr. T. H. Wright, the harpist, was loudy encored in his own "Rêverie." Mrs. Harriet Lee sang Dussek's "Name the glad day," and an interesting new song of Mr. W. H. Holmes, called "Wishes." Miss M. D'Arcy and Mr. Spencer Stanhope also contributed some songs and duets. Herr Lehmeyer and Mr. Barth were the accompanists.

—o—

## PROVINCIAL.

Birkenhead.—We read as follows in the *Daily Courier* of 20th March:—

"On Tuesday evening the Cambrian Choral Society gave a performance of *Elijah*, in the Queen's Hall, Birkenhead. There was a very good attendance. The principal solo parts were entrusted to Miss Edith Wynne, Miss Jessie Bond, Mr. Bywater and Mr. Orlando Christian. Miss Wynne is so well recognised as a first-rate soprano that it is but necessary to say that her singing was such as to justify the high opinion universally entertained of her great ability, especially as an oratorio singer. It was a perfect artistic effort. Miss Bond is very far above the rank experience has taught us to look for in local singers, and the interesting contralto part lost none of its charms in her very able treatment of it. Mr. Bywater, an established favourite with these audiences, sang in a way to give complete satisfaction to all. Notwithstanding his sad affliction of blindness, he took part in the concerted music with almost faultless accuracy. The important bass part of *Elijah* was carefully and, on the whole, ably assumed by Mr. Christian. In the choruses there was not the same precision and accuracy as in previous performances. The music is more difficult, but many of the defects were such as to indicate either insufficient rehearsals or incompetent instruction, or both. It is, however, only fair to the chorus to add that the support afforded by the orchestra was very inadequate."

Oxford.—Bach's *Passion* music was performed in Christ Church Cathedral on the 20th inst., to a crowded congregation, among whom were the Princess Louise (Marchioness of Lorne), Prince Leopold, and the Marquis of Lorne. Great preparations had been made by the Cathedral authorities, and a choir of about seventy voices, including picked members of the Cathedral and New and Magdalen College choirs, as well as a number of gentlemen belonging to the University, had been carefully trained by Dr. Corfe, the Cathedral organist. The music was well given, the choruses being specially deserving of mention. Mr. Neville, of Magdalen, and Mr. Robson, one of the Cathedral choristers, were the leading tenors; Mr. Hallewell, of New College choir, was principal bass; while Masters Cook and Whitehouse, from the Chapel Royal, St. George's, Windsor, were the leading trebles, and Master Wilson, of Magdalen, the principal alto. The singing of Master Cooke was exceedingly effective, as was also the way in which Mr. Hallewell sustained the bass solos. Mr. Parratt, of Magdalen College, presided at the organ, and Dr. Corfe conducted. Previously to the performance the early part of Evening Prayer was intoned, and the Dean, in a short address to the congregation, referred to the principal events in Bach's life, and exhorted those present to treat the composition as a religious service.

Edinburgh.—The *Scotsman* of March 25th, in its notice of the University Amateur Concert, says:—

"The annual concert of the Edinburgh University Musical Society was held last night in the Music Hall, which assumed its gala dress for the occasion, being decorated with palms and other hothouse plants, contributed by the Professor of Botany. There was a large attendance. Since its establishment, in 1867, this meritorious Society has never been in such a condition of prosperity as at present. Last season, a strong effort was made to infuse fresh life into it. It was brought more immediately than before under the superintendence of the Music Chair, the Professor agreeing not only to select the music, but to preside at the weekly practisings, and to assume the conductor's *bâton* at the concert. Steps were taken to have an efficient body of instrumentalists, and the concert of last year was a great advance on any of its predecessors. Last night, notwithstanding his still invalided condition, Professor Oakeley assumed the *bâton*, and his ease, precision, and perfect *rapport* with all the performers were as conspicuous as at last year's concert. The chorus numbered about 85 voices, and the orchestra 50 performers, including some from the Theatre Royal, some members of the Amateur Orchestral Society, as well as several instrumentalists from Glasgow, and a few 'winds' from Mr. Hallé's Manchester orchestra.

Digitized by Google

The orchestral pieces were one and all admirably given. The overture to the *Occasional Oratorio* was given on this occasion with additional wind parts to adapt it to a modern orchestra; the first movement was played with the good old repeats (*piano*); the second (*fugato*) was given with great effect; in the *adagio* Herr Engel's oboe played delightfully, and appropriate spirit was infused into the march which forms the *finale*. The *Prometheus* overture, one of Beethoven's earliest compositions, yet far in advance of the orchestral music that preceded it, was much appreciated. The Mozart Symphony, one of several which the composer wrote in the same key, less grand than the *Jupiter*, is lovely and tuneful throughout. The *adagio*, full of delicious melody, was played with great expression; and the trio of the minuet tested the *pianissimo* playing and the perfection of the 'winds,' the oboe and bassoon being delicious. The *Cornelius* march, a posthumous work of Mendelssohn's, written in celebration of a visit of the painter Cornelius to Dresden in 1841, though not up to the mark of the *Midsummer Night's Dream* and *Athalie* marches, has many beauties, especially in its two trios, and came in well at the close."

## A WORD FOR THE CRITIC.

The musical and theatrical critic has doubtless as many sins to answer for as the average citizen, and no more. He is human, and is moved by pretty much the same impulses that guide the rest of humanity. There is no one in a community who gains personally more abuse. His motives are impugned, and he is made answerable for a long list of sins of omission and commission. If he tells the truth he makes enemies, and if he tempers his condemnations of bad acting and bad singing with a little charity for the player or singer, he brings down anathemas upon his head from another direction. The opera-goer who has arisen from a comfortable night's rest, gained while the critic has broiled his brain beneath the midnight gas, takes up his morning paper with his matutinal toast and coffee, and expects to find his own impressions regarding last night's performance reflected therein. If the critic has praised his favourite artist it is well. If not, the base varlet is prejudiced. If he praises some one else, he is bought. But the worst enemy the critic has to contend with is the personal friend of the artist. He may himself be in friendly relations with the artist, and his well-meant strictures may be well received by the sensible player; but not so on the part of the personal friend. The P. F. considers it his or her bounden duty to praise the object of his or her fresh affections at all times and in all places, in season and out of season. If the critic is not equally gushing, he is a brute and a hireling. Before the artist appears, the P. F. has bored the long-suffering quill driver nearly to desperation; or, perhaps, the indefatigable person has sought higher channels, and asked the editor or proprietor to cause his critic to gush. The P. F. is completely wrapped up in its object and knows of naught else. The object may be a second rate, third rate, or even a fourth rate actor; it is all the same. Nothing short of a first-rate series of gushings will answer the purpose. The P. F. basks in the smiles of the great being, and, listening to the small talk of its little circle, espouses all its petty quarrels and dislikes. If the newspaper man fails to look upon the matter in the same narrow-minded way and to champion the great being in all fancied wrongs, he is a mendacious wretch in the eyes of the P. F., and very likely in the eyes of the P. F.'s personal friends. The "agent" is often a bore, but the P. F. can give him points and beat him. We are not aiming to be personal at all in our remarks, but only to treat upon a subject in connection with which every newspaper critic could relate a long series of sad experiences.

And then, again, the public has a very funny idea of the critic's privileges and enjoyments. It is so nice, everybody says, to be able to go to all the operas and concerts and to all the theatres. They forget that each performance calling for a criticism at his hands entails an amount of mental and physical labour, more or less intensified according to the importance of the event and the dictates of his conscience in the matter of fulfilling his duty to his employers and to the public. After the public at large has gone to its needed repose, the critic, if he chances to be attached to a morning paper, hies him to his office, and with tired hands and fevered brain attempts to convey into print intelligibly his impressions, and these impressions each individual reader expects will coincide exactly with his own. Too little consideration is had for these workers of the night, and altogether the critic is a much-abused individual.—*Orpheus.*

Dr. Ferdinand Hiller (every musician will be glad to hear) will pay us another visit in June, special affairs preventing him from coming earlier.

The second concert of Mr. Henry Leslie's Choir, under the conductorship of its accomplished founder and director, took place at St. James's Hall on Thursday night. There was a very crowded audience, and the concert was an immense success. Details next week.

## REVIEWS.

### Lonsdale.

*Il Nerone.* Cantata, a voce solo. Del Signor Alessandro Stradella. Arranged and edited by Bernhard Molique.

This edition of Stradella's *Cantata* is issued in connection with a series of *Gemme d'Antichità* which Mr. Lonsdale has long been publishing in a manner creditable to his enterprise. It probably forms one of twenty-one similar works by the same unfortunate composer, now enriching the library of St. Mark at Venice; six of which were arranged by Halèvy some years ago, and published by the Paris firm of Escudier. However this may be, admirers of Stradella, and of early Italian music generally, will be glad to possess the *Cantata* under notice, the more because it was recently brought before the public by Mr. Santley at a Monday Popular Concert. The music is distinguished by all its composer's dramatic force, though quite simple in structure, and it shows with great conclusiveness that true dramatic effect is not necessarily dependent upon the elaborate contrivances employed by some of Stradella's successors. We may take the opportunity of expressing a hope that Mr. Lonsdale will continue the good work of rescuing from the limbo of forgottenness such undoubted "gems."

### S. Wilcocke.

*Stay, Pretty Bird.* Ballad. Written by Knight Summers. Composed by Henry Barker.

This love song is neatly put together, and may be recommended as a pleasing thing. The themes are not remarkable for novelty, but they are well fitted to the words, and are good in themselves. The accompaniments are simple and correct.

*Welcome, Ever Welcome, Friends.* Ballad. Written by G. H. French. Music by Inglis Berven.

To the moral of this song nobody can take exception, but the music may justly be charged with the commonplace character due to extreme familiarity. Scarcely a phrase in M. Berven's music fails to suggest a whole class of similar phrases which have become common property. Apart from this we see no reason to find fault with the work.

### Boosey & Co.

*Thinking of Thee.* Words by Augusta Webster. Music composed by J. Blumenthal.

This is one of the songs which our greatest tenor, Mr. Sims Reeves, has made familiar of late at the London Ballad Concerts. Yet, even without the powerful aid of Mr. Reeves's matchless talent, music so good and artistic as that of Mr. Blumenthal would surely make its way into favour. The song is one of its composer's best, uniting technical skill to grace and tenderness in an extraordinary degree. Any enterprise which brings forward and makes popular such music does no small amount of good in the direction of an improved popular taste.

*Never More.* Song. Words by Sarah Doudney. Music composed by F. Stanislaus.

This is another welcome contribution to song music, though not of a character so high as the one just noticed. The melody is extremely simple, but its force is heightened by judicious accompaniment; and the general effect of the composition, as those know who have heard it sung by Mdme. Patey, is satisfactory.

*Gentle Thoughts,* Song. By Madame Bodda-Pyne.

There are various features of interest connected with this song. It is the work of an old public favourite, whose name alone should suffice as a recommendation. The subject is a good one, happily treated; and the music, though not pretending to originality of effect or even of theme, is written with much simple and unforced expressiveness. Good use is made of a well-known hymn tune, by way of refrain, and the general sentiment of the verses will be a passport to the favour of many whose views of ballad literature are "severe."

*The Stag Hunt.* Song. Words by M. X. Hayes. Music composed by Prince Poniatowski.

Mr. Santley has made this very spirited composition so familiar, and its merits have so generally been recognised, that we need do no more than again call the attention of our readers to its existence as a candidate for favour. Amateurs with baritone voices, who delight to sing about achievements by flood and field, are here suited to a shade.

*My Love Hath Smiled on Me.* Song from *Gareth and Lynette* by Alfred Tennyson. Music by Louisa Gray.

The poet laureate's verses are here set with considerable taste and skill, and also with a simplicity which will make the setting generally acceptable. There is little in the music to call for observation, but presents scope in which a good singer might make a decided "hit."

Digitized by Google

*The Maiden's Gift.* A tale of the Sea. Words by J. B. Lawreen. Music composed by Edoardi Barri.

We fail to see much merit in this effusion. It is as simple as possible, but simplicity is worth little for its own sake. Indeed, simplicity is objectionable when the composer does not show that he feels the meaning of his verses, and that he possesses an ability to heighten their expression by means of his art.

*The Rosebud.* Song. By Madame Bodda-Pyne.

Madame Pyne is not so happy in this song as in the one previously noticed. The music lacks salient features adapted to arrest attention and impress the mind. It would be heard without offence, but it would straightway be forgotten.

*White Snowdon.* The English words by Mrs. Hemans. Music by Brinley Richards.

This song is No. I. in an edition of "The Songs of Wales," recently published by Messrs. Boosey, and edited by Mr. Brinley Richards. Not a word need be said in praise of the melodies of Cambria. Like all true national airs, they abound in distinctive character, and retain the faculty of appealing to the imagination which originally found for them acceptance. The work before us is an attempt by a Cambrian to give a successor to the ancient songs of his nation, and, on the whole, it is an attempt worthy of praise.

*She Must be Mine.* English words by Walter Maynard. Arranged by Brinley Richards.

We have here No. II. of the collection of Welsh songs just named, but the tune, in this case, is a veritable national one, possessing the true flavour of antiquity. Mr. Maynard's verses are sprightly and well-written. The song ought to have a good share of popularity.

*When Morning is Breaking.* Song. English words by Walter Maynard.

In No. III. of the Welsh collection Mr. Richards has given us an arrangement of the national air known as "The Pass of Llanberis," a very tuneful air and a pleasing. But if, as we suspect, Mr. Maynard's verses have nothing to do with the original words, it seems a pity that a translation has not been given. In cases like the present, music and words, at least as far as the purport of the latter goes, should be looked upon as indissoluble. A marriage which has lasted, it may be, for centuries, ought not, without good reason, to be made the subject of a process of divorce.

*A Gentle Maid in Secret Sighed.* Song. English words by Walter Maynard. Arranged by Brinley Richards.

The observations just made apply with equal force to the present case. Surely some story is connected with the original title, "Gwenllian's Repose," of the melody here adapted to words which have nothing to do either with "Gwenllian" or "repose." None the less, however, are Mr. Maynard's verses good verses, and none the less is the song, as it stands, a good song.

J. B. Cramer & Co.

*The Songs of Wales.* With accompaniments for Piano and Harp. Edited by John Thomas.

This is the first of twelve parts which will contain a selection from the national songs of Wales. The familiarity of Mr. John Thomas with his subject, and the evident care with which he has edited the first numbers are guarantees that the work, when complete, will be a valuable addition to national lyric treasures. We should add that a special feature of the edition will be songs adapted by Mr. John Thomas, and hitherto unpublished in a vocal form.

W. Czerny.

*Chansonette pour Violin ou Violoncello.* Avec Accompagnement de Piano. Composée par Heinrich Stiehl.

A short time back we called attention to some pianoforte duets by this composer, and have now to add that the work before us sustains the promise then held out. The Chansonette is undeniably pretty and graceful. It is easy, moreover, and might be used with advantage as a duet for pianoforte and harmonium.

*Liebeszauber Clavierstück.* Componist von Heinrich Stiehl.

In this work also Herr Stiehl's ability is agreeably shown. There is no great individual character about the music, but it is well put together and effective.

*La Follette.* Morçeau Characteristique pour Violon, avec Accompagnement de Piano. Composée par Heinrich Stiehl.

We have here an *Allegro* in A minor, of a lightsome character, with an episode in the tonic major of considerable interest. The work is adapted for players of moderate skill, and like the one previously noticed, may be used in connection with the two instruments which are now found in almost every musical household.

*Festive Seasons.* Six Pieces. Composed for the Pianoforte by Heinrich Stiehl.

This group of little pieces purports to illustrate such scenes of child life as "Home for the Holidays," "Twelfth Night Revels," &c. They are all interesting, and all easy to play, qualities which should, in connection with their homely subjects, give them a place in many homes.

Novello, Ewer & Co.

*Yesterday and To-morrow.* Song. Words by Charles Swain. The Music composed by Mrs. Mounsey Bartholomew.

Anything from the pen of Mrs. Bartholomew has a prescriptive right to favourable attention, and in this case the highest anticipations are justified. The song is charming in the adaptation of its music to its words, in the grace of its melody, and the musicianly skill shown by all its details. Mendelssohn, whose characteristics are here strongly reflected, might have written the song without the slightest reason to lock it up in his strongbox with his other too much depreciated effusions.

## SACRISTAN AND LYRIC ARTIST.

By Ferdinand Gumbert.*

For many years the name of Formes has been well known in connection with the stage. Carl Formes, the bass, and Wilhelm Formes, the barytone, reside in America; Theodor Formes, the tenor of the Royal Operahouse, and Ernst Formes, the comic actor at the Wallner Theatre, live in Berlin. Carl Formes, however, is the theatrical progenitor of the family; Wilhelm and Theodor are his brothers, and Ernst is his eldest son; a daughter of Carl's, an actress, engaged at various times at different theatres in Germany, retired, on her marriage, into private life.

But how was it that Carl Formes, in 1841, sacristan at the Roman Catholic church of Mühlheim, on the Rhine, went upon the stage? This the reader shall learn in what follows.

The Theatre at Cologne, which opened in September, 1840, under the management of Herr Spielberger, might justly be called a model establishment. The opera, with an admirable conductor in the person of Conradin Kreutzer, was especially popular. The writer was then engaged there as a youthful barytone, and seizes the opportunity of stating that he remembers with pleasure his singing of the jealous Vasco in *Das Nachtlager von Granada*, and the love-sick Papageno in *Die Zauberflöte*.

It was in the autumn of 1841 that Herr Rousseau, *Hofrath*, who edited a daily paper, and was afterwards engaged on the *Staatszeitung* in Berlin, stopped me in the Hochstrasse, Cologne, with the words:

"Have you heard our Mühlheim sacristan, Formes? He is creating a tremendous sensation with his colossal voice at the concerts for the Cathedral building-fund."

On my replying that, in consequence of having so much to do at the theatre, I had not yet been able to attend any of the concerts, he continued:

"Formes has the strongest wish to go on the stage. I will send him to you. Try his voice, and, if you approve of his notion, interest yourself in the poor fellow's behalf; I think you will be doing a good work."

With these words, Herr Rousseau left me.

A few days afterwards—I was taking my coffee in the morning—I heard ponderous footsteps ascending the stairs. It was not the hasty tread of the messenger from the theatre, or of the postman, the only persons who paid such an early visit. Who could it be? Listen! There was a knock. "Come in!" I cried.—Before me stood a tall, sturdy individual, with strongly-marked, intelligent features, the effect of which was advantageously set off by long black hair, falling down his back. He answered my interrogating glance by an easy salutation, and the words:

"My name is Formes; I should like to go on the stage. Herr Rousseau said you would be kind enough to try me."

"Certainly! What would you like to sing me?"

"Well, if you have no objection, the air: 'In diesen heiligen Hallen,' from *Die Zauberflöte*."

"Bon."

I immediately seated myself at my grand—pianinos were not

* From the *Neue Berliner Neue Musikzeitung*.

Digitized by Google

then invented—and, after the prelude, Formes began, boldly and calmly, Sarastro's strophes.

What were my feelings after the first few notes? Born and bred in Berlin, I had enjoyed numerous opportunities of hearing fine voices, but such a bass voice, so strong and sonorous, and, at the same time, so noble and soft, I had never known. I was involuntarily so much moved that my eyes filled with tears. Scarcely had Formes finished, before I exclaimed: "You have a wonderfully fine voice; every one must like it." I then continued: "And so you want to go on the stage do you?"—"Yes." "How old are you?"—"Twenty-seven." "Are you married?"—"Yes." "Have you any children?"—"Two."

I had thrown out rapidly all these questions to conceal the great state of excitement I was in. Before me stood the father of a family who wanted to give up a small but certain means of livelihood, and I, a bachelor, with no family to support, was to decide the matter. I felt very sad and anxious. I begged Formes to be seated a moment or two; and, while I drank the remainder of my coffee, which had grown quite cold, I found time to make up my mind.

"My dear Herr Formes," I began, "you have a magnificent bass voice; I have never heard one like it; you sing, moreover, purely, and with warm and natural feeling; you appear, also, strong and healthy. Here are certainly the materials for a good singer. I take it for granted that your industry will in future be as great as your fancy now. Yet, to speak frankly, I consider myself too young and inexperienced to decide alone so momentous a question. You are the sacristan at the church in Mühlheim; you are the father of a family; your place provides you with the means of support. If you are fortunate, it is very possible that, as a singer, you may earn more in one evening than your salary at present for the whole year; it is, however, also possible that, if you are not successful on the stage, you will long again for your present tranquil and certain existence. Consult, therefore, a competent judge; I will speak this very day to our old conductor, Kreutzer; let his opinion decide. Come and see me again at the same time to-morrow morning, and you shall hear *more*."

We shook hands. Formes disappeared as quietly as he had come, and I heard his heavy steps gradually die away in the Comödienstrasse.

As for the decision of our conductor—despite his sixty years, full of good spirits and humour.—I did not for a moment entertain a doubt about it; I was merely influenced by a desire, honourable enough, not to assume alone all the responsibility.

Things turned out as I had foreseen. Kreutzer had heard Formes sing at a concert for the Cathedral Building Fund, and said that my opinion of his voice was perfectly correct. He wound up by exclaiming: "Such a voice must not perish in a corner."

"Well, my dear conductor," I observed, "Formes has, at present, not much more than the raw material; he must learn a great deal, before he can appear on any stage; be his good angel, and give him lessons."

"That is what I can't do," replied Kreutzer; "I am town-conductor, and theatrical conductor; I am bound to send things to my publishers; where can I find time for giving lessons? You can do that; in my opinion you have the stuff in you for it. Take my word, if Formes is industrious, we shall all three have reason to be pleased."

With these words, Conradin Kreutzer dismissed me.

The next morning, Formes appeared punctually at the appointed hour—he had served his time in the artillery. On my informing him that Kreutzer approved of his idea, and had designated me as his master, he burst into tears and fell upon my neck. He expressed his deep regret at not having the means to pay me for my lessons, and promised solemnly always to be industrious and obedient.

But, with regard to lessons, words were easier than deeds. Formes was obliged by his situation to be all day in Mühlheim—an hour's walk from Cologne; I myself had rehearsals of a morning, and frequently of an afternoon also, while in the evening (having agreed to play in spoken drama as well as opera) I generally had to perform. Thus the only time at our disposal was after the theatre.

Thrice a week did Formes come to me across the Rhine, and anyone then passing along the Comödienstrasse, between ten and twelve at night, might have heard my pupil, the sacristan, practising, with all his voice, his scales and solfeggios on the second floor of the small house (two houses from the Theatre), belonging to Herr Brauer, the trimming-maker.

The longer I gave Formes lessons, the more pleased was I with his natural talent for music, his quick conception, and his great skill in singing after me melismata, figures and cadences. He was especially enthusiastic for Italian cantilenas, and was so indefatigable in studying them that I had frequently to turn him out, because I required a little rest. Had I allowed him, he would certainly have gone on singing till the morning. For my own part, inspired with all the enthusiasm of youth, I was never tired of listening to his voice, so melodious was it. After six weeks' lessons, Formes had two octaves (from the low to the high E flat), of *perfectly equal and beautiful tone*, in his throat. Moreover, there was something so noble and inspired in the timbre of his voice, while his style had something so grandly simple and touching about it, that my eyes were many a time suffused with tears. But I did not dare let my pupil see this, for I soon perceived, despite all his frankness and unaffected manners, a tendency to vain self-sufficiency. I, also, considered it my duty to warn him—for, like most Rhinelanders, while open and loyal, Formes was too fond of talking over a glass of wine—against letting his theatrical project become known. I represented to him that the priests would immediately discharge a sacristan who meant to go upon the stage, and that he was not yet far enough advanced at once to embrace with any chance of success the career of a singer; I told him he ought to think of his family, and be more prudent. But my warnings were not of much good. *In vino veritas*—wine-shops are the natural enemies of secrecy. Thus even the sparrows on the housetops soon knew that Formes, the sacristan, would shortly come out upon the stage.

In consequence of this unfortunate turn taken by matters, I was under the necessity of adopting active measures, since Formes had so thoughtlessly risked his means of livelihood. I consulted with the manager, Herr Spielberger, who said he was willing to let Formes make his *début* directly he knew a few parts. I fixed upon Sarastro as the first, one reason being that it required only quiet recitative and no acting.

I need scarcely say that we could no longer follow our previous mode of instruction. As we had reason to dread that the *sacristan* might any day be discharged, we had to profit by every available instant so as to get up a few characters in order that the *singer* might be ready when the explosion came. Formes was, in this respect, particularly favoured by fate. The voice of our bass singer, Oehrlein, had for some time past—in consequence, it was said, of too free a life—deteriorated very considerably; for instance, he frequently sang too low, and he had on several occasions, despite his former popularity, met with a spirit of opposition on the part of the Cologne public, who do not possess very tender feelings, which touched him deeply. Thus there was the prospect of a vacancy, into which Formes, provided only he succeeded—and on that head I did not entertain a moment's doubt—could immediately slip.

The reader may easily believe that I worked very hard with him—sometimes all night—on different parts; in Sarastro especially I made him letter-perfect. Thus he was prepared, and we were able to await calmly the day when his wishes should be fulfilled.

*(To be continued.)*

---

ROYAL ALBERT HALL CHORAL SOCIETY.—Rossini's *Stabat Mater* and Mendelssohn's *Hymn of Praise* are announced for performance at the Fourth Subscription Concert of the Society, which takes place on Wednesday, April 2. The solo vocalists will be Madame Otto-Alvsleben, who made so great a success in the *Passion* Music at Manchester, Madame Patey, Miss Emily Spiller, Mr. Sims Reeves, Signor Bettini, and Signor Agnesi, Dr. Stainer presiding at the organ. The band and chorus, numbering over 1200 performers, will be, as usual, conducted by Mr. Barnby.

M. FAURE sang at the Paris Opéra for the last time this season on Wednesday week.

Digitized by Google

## WAIFS.

Mr. Gye, we are glad to learn, has completely recovered from his attack of rheumatic-gout, and has arrived in London, to resume his important duties as Director of the Royal Italian Opera.

Herr Pischek, the well-known baritone, has just died.

*Der Freischütz* is to be produced at the Grand Opéra early in April.

The death is announced of M. Adolphe Fétis, second son of the renowned musical biographer.

The health of M. Coudere is almost re-established, and he will soon resume his duties at the Conservatoire.

Herr Leopold Sonnleithner, the friend of Schubert, died on the 4th inst. Both were born on the same day.

High winds have assisted in the demolition of the Coliseum, blowing down half of its trusses. *Sic transit gloria Gilmori.*

Lecocq's *Fille de Mdme. Angot* is such a success at the Folies-Dramatique that all the places are taken up to April 19.

Mr. F. H. Cowen's new symphony in F is to be given at the Crystal Palace on Saturday next, April 5th, and is to be conducted by the young composer.

The Plymouth Vocal Association give Handel's *Israel in Egypt* next month, with Mr. Macfarren's additional accompaniments, a band and chorus of 300 performers, and Mr. Lühr as conductor.

It is thought in Montallnyah—though it was never demonstrated—that a modification of concentrated light forms the point of union between the immortal soul and the perishable portions of man.—"*Another World.*"

Dr. Ferdinand Rahles has been seriously ill for some time in consequence of a severe attack of bronchitis. His numerous friends will be glad to hear that all danger has passed away, and that the Doctor is now going on very well.

Mr. M. W. Whitney and Mr. Nelson Varley have been engaged by the Boston Handel and Haydn Society as soloists for the performances to be given in that city next month. It is the intention to give *Elijah*, *Judas Maccabeus*, Beethoven's Ninth Symphony, and portions of Bach's *Passion* Music.

Mr. F. H. Cowen's Cantata, *The Rose Maiden*, which was so successful at St. James's Hall two years ago, is to be repeated at the Royal Albert Hall on Easter Monday evening, April 14th, with Madame Lemmens-Sherrington, Madame Patey, Mr. Maybrick, and Mr. E. Lloyd; an orchestra of eighty, and the St. Cecilia Choral Society, of five hundred voices, under the direction of Mr. C. J. Hargitt.

The Philadelphia *Age* has long been known for the excellence of its musical criticisms. We do not know who writes them but although in the main they are intelligent and correct, they sometimes contain funny things. A late one, speaking of Rubinstein's greatness, asserts that he must be *very* great because "Jno. Sebastian Bach, Jno. S. Dwight and Jerome Hopkins were agreed upon the subject!" As the first of these died long before Rubinstein was born, we suppose the *Age* has been favoured with a spiritual communication from him. Poor dignified old Bach! Just imagine it!—*Orpheonist.*

Mr. Cowen's Cantata, *The Rose Maiden*, was given at Miss Avery's concert, on February 8th, at Calcutta. Miss Avery is the organist of St John's Church, Calcutta, and was honoured on the occasion by a large audience. The local papers speak of the *cantata* as being one of the most charming compositions they ever listened to. The concert was given in the Dalhousie Institute. The *cantata* was to be repeated at one of the Fort concerts in aid of funds to purchase a new pianoforte for the Soldier's Institute.

Woman's enthusiasm is generally admirable, but when directed to the description of her favourite pastor is apt to out-run Blair's rhetoric, Since the era of female correspondents, every well-to do church keeps its epistolary gusher, and the latest nonsense comes to us from Boston in the shape of the assurance that a particular clergyman there is "a much admired colossal of the church—a man all eloquence, impetuosity, grandeur—an Alpine torrent, full of mighty pathos and ripe thoughts—a pulpit orator without oratory, and with no sensational halo to crush the brilliant mind teeming with its own power." Woman's ardour and Boston's imagery make singular havoc with intelligibility.—*Arcadian.*

On Tuesday a marriage of some interest was celebrated at St. James's, Piccadilly. The bride was Martha Isabella, daughter of Mr. G. W. Moore (principal of the Moore and Burgess Minstrels), and the bridgroom Mr. Frederick Mortimer Vokes (the leading member of the Vokes family). A numerous company of professional and private friends assembled in the church to witness the ceremony, and subsequently met at the wedding breakfast table in St. James's Hall. The bridegroom's sisters—Miss Jessie, Miss Victoria, and Miss Rosina Vokes—were three of the bridesmaids. The newly-wedded couple will leave England next week, the Vokes family having accepted a starring engagement for America.

Beethoven's Ninth Symphony was performed at the Paris Conservatoire on Sunday week; the soprano was Mdlle. Marimon.

When Mr. Boucicault was playing *Kerry* at Booth's Theatre, our friend De Witt got a phonographer into one of the front seats, and took the play down. Not long after, this report was published under a new name, and a French author tacked to the title. This play-book was fully circulated throughout the West, and when Boucicault got to Chicago, one of the sharp newspapers of that town discovered that the whole representation of *Kerry* was a literal piracy; and it published extracts of the De Witt version, and boldly asked Mr. Boucicault what he was thinking about to try and palm such a play off as original. Boucicault says he never before felt so acutely the peculiar sensation of being charged with stealing his own brains. He had long before grown accustomed to the charge of stealing other people's.—*Arcadian.*

How some people love to be humbugged, to be sure! Young Mr. C——n told us the other day that he attended Mr. Somebody's singing class. "Well, how do you get on?" we asked.—"Very well," said he. "What are you singing now?"—"Only the blackboard," replied he. "How long since you joined?"—"Two months." "And only blackboard all this time?"—"Yes." "Well, what have you learned?"—"The seven scales." "Seven *scales!*" we exclaimed, "why, what do you mean?"—"Oh, I mean the seven *clefs*, he told us all about *them*." "Why there are only three *clefs*," said we. "How could he teach you *seven*." —"Oh, I don't know, but it was some such thing. He said 'it was all scientific,' I can tell you." This reminds us of a young lady who lately bragged that she was learning thorough bass in the Normal College in Fourth Street. "Well, and what is thorough bass?" we asked. "O," replied she, all about sharp sixths and flat sevenths." "And what good is that going to do *you?*" we inquired. "It will teach us to compose music," was the answer. We suggested that she exhibit a little of her science on the blackboard, and we wrote a simple progression of intervals for her to sing, but this "composer" *could not sound a* plain *third!* Is *this* the way the city wastes money in humbugs? Is it not *too* ridiculous? We are here reminded of a story of a certain Sunday-school of whose perfection the superintendent was very proud. So on the visitation of the Bishop, the latter was asked to examine a particular class, the head class of the school. The first question asked was, "Well, my dear children, and how do you expect to be saved?" The tallest girl curtsied as she replied, "By *Bishops, Priests*, and *Deacons*, sir." The good Bishop passed on to the next class as quickly as possible.—*Orpheonist.*

BONN.—A committee has been formed for getting up a festival in honour of Schumann, who died here on the 29th July, 1856. The festival is to come off in the latter part of August.

PRAGUE.—The Musical Section of the Museum of the Kingdom of Bohemia have resolved to celebrate, next year, the hundredth anniversary of the birth of Tomaschek in a manner worthy the occasion.

## THE MICROSCOPE.

### CONCENTRATED LIGHT—MUSIC—EXPERIMENT ON THE LIVING MAN.

"The same Almighty Power that governs the universe of worlds governs the minutest particles of creation. . . In both is shown His infinite power."

The properties of our microscopes (as of other optical instruments) are wondrously increased by the aid of an electricity called "concentrated light."*

In our fields is found a little worm, whose body is surrounded by a beautiful and powerful light, visible by day and by night.

While meditating on the cause of this phenomenon, it occurred to me that the light was probably attracted and concentrated round the little creature by its own electricity. After many experiments, my great electricians found that this was the case, and many valuable discoveries were the result.

A machine, called the "Enticer," charged with electricity abstracted from this worm, is placed in a high open spot, and light is attracted and concentrated in a marvellous manner. When the pouch for receiving the concentrated light is fully charged, and secured against the action of other electricities, it is detached from the machine, and its contents are preserved for use. The appearance of concentrated light is that of a beautiful halo.—"*Another World.*"

* In Montallnyah light in the ordinary state is said to be a highly attenuated electricity.—*Hermes.*

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

# NEW PIANO MUSIC

PUBLISHED BY

## DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

# NEW SONGS

PUBLISHED BY

## DUNCAN DAVISON & Co.

ROW, GONDOLIER, Barcarolle. Sung by Miss Josh SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

## SEQUEL TO THE ABOVE—Price 6d.
## KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# ROYAL ITALIAN OPERA, COVENT GARDEN.

MR. GYE has the honour to announce that the OPERA SEASON of 1873 will commence on

## TUESDAY NEXT, APRIL 1st,

On which occasion will be performed Meyerbeer's Grand Opera, L'AFRICAINE. Selika, Mdlle. d'Angeri (her first appearance in England); Inez, Mdme. Sinico; Anna, Mdme. Anese; Nelusko, Signor Cotogni; Don Pedro, Signor Bagagiolo; Grande Inquisitore, Signor Capponi; Don Alvar, Signor Edardi (his first appearance in England); Don Diego, Signor Ragner; Gran Sacerdote di Brama, Signor Tagliafico; and Vasco di Gama, Signor Nicolini (his first appearance in that character). Conductor—Signor Vianesi.

Subscription night in lieu of the last Saturday of the Season.

DEBUT OF MDLLE AMALIA FOSSA.

On THURSDAY, April 3, Verdi's Opera, LA TRAVIATA. Violetta, Mdlle. Amalia Fossa (her first appearance in England); Georgio Germont, Signor Cotogni; Baron Duphol, Signor Tagliafico; and Alfredo, Signor Nicolini.

SECOND APPEARANCE OF MDLLE. D'ANGERI.

On SATURDAY, April 5, will be repeated Meyerbeer's Grand Opera, L'AFRICAINE.

The following arrangements for the Entertainments of the Season have been entered into, and they will be carried out as nearly as circumstances will allow.

The present year will be the Twenty-seventh of the existence of the Royal Italian Opera, twenty-six annual consecutive Seasons of Italian Opera having taken place in regular and uninterrupted succession.

It has been the anxious endeavour of the Director, during the past recess, to render the entertainments of the Season of 1873 equally as attractive, and, in some respects, even more so than those of any former year. He has been fortunate enough again to secure the services of Mdme. ADELINA PATTI, Mdme. PAULINE LUCCA, and of Mdlle. EMMA ALBANI, the three greatest and most renowned *Prime Donne* in Europe; and also to engage an unusual number of young artists who will, for the first time, present themselves as candidates for the favour and approbation of the Subscribers.

The Royal Italian Opera has been for many years able to boast of the possession among its *Pensionnaires* of nearly the whole of the great lyric artists of the day, and indeed is still in a position to claim that advantage. There is naturally, however, a constant succession of young aspirants entering on the artistic career who, although they may not as yet have had great experience in their art, are nevertheless, on account of their youth and the pristine freshness of their voices, objects of great sympathy and interest to all those who take any pleasure in watching the progress of the Lyric Drama.

The Director, during a recent journey to Italy, has caused to be made a selection of several artists who have not very long appeared on the operatic stage; and it will be for the Subscribers, generously making allowance for youth and inexperience, to judge how far that selection has been a fortunate one, and how far those *debutantes* may give promise of obtaining future eminence in their art.

**Madame ADELINA PATTI.**—To say more of Mdme. Adelina Patti than has a thousand times been said, or to repeat the praises of her wonderful talents, which have so often been recorded in the annual announcements of the Royal Italian Opera, would now not only be superfluous but entirely unnecessary. There have been, indeed there still are, rumours afloat that Mdme. Adelina Patti has received from an American Director perfectly fabulous offers in order to tempt her, at the conclusion of the coming season of the Royal Italian Opera, to transfer her services to the United States for a lengthened period; and it is even said, and on excellent authority, that Mdme. Patti has actually signed a contract binding herself to cross the Atlantic in September next. It is, however, to be hoped that she may yet waver, and for some years, at all events, delay bidding her farewell to England. In politics our American cousins have lately outwitted us. Let them take their dollars and be content; we can afford the dollars, but our Opera cannot yet afford to part with its greatest favorite. Mdme. Patti will this Season, in addition to her most popular impersonations, perform for the first time, the part of Caterina in Auber's Opera, *Les Diamans de la Couronne;* that of Elvira in Verdi's Opera, *Ernani* —to be revived expressly for the occasion; and that of Luisa Miller in Verdi's Opera of that name.

**Mademoiselle EMMA ALBANI.**—Subscribers will not forget the deep impression made last Season by this most charming young artist; the beautiful freshness and purity of her voice, her chaste method of vocalisation, and the sympathetic style of all her performances, placed her at once in the very foremost rank of lyric artists. At the Norwich Festival, last September, Mdlle. ALBANI obtained another great and distinguished success, not only as an executant of Operatic pieces, but in the the higher path of Sacred Music. She also, during the winter, fulfilled an engagement at the Theatre Italien at Paris; where she not only received the homage of the most critical and fastidious audiences of Europe, but achieved the greatest success of any artist for the last twenty-five years, it being secondary only to that of Mdme. ADELINA PATTI. Mdlle. ALBANI will make her first appearance towards the end of April; and, in the course of the season, she will sing the part of Ophelia in Ambroise Thomas's opera of *Hamlet*, which part she has had the great advantage of studying, during the past winter, under the direction of the author himself. Mdlle. ALBANI will also sing the chief *rôle* in a new Opera lately performed with great *eclat* at Milan, entitled *I Promessi Sposi*, &c., &c.

**Madame PAULINE LUCCA.**—It became known at the termination of the last Opera Season that Mdme. Lucca had yielded to the temptation held out to her by the American managers, and had accepted an engagement to perform in the United States, for an extended period, and it was feared that her most valuable services must at all events for a considerable period, be lost to the Royal Italian Opera. The Director, however, most fortunately, although at great cost, succeeded in effecting an arrangement that Mdme. Lucca should return to England for the coming season. She will make her first appearance at the beginning of the second week in April, and remain in London up to the end of June, performing those parts, some of which she has made entirely her own.

The following Ladies and Gentlemen will appear for the First Time in England:—

Mdlle. ANNA D'ANGERI, Mdlle. IRMA SASSI,
Mdlle. PEZZOTTA, Mdlle. AMALIA FOSSA,
Mdlle. LODI, and Mdlle. ELVIRA TRISOLINI.

Signor MONTANARO, Mons. MAUREL,
Signor NANNETTI, Signor EDARDI,
Signor MASINI, and Signor OLIVA PAVANI.

# FLORAL HALL CONCERTS.

These Concerts, embracing new features of attraction, will be given from time to time during the Season, under the direction of SIR JULIUS BENEDICT.

The following enumeration of the Artists engaged at the Royal Italian Opera for the coming Season exhibits a combination of vocal and dramatic excellence not even approached by the *troupe* of any other European Theatre, although encouraged and supported (as the Continental Theatres invariably are) by enormous Imperial, Royal, or Municipal subsidies.

## ENGAGEMENTS.

Mdme. ADELINA PATTI, Mdme. PAULINE LUCCA, Mdlle. SMEROSCHI, Mdlle. SCALCHI, Mdme. MONBELLI, Mdme. SINICO, Mdme. SAAR. Mdlle. CORSI, Mdme. DELL' ANESE, Mdlle. D'ANGERI (her first appearance in England), Mdlle. IRMA SASSI (her first appearance in England), Mdlle. PEZZOTTA (her first appearance in England), Mdlle. AMALIA FOSSA (her first appearance in England), Mdlle. SEBELL (her first appearance in England), Mdlle. ELVIRA TRISOLINI (her first appearance in England), and Mdlle. EMMA ALBANI.

Signor NICOLINI, Signor BETTINI, Signor URIO, Signor MARINO, Signor MANFREDI, Signor ROSSI, Signor MASINI (his first appearance in England). Signor EDARDI (his first appearance in England), Signor OLIVA PAVANI (his first appearance in England), and Signor MONTANARO (his first appearance in England). Signor GRAZIANI, Signor COTOGNI, Signor BAGAGIOLO, Signor CIAMPI, Signor CAPPONI, Signor TAGLIAFICO, Signor RAGUER, Signor FALLAR, Signor NANNETTI (his first appearance in England), Monsieur MAUREL (his first appearance in England), and Monsieur FAURE.

*Conductors, Composers, and Directors of the Music*—Signor VIANESI and Signor REVIGNANI.

The foregoing list, numerous though it is, will, in all probability, receive additions before the commencement of the season.

*Principal Danseuses*—Mdlle. ROVASI (her first appearance in England), Mdlle. PERELTA, and Mdlle. GIROD.

Maestro al Piano, Herr SAAR; Principal Violin Solo, Mr. CARRODUS; Leader of the Military Band, Mr. D. GODFREY; Leader of the Ballet, Mr. BETJEMANN; Organist, Mr. PITTMAN; Suggeritori, Signor LAGO and Signor FORTUNATI; Maitre-de-Ballet, Mons. DESPLACES; Appointments by Mr. LABHART; Machinist, Mr. GARNSEY.

The ORCHESTRA OF THE ROYAL ITALIAN OPERA, acknowledged to be unrivalled, will continue to maintain its high position.

The CHORUS will be under the direction of Signor CARLO CORSI, from the Opera della Scala, at Milan, and selected from the best Italian Choristers in Italy.

STAGE MANAGER .. .. .. .. Mr. A. HARRIS.

*Artistes Costumiers*—Mdme VALLET, Mons HENNIER (of Paris), Mr. JAMES, and Mdme DUBREUIL.

*Scenic Artistes*—Mr. DAYES, Mr. CANEY, and Assistants.

## REPERTOIRE OF THE ROYAL ITALIAN OPERA.

L'Africaine, Meyerbeer; L'Etoile du Nord, Meyerbeer; Les Huguenots, Meyerbeer; Dinorah, Meyerbeer; Roberto il Diavolo, Meyerbeer; Le Prophete, Meyerbeer; Don Giovanni, Mozart; Le Nozze di Figaro, Mozart; Il Flauto Magico, Mozart; Il Barbiere di Sivigila, Rossini; Guglielmo Tell, Rossini; Otello, Rossini; La Gazza Ladra, Rossini; Semiramide, Rossini; Lucrezia Borgia, Donizetti; Don Pasquale, Donizetti; La Favorita, Donizetti; Lucia di Lammermoor, Donizetti; La Figlia del Reggimento, Donizetti; L'Elisir d'Amore, Donizetti; Lindi di Chamouni; Donizetti; Norma, Bellini; La Sonnambula, Bellini; I Puritani, Bellini; La Traviata, Verdi; Il Trovatore, Verdi; Rigoletto, Verdi; Ballo in Maschera, Verdi; Don Carlos, Verdi; Martha, Flotow; Fra Diavolo, Auber; Masaniello, Auber; Le Domino Noir, Auber; Fidelio, Beethoven; Orfeo, Gluck; Faust e Margherita, Gounod; Romeo e Giulietta, Gounod; Crispino e la Comare, Ricci; Freischütz, Weber; Hamlet, Thomas; Esmeralda, Campana; Le Astuzie Femminili, Cimarosa; Gelmina, Poniatowski; Il Guarany, Gomez, &c.

The Performances during the Season will be selected from the most popular Operas of the foregoing *Repertoire*, now consisting of Forty-four Operas.

It would be a work of supererogation to insert here the details of the Casts of the different Operas, the great strength and completeness of the Company of Artists in every department being a guarantee that they will be interpreted with an efficiency unattained in any other theatre in Europe.

In addition to the selections from the foregoing *Repertoire*, the following works will be given:—

Verdi's Opera, ERNANI. (For the first time at the Royal Italian Opera.)
Auber's Opera, LES DIAMANS DE LA COURONNE. (For the first time on the Italian Stage in England.)
Verdi's Opera, LUISA MILLER. (For the first time at the Royal Italian Opera.)
And a New Opera by Punchielli, entitled, I PROMESSI SPOSI, founded on the Italian Romance *Manzoni.*

IL GUARANY. Produced towards the end of last Season, and only performed three times, may also be considered a New Opera.

In accordance with a desire very frequently expressed on the part of several Subscribers, the Grand Work of Rossini, entitled MOSE IN EGITTO, will be revived, with New Scenery, Costumes, and Decorations.

**THE SUBSCRIPTION WILL CONSIST OF FORTY NIGHTS.**

But as there will (after the first week) be regularly FOUR NIGHTS in each week—viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY—Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two or more of these Four Nights.

*The attention of Subscribers is particularly requested to this privilege.*

**TERMS FOR THE FORTY NIGHTS.**—Boxes on the Second Tier (for Four Persons), 100 Guineas; Ditto on the First Tier (ditto), 200 Guineas; Ditto on the Grand Tier (ditto), 240 Guineas; Ditto on the Pit Tier (ditto), 220 Guineas; Orchestra Stalls (each), 35 Guineas; Amphitheatre Stalls, First and Second Row (ditto), 16 Guineas. All Subscriptions to be paid in advance.

Subscribers of last Season are also respectfully requested, if they wish to retain their Boxes or Stalls, to notify the same *at once* to Mr. EDWARD HALL, at the Box Office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made. Also of Mr. MITCHELL; Mr. BURY; Messrs. LACON and OLLIER; Messrs. CHAPPELL, Bond Street; Mr. ALFRED HAYES, 4, Royal Exchange Buildings; and of Messrs. KEITH, PROWSE and Co., 48, Cheapside.

*Royal Italian Opera, Covent Garden, March*, 1873.

Printed by BRADBURY, EVANS, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, March* 29, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 14. SATURDAY, APRIL 5, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, April 5, at Three.—TWENTY-THIRD SATURDAY CONCERT and AFTERNOON PROMENADE.—Symphony, No. 2, in F (first time at these Concerts) (F. H. Cowen); Pianoforte Concerto, No. 3, C minor (Beethoven); Overtures, "The Alchymist" (Spohr); and "Midsummer Night's Dream" (Mendelssohn). Mdlle. Carola, Miss Agnese Palmer. Solo, pianoforte—Mr. Charles Halle. Numbered Stalls, Half-a-Crown; Reserved Seats, One Shilling. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

An EXTRA STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on WEDNESDAY Evening next, the 9th inst., commencing at Eight o'clock. The same Tickets to be used as before.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

ROYAL ACADEMY of MUSIC, Berlin.—Department for Practical Music.—MALE and FEMALE PUPILS will be admitted to this Institution, which is in connexion with the Royal Academy of Arts, on and after the 19th April next, for the purpose of receiving a high musical education.

The Instruction, besides Solo and Chorus Singing, comprises the following instruments:—

Violin, Viola, Violoncello, Contrabasso.
Wind Instruments.
Piano, and Accompaniment by the Piano; also Quartett and Orchestral Music; Organ.
Theory of Music; Italian Language and Recitation.

The Instructors are:—Mr. Adolph Schulze, Professor Joseph Joachim, Royal Concertmeister de Ahna; Kapellmeister Ed. Rappoldi; W. Muller, and the following members of the Royal private band—W. Sturm, H. Gantenberg, J. Kosleck J. Liebeskind, J. Pohl, C. Schunke, L. P. Wieprecht, Professor Ernst Rudorff, H. Barth, F. Grabau, Musikdirector Al. Dorn, Professor A. Haupt, Benno Haertal.

Those pupils who wish to study Composition may, after an examination, enter the department for Musical Composition, and will be at liberty to join either Professor Grell or Professor Friedr. Riel, Oberhofkapellmeister Taubert.

It is the principle of this Institution not to permit more than three pupils to be instructed in one hour on the Solo Instruments, and to allow them two lessons a week.

The pupils of the class for Solo Singing, and those who wish to become professional teachers, receive two full lessons a week in Solo Singing, as well as instruction in the Italian Language and Recitation. Lessons on the Piano and in Musical Theory are obligatory for all pupils.

Terms:—For pupils of the Singing Class, and for those who wish to become professional teachers, 100 thalers per annum.

For pupils in Chorus Singing, 20 thalers per annum.

For pupils in Instrumental Music, department for Violin, Viola, Violoncello, and Piano, 80 thalers per annum.

For pupils on the Contrabasso and Wind Instruments, 50 thalers per annum. All terms payable half-yearly in advance.

Applications must be made in writing, post paid, and addressed to the Secretary, at the Royal Academy, Königsplatz-No. 1, not later than one day before the examination for admission, which will take place on the 19th April, at 9 o'clock in the morning.

A full prospectus of the Institution may be had at the above address.

PROFESSOR JOSEPH JOACHIM, Director.

Berlin, February 26, 1873.

"NOTHING,"
MR. SIMS REEVES' NEW SONG,
**Composed expressly for him by HENRIETTE.**
Now Ready, 4s.
E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

ROYAL ITALIAN OPERA,
COVENT GARDEN.
PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 5, will be performed MEYERBEER'S Grand Opera, "L'AFRICAINE." On this occasion the opera will commence at Eight o'clock. Selika, Mdlle. D'Angeri (her second appearance in England).

**Debut of Madame Bulli Paoli.**

On TUESDAY NEXT, April 8, DONIZETTI'S Opera "LA FAVORITA." Leonora, Madame Bulli Paoli (her first appearance in England); Alfonso XI, M. Faure (his first appearance this season); and Fernando, Signor Nicolini.

Stage Manager.....Mr. A. HARRIS.

ROYAL ALBERT HALL.—EASTER MONDAY and BANK HOLIDAY.—Mr. F. H. COWEN'S GRAND EVENING CONCERT (under the patronage of the Earl and Countess of Dudley), on MONDAY, April 14, at Eight o'clock. Mr. F. H. Cowan's Cantata, "THE ROSE MAIDEN." Rose Blossom, Madame Lemmens-Sherrington; Gardener's Daughter, Madame Patey; Forester, Mr. Maybrick; Spring, Mr. E. Lloyd. To be followed by a Miscellaneous Concert, in which the above artists and Mdlle. Carola, Miss Isabel Weale, and Mr. Vernon Rigby will take part. Orchestra of eighty performers. The St. Cecilia Choral Society of 500 voices, under the direction of Mr. C. J. Hargitt. Organist, Mr. Willing; Conductors, Mr. F. H. Cowen and Mr. Hargitt.—Private boxes, £2 2s. and £1 1s; stalls (reserved), 7s. 6d.; arena stalls (reserved), 5s.; balcony seats, 2s. 6d.; upper orchestra, 2s.; 5000 admissions, 1s. at the Hall; the usual agents; Austin's, St. James's Hall; and Mr. F. H. Cowen, 11, Warwick-crescent, Maida-hill, W. Programmes now ready.

UNDER THE IMMEDIATE PATRONAGE AND SANCTION OF THE COUNCIL OF THE ROYAL ALBERT HALL.

President:
His Royal Highness the PRINCE OF WALES, K.G.
Vice-Presidents:
His Royal Highness the DUKE OF EDINBURGH, K.G., &c., &c.

**PASSION WEEK PERFORMANCES OF SACRED MUSIC IN THE ROYAL ALBERT HALL.**

A PERFORMANCE OF SACRED MUSIC will be given in the ROYAL ALBERT HALL, during Passion Week, under the direction of Mr. BARNBY.

The series will commence on MONDAY, April 7, with Bach's "PASSION" (according to St. Matthew), which will be repeated on the following Tuesday, Wednesday, and Thursday.

In order that the performance of this masterpiece may take place, as far as possible, under the conditions intended by its composer, the audience will be invited to rise and join in the chorales. Books of the words, containing the melodies of the chorales, will be supplied for this purpose, price Twopence.

Handel's "MESSIAH" will be given on SATURDAY, April 12. The following Artists will appear—Madame Lemmens-Sherrington, Madame Otto-Alvsleben, Madame Patey, Mr. Cummings, Mr. E. Lloyd, Signor Foli, and Mr. Sims Reeves, who is engaged to take part in the "Messiah" on Saturday, April 12. Solo violin—Herr Straus. Organists—Dr. Stainer and Mr. Hoyle. At the pianoforte—Mr. Randegger. The Chorus will consist of the members of the Royal Albert Hall Choral Society, and the Orchestra will include about 100 performers of acknowledged merit. The doors will be opened at Seven o'clock, and the performance will commence at Eight each evening.

Conductor .. .. .. .. .. Mr. BARNBY.

Tickets of Admission to each Concert—Boxes (Grand Tier), £2 5s.; Loggia (to hold eight persons), 35s.; Boxes (Upper Tier), 21s.; Amphitheatre Stalls, 5s.; Arena Stalls, 4s.; Balcony, 3s.; Admission, 1s. May be had of Novello & Co., 1, Berners Street, and 35, Poultry; the usual Agents; and the Royal Albert Hall.

M. ALEXANDRE BILLET'S
**ANNUAL SERIES OF PIANOFORTE RECITALS.**

M. ALEXANDRE BILLET begs to announce that his ANNUAL SERIES of PIANOFORTE RECITALS will take place at ST. GEORGE'S HALL, on TUESDAYS, April 29, May 20, and June 3. To commence at Three o'clock precisely. Subscription to the series, One Guinea; Single Ticket, Half-a-Guinea.

MR. VAN HEDDEGHEM is open to Engagements.
Address, 5, St. Patrick's Terrace, Lower Road, Cork.


Digitized by Google

ALEXANDRA PALACE,
MUSWELL HILL, N.

THE ALEXANDRA PALACE will be OPENED TO THE PUBLIC On the 24th MAY.

The New Line of the Great Northern Railway Company from Highgate, with a Station in the Building, will place the Palace in direct communication with King's Cross and all Metropolitan Stations.

THE PALACE and PLEASURE PARK of 220 acres will be open daily to the Public throughout the Summer. On Mondays the price of admission will be Sixpence; on all other days, One Shilling. On eight days during the Season, which will be duly announced, the price of admission will be 2s. 6d.

On the OPENING DAY the price will be 5s. for all Tickets bought before the day; Tickets bought on the day itself will be 2s. 6d.

The GUINEA SEASON TICKET will admit the holder on all occasions when the Palace is open.

The ATTRACTIONS will consist of Daily Concerts by the Company's Band, under the direction of Mr. T. H. Weist Hill—of daily performances in the Theatre, under the direction of Mr. Milano—of daily Lectures, Recitals, and other amusements in a Hall specially erected for the purpose—and of performances on the magnificent Organ, by Mr. F. Archer—of Special Concerts, of Operatic and other Music, and of Flower Shows—a great Horse Show—Races—Athletic Sports—Firework displays—Balloon Ascents—Dog Shows—Poultry Shows—and grand Cricket Matches.

There will be a Museum and Fine Art Gallery—a general Exhibition of Art objects—a Bazaar department, and numerous Scientific Collections. A most complete Marine Aquarium is also being constructed. No Extra Charges in any department.

The Refreshment Contractors are Messrs. Bertram and Roberts.

A more extended Programme will shortly be announced.

Season Tickets will be ready next month.

SEASON TICKETS ONE GUINEA.

ALEXANDRA PALACE EXHIBITION OF ART AND INDUSTRY.

All communications to be addressed to the Manager at the Palace, Muswell Hill, N.

THE LONDON INTERNATIONAL EXHIBITION of 1873 will Open on EASTER MONDAY. The Industries illustrated will be SILK, CARRIAGES, STEEL, and FOOD, with Works of FINE ART of all kinds and Countries.

About 300 of the best Works of the late J. PHILIP, R.A., and T. CRESWICK, R.A., will be exhibited; also, Works by Officers of the Army and Navy.

Admission, One Shilling. Monday and Saturday Evenings, Sixpence each, after Six o'clock.

MONDAY MORNING, APRIL 14th.

EASTER MONDAY BALLAD CONCERTS, at EXETER HALL, under the direction of Mr. JOHN BOOSEY. — MORNING CONCERT at 2.30, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte—Mr. Sidney Smith. Orchestral combination—the Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

EVENING.

EASTER MONDAY BALLAD CONCERTS, at EXETER HALL.—EVENING CONCERT at Eight o'clock, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Miss Enriquez; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte — Mr Sydney Smith. Orchestral combination—Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

Prices of Admission.

PRICES OF ADMISSION TO EACH CONCERT.—Stalls, 6s.; Family Tickets for Four, 21s.; Area and and West Gallery, 3s.; Back Area, 2s.; Orchestra, 1s. Tickets to be had of Mr. Austin, Piccadilly; Boosey & Co., Holles Street; and the usual Agents.

WEDNESDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor—Sir MICHAEL COSTA.—WEDNESDAY Next, April 9, the FORTY-FIRST ANNUAL PASSION WEEK PERFORMANCE of "THE MESSIAH." Principal Vocalists—Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, and Mr. Santley. Trumpet Obbligato—Mr. Harper. Organist—Mr. Willing. Band and Chorus of 700 performers. Tickets, 3s.; Reserved Area, numbered, in rows, 5s.; Gallery, numbered seats, 5s.; and Stalls, 10s. 6d., at 6, Exeter Hall.

WAGNER SOCIETY.—Conductor—Mr. ED. DANNREUTHER.—LAST CONCERT, ST. JAMES'S HALL, FRIDAY Evening, May 9, at Half-past Eight o'clock. Stalls, 10s. 6d.; Area, 5s.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; usual Agents; and Austin's Ticket Office, St. James's Hall.

MONSIEUR GUSTAVE PRADEAU'S LAST HISTORICAL PIANOFORTE RECITAL, at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY Evening, April 8, at Eight o'clock, assisted by Mons. Sainton (violin), and Miss Julia Wigan. Tickets, 10s. 6d. and 3s., of Mons. Pradeau, at his residence, 13, Elm Grove, Hammersmith; Stanley Lucas, Weber & Co., 4, New Bond Street; and usual Agents.

"I NAVIGANTI."

MISS ELLEN HORNE, Mr. HENRY GUY, and Mr. WADMORE will sing Randegger's admired Trio, "I NAVIGANTI" ("The Mariners"), at Brixton, April 15.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

MISS GRACE EATON (Soprano) is prepared to accept Engagements for Concerts, Readings, &c. Terms arranged. Address, 10, Hobury Street, King's Road, S.W.

MISS MARGARET HANCOCK (winner of the Contralto Prize at the Crystal Palace National Music Meetings), is open to Engagements for Concerts. 91, Adelaide Road, Haverstock Hill, N.W.

TO PIANOFORTE TEACHERS.

TO BE DISPOSED OF IMMEDIATELY, in consequence of retirement, a HIGH-CLASS OLD-ESTABLISHED PRACTICE. A married gentleman of talent and education would be liberally dealt with. Apply by letter, G. M. W., care of Messrs. Broadwood, Golden Square, W.C.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.


TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | £ | s | d | | £ | s | d |
|---|---|---|---|---|---|---|---|
| Messrs. Ashdown & Parry ... | 5 | 5 | | D. H. Hastings, Esq. .. .. | 1 | 1 | 0 |
| Messrs. John Broadwood & Sons | 2 | 2 | | Charles Ollier, Esq. .. .. | 1 | 1 | 0 |
| * Messrs. Chappell & Co. .. .. | 5 | 5 | | Cuningham Boosey, Esq. .. | 1 | 1 | 0 |
| John Boosey, Esq. .. ... ... | 1 | 1 | | P. Sainton, Esq. .. .. | 1 | 1 | 0 |
| G. Bruzeau, Esq. .. .. .. | 1 | 1 | | Mrs. Mounsey Bartholomew .. | 0 | 10 | 6 |
| Messrs. Cramer, Wood & Co. .. | 1 | 1 | | E. Bubb, Esq. .. .. | 1 | 1 | 0 |
| Charles Coote, Esq. .. .. | 1 | 1 | | R. W. Ollivier, Esq. .. .. | 1 | 1 | 0 |
| W. H. Cummings, Esq. .. .. | 1 | 1 | | W. Tucker, Esq. .. .. | 1 | 1 | 0 |
| *Messrs Duncan Davison & Co. | 5 | 5 | | J. L. Clark, Esq. .. .. | 0 | 10 | 6 |
| Messrs. Schott & Co. .. .. | 2 | 0 | | Mrs. Roney .. .. .. | 0 | 10 | 6 |
| Robert Cocks & Co. .. .. | 1 | 0 | | E. Depret, Esq. .. .. .. | 1 | 1 | 0 |
| Professor Wylde ... ... .. | 1 | 0 | | Thomas Wingham, Esq. .. | 0 | 10 | 6 |
| John Gill, Esq., R.A.M. .. .. | 1 | 1 | | George Grove, Esq. .. .. | 1 | 1 | 0 |
| Wilhelm Ganz, Esq. ... . | 1 | 1 | | Henry Leslie, Esq. .. .. | 1 | 1 | 0 |
| Messrs. R. Mills & Son .. .. | 1 | 1 | | Mrs. Jeffs .. .. .. | 1 | 1 | 0 |
| Messrs, Hopwood & Crew .. .. | 2 | 2 | | Richard Jeffs, Esq. .. .. | 1 | 1 | 0 |
| J. Lamborn Cook, Esq. .. .. | 1 | 1 | | C. Oberthür, Esq. .. .. | 1 | 1 | 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 | 1 | | Lady Thompson .. .. | 1 | 0 | 0 |
| Messrs. Metzler & Co. .. ... | 1 | 1 | | Alfred Hays, Esq. .. .. | 1 | 1 | 0 |
| J. Whitmore, M.D. .. .. | 1 | 1 | | The Misses E. .. .. | 0 | 10 | 0 |
| Messrs. Hutchings & Romer .. | 1 | 1 | | A. Randegger, Esq. .. .. | 1 | 1 | 0 |
| *Rev. J. E. Cox, D.D. ... ... | 1 | 1 | | J. Corbyn, Esq. .. .. .. | 0 | 10 | 0 |
| C. Lonsdale, Esq. .. .. .. | 1 | 1 | | Sir W. Sterndale Bennett .. | 1 | 1 | 0 |
| Messrs. A. Hammond & Co. ... | 1 | 1 | | Miss Edith Wynne .. .. | 1 | 1 | 0 |
| G. F. Jefferys, Esq. .. .. | 1 | 1 | | Herr Ernest Pauer .. .. | 1 | 0 | 0 |
| Messrs. Henderson, Rait, & Fenton | 1 | 1 | | B. Lumley, Esq. .. .. .. | 2 | 2 | 0 |
| W. Dorrell, Esq. ... ... ... | 1 | 1 | | A. Schoelcher, Esq. .. .. | 1 | 1 | 0 |
| J. W. Davison, Esq. ... ... | 1 | 1 | | William Cremer, Esq. .. .. | 0 | 10 | 0 |
| W. Kuhe, Esq. .. .. .. | 1 | 1 | | Two Friends .. .. .. | 0 | 12 | 0 |
| Messrs. Duff & Stewart .. .. | 1 | 1 | | William Beavan, Esq. .. .. | 0 | 10 | 0 |
| J. Blumenthal, Esq. .. .. | 1 | 1 | | A Friend .. .. .. | 0 | 5 | 0 |
| W. H. Clemow, Esq. .. .. | 1 | 1 | | H. C. Deacon, Esq. .. .. | 1 | 1 | 0 |
| —— Baker, Esq. .. .. .. | 1 | 1 | | J. M. Levy, Esq. .. .. .. | 3 | 3 | 0 |
| Novello, Ewer & Co. .. .. | 1 | 1 | | Madame Parepa-Rosa .. .. | 5 | 5 | 0 |
| E. Aguilar, Esq .. .. .. | 1 | 1 | | J. Joachim, Esq. .. .. | 2 | 2 | 0 |
| Sir Julius Benedict .. .. | 1 | 1 | | G. Baum, Esq. .. .. .. | 0 | 10 | 0 |
| Matthew Green, Esq. .. .. | 1 | 1 | | A Friend .. .. .. | 0 | 5 | 0 |
| W. Mudie, Esq. .. .. .. | 1 | 1 | | John Francis Barnett, Esq. .. | 1 | 1 | 0 |
| Charles Green, Esq. .. .. | 1 | 1 | | Henry Joachim, Esq. .. — | 1 | 1 | 0 |
| R. Carte, Esq. .. .. .. | 1 | 1 | | A Kind Friend .. .. .. | 1 | 1 | 0 |
| George Dolby, Esq. .. .. | 1 | 1 | | A. A. .. .. .. | 1 | 1 | 0 |
| John Mitchell, Esq. .. .. | 2 | 2 | | J. Miles, Esq. .. .. — | 1 | 1 | 0 |
| F. Davison, Esq. .. .. .. | 1 | 1 | | Mdlle. Bondy .. .. — | 0 | 5 | 0 |
| Madame Patey .. .. .. | 1 | 1 | | Edward Jeffs, Esq. .. .. | 0 | 10 | 0 |
| C. Santley, Esq. .. .. .. | 2 | 2 | | Otto Goldschmidt, Esq. .. ... | 1 | 1 | 0 |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

Digitized by Google

## "ANOTHER WORLD."*

(*From "The Morning Post."*)

The syllogism and algebra serve various uses in the demonstration of truth. When an argument is put into an abstract or symbolic form the *vis consequentiæ* is more readily apparent than when it is couched in concrete terms that may be redolent of party strife, idiosyncracy, or national passion. This is the great use of the parable. David will yield assent to the apologue of Nathan, though he would deny its truth if the prophet indiscreetly commenced by saying, "Thou art the man." Hermes appears inclined to tread in the ways of the prophet referred to, and to seek to recommend his peculiar views of electrical science through the medium of a semi-spiritual communication from another world. He hints in the preface that the book contains a genuine revelation from one of the planets. It is not likely, however, that in any of these orbs there are rational animals, such as we are, although it is certainly still more absurd to suppose that those vast globes support no animal life whatever. The probability is that they do contain animals, but not human beings.

However, the author is entitled provisionally to the benefit of any doubt on this head. The revelations made to him relate to every province of legislation and social science, as well as to the minute details of agriculture, disease, and the ordinary acts of life. Yet the author, or editor—as he prefers to call himself—is in doubt whether the other world in question is the planet Mars, or not. This may remind one of the scholastic doctrine that spirits are not *in loco*, but *ubi*. It is hard certainly to give "to airy nothing a local habitation and a name;" and authors have been found who wrote long romances and dramas before they could settle upon the designation under which the Minerva of their brain was to be issued to the world and consigned to immortality. Notwithstanding these analogies it is a drawback to the credibility of the revelations made to Hermes that his informant, who is narrating his own exploits, cannot specify exactly the scene of his labours, and though hinting that it is Mars, yet he speaks of only one moon.† Bating this defect, however, the work is in the main philosophical enough; and though Hermes appears to insist, like Chatterton, upon the actual truth of his story, yet it will readily pass as a good, if not a sublime, effort of creative ability, seeking to invest the most complicated problems of life with an artistic colouring and a vividness of expression that may enable any one, however ill-adapted for abstract speculation, to enjoy the charms of an excursion into the more profound regions of social science.

The informant of Hermes is the king of the planet referred to, who by dint of genius greatly improved the condition of his people. The chief instrument of the reforms affected by him was electricity. This was even used by him to alter the specific gravity of bodies. Electricity, certainly, is almost as occult as what is called spiritualism, and can exhibit even on this earth nearly as great signs and wonders of its own. The editor or his interlocutor indicates much prudence by the use of so satisfactory "a medium." For a long time the theories of the *savants* in Mars proceeded on the assumption that there was only one kind of electricity, variously modified. But the progress of experiment showed that there were many varieties of the fluid. Accordingly, the monarch built a store-house where these electricities are kept, as it were, in bond, in separate receptacles. One kind is used for lightening heavy bodies or human beings. This, indeed, looks remarkably like "spiritual levitation." However, electricity may be correctly enough defined to be the spirit of matter; and nothing whatever recorded of its workings can reach the absurd, since what we know of its power on *terra firma* has prepared us to listen with equanimity to any accounts of its doings in a star world, an island universe, or a spiritual continent.

The properties of insects constitute a leading study in Mars, or, as Hermes calls it, "Montalluyah." Numerous are the purposes to which extracts from these minute creatures are applied. From birds, and still smaller organisms, are extracted various kinds of electricity, which is afterwards applied *pro re natâ* to the cure of a great variety of diseases. One of these essences is called the "pain luller," and corresponds with our chloroform; another is termed the "death solace," which enables even the dying to "give his last directions with a clear brain and a cheerful heart." It is a pity that the author, whose imagination is excellent, does not excogitate some more commonplace cures than those which depend on extracts from insects. This vulgar earth of ours may not own animalcules like those in the Star country; nor, even if it did, could we be able to catch them or extract the ethereal fluid without its losing all healing powers by disseminating the electricity around.

Some of the descriptions may remind one of Moore's *Epicurean* and *Lalla Rookh*. Mahometanism certainly is the religion best suited to this transcendental world. The education of females is well attended to, and by aid of various cosmetics beauty is "preserved to the last period of life." Partners for the married state, however, are usually selected there for the symmetry, not of their faces, but of their hands and feet. They "are instructed in the art of pleasing," and are compelled to exhibit towards their husbands the same complaisance after marriage that they did previously. The language of flowers, being of so æsthetic a nature, is cultivated extensively in Montalluyah. The frequent use of this symbolic tongue doubtless prevents the young ladies from talking too much.

The author's opinion respecting the relations of electricity to the growth of the vegetable world is not at all extravagant in the present state of our knowledge. General Pleasanton, late Commissioner of Agriculture in the United States, had two conservatories, the glass of one of which was coloured blue, and in this hothouse the grapes ripened more rapidly than in the one where the glass was of the ordinary colour. The Commissioner concluded that the blue of the sky has a beneficial influence on the growth of plants, and he constructed a conservatory for the purpose of making the experiment. It succeeded even beyond his expectation. There is no ground for objecting to attempts to apply magnetism and electricity to the improvement of vegetable life and growth. The theories of Hermes are practical enough. He thinks that "it is electricity that gives colour to plants." There is little doubt of it. Electricity is the great executive of nature, and Mr. J. S. Mill suggests that even every distinct sensation is preceded by an electric shock. The fiery spark, like the idea, or *tertium quid* of the schoolmen, is a fit medium, or connecting link, to act between matter and mind.

Some of the social institutions of Montalluyah are conducted on principles that have only latterly obtained recognition in the dull planet we inhabit. Boys are not blamed for being timid, but are cured of this defect by force of example. For instance, if a youth will not plunge off a moderately high rock into the sea with the other boys of his own age, he is not rebuked for his cowardice, but is sent to bathe with those younger than himself. He is thus shamed into valour. If incapable of study, the *laisser faire* doctrine is applied, and he is simply "let alone." Children are not treated to the same liturgy as elderly people. There are three different kinds of Divine service, adapted to the different periods of childhood, youth, and maturity. This is not an unwise arrangement; nor is there any fault to be found with another custom of the Star people—to render the liturgy as entertaining as possible to the young. It appears that those who were treated on the rule that Solomon recommends abandoned altogether the custom of attending church, as soon as they left the parental jurisdiction. All lectures for children are given in a similarly agreeable tone, and in a manner suited to the tender susceptibilities, yet often slow comprehension, of youth.

Animals are tended with kindness, especially if they are to be used for food; and any cruelty to the brute creation is punished as severely as "the Humane Society" could desire. Not only are plants and trees grafted in the Star land, but even distinct species are compounded and made to produce a new plant containing properties that none of the simple elements exhibit. Paper is made from leaves, and is thus reproduced without a change of name. Music is cultivated, and a love scene is depicted by Hermes between "a great harpist and a lady." Even in the Star land melody appears to have an Italian cast, for the harpist's name was Lenordi.

Every one in the stellar sphere "is engaged in that for which nature and education fitted him." This savours of communism. However, everything goes on well in that sublime region. Lest monomania might ensue from too exclusive a pursuit of a single study, the philosophers are made to relax their minds occasionally by amusement. The will or psychic force is not neglected, but on the contrary is cultivated with care, and with the aid of "sympathetic-attracting machines," which appear to be repositories of odic force. A love of tragedy has disappeared, and the people now prefer plain comedy or melodrama. "One day in the week is set apart for amusements of all kinds," and there are also certain days for the "introduction of strangers."

Ships in Montalluyah were formerly built "in the form of a fish." But as a vessel is intended to move over, and not under the water, "swan-ships" are alone built at present. "In the construction of the ship the outline of the swan is followed as nearly as possible." This kind of turret vessel, however, is not recommended for adoption by our navigators. The narrator informs us that some of the stars have inhabitants like ourselves, while others are tenanted by beings "of a nature and consistency entirely different to ours." Comets, instead of being on fire, are deluged with water, and our earth at the time of the Flood presented to the celestials the appearance of a comet. This is the only irrational statement, as distinguished from the improbable, in the book. Hermes is a really practical philosopher, and utters many truths that must be as useful to the inhabitants of this sublunary

---

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley.

† How many moons, good *Morning Post*, has Mars—at least, that we know of?—DIEHLEY PETERS.

Digitized by Google

sphere as to those of "Another World." His forte, however, would appear to be that of pure fiction and high romance; for of his powers of narrative and effective expression there can be no doubt. The work is worth perusal, being an innocent attempt to sketch a society under physical conditions of life not wholly similar to ours, yet capable of suggesting to philosophers of our planet that there may be more in heaven and earth than they have yet dreamed of.

—o—

## ROYAL ITALIAN OPERA.

The Opera season began on Tuesday night at Mr. Gye's theatre, the work chosen for the occasion being the picturesque and gorgeous *Africaine*, which, as a scenico-lyric drama of its peculiar kind, may now be allowed to rank in general estimation side by side with *Robert le Diable*, the *Huguenots*, and the *Prophète*, though without the abstract interest of any one of the three. To expatiate again upon the dazzling, ornate, and almost everywhere characteristically expressive melodies and harmonies to which Meyerbeer has wedded this striking and original, but not always clearly intelligible story, or to say one word more about the wonderful orchestration, would be superfluous. The *Africaine* is now as familiar to the opera-going public, and indeed to the music-loving public generally, as any one of the masterpieces with which the regretted composer had previously endowed the Académie de Musique, in the Rue Lepelletier, and subsequently our own Royal Italian Opera.

It will suffice to state that Tuesday night's programme derived a new interest from the fact that three of the chief characters were entrusted to other singers than those to whom the Covent Garden audience has been accustomed. Madame Pauline Lucca, Signor Naudin, and Signor Graziani have, for some years, held exclusive possession of the characters of Selika (the African Queen), Vasco di Gama, and Nelusko. The earliest Vasco, in London, was Herr Wachtel; the earliest Nelusko was Signor Graziani; the earliest Inez was Madame Fioretti (whose place was subsequently taken by Madame Lemmens-Sherrington), when the *Africaine* first came out (in 1865) under Mr. Gye's direction. The earliest Selika, it need scarcely be added, was Madame Pauline Lucca, whose incomparable personation of the unhappy Queen became at once a town's talk. Upon the subordinate characters it is unnecessary to dwell. These are many; but one and all have been, from year to year, more or less adequately sustained by the capable members of Mr. Gye's always efficient company. With regard to the scenic contributions of Mr. W. Beverley—foremost among which stands the fourth *tableau*, with its grotesque temples and pagodas, its gigantic idols, its serenely bright sky, which brings out all in bold relief, and, perhaps, finer still, the scene of the Mancanilla tree, under the poisonous foliage of which Selika dies, gazing to the last at the ocean upon which the vessel is sailing that bears away her fickle and utterly heartless Vasco—it is enough to say that they are all before us as of old. The sea in the background of the last-mentioned *tableau* is as real and deceptive as the moonlit lake at the meeting of the Cantons in *Guillaume Tell*—both genuine art pictures, without reference to their studied effect before the footlights. What Mr. Augustus Harris has done for the stage business, especially in the fourth *tableau*, with its sacrificers, priests, and priestesses, worshippers of Bramah, Vishnu, and what not—its Amazons, Bayaderes, guards, &c., bearing shields, helmets, and spears of burnished gold, to say nothing of its varied and sumptuously costumed ballet—the whole a kaleidoscope with ever-shifting colours—has been frequently related. All is still there, as imposing to the eye as ever—a spectacle of its kind with rare parallels.

A few words about Tuesday night's performance, under the able and careful direction of Signor Vianesi, who again shares with Signor Bevignani the post of conductor in the orchestra, are now all that can be required. The new Selika, Mdlle. Anna Angeri, enjoys the advantages of youth, a pleasing appearance, and a mezzo-soprano voice of agreeable and telling quality. Hungarian, we understand, by birth, Mdlle. Angeri is one of the many pupils brought forward by Madame Merchesi, the well-known Viennese professor; and her recent performances at Mantua, where she first appeared, and was favourably received, both of Selika in the *Africaine*, and Leonora in *La Favorita*, warranted the Covent Garden Director in giving her a trial. The result last night was encouraging; for though, as a singer, Mdlle. Angeri has much to learn, and as an actress still more, she already evidences real promise, and in several parts of the opera made a decided impression upon a very crowded, though by no means enthusiastic audience.

Passing over details which, under the circumstances, call for no special notice, we may point to the great duet between Selika and Vasco di Gama, in the fourth act, previous to the solemnly-performed marriage between the enamoured African Queen and the Christian adventurer, as the situation in which Mdlle. Angeri shone, vocally and dramatically, to the greatest advantage, and deservedly gained the most applause. Her partner was Signor Nicolini, a competent substitute for Signor Naudin in the ungrateful, though by no means easy, part of Vasco di Gama. Signor Nicolini has evidently well studied the music, and sings it throughout *con amore*; but this duet is also *his* best point, and, bringing out his most finished and expressive singing, brought down equally the warmest applause of the evening. On the whole, the Vasco of Signor Nicolini is entitled to high commendation. The Nelusko of Signor Cotogni was very good—less striking, perhaps, than the Nelusko of Signor Graziani, and less powerful in the more trying vocal passages, such as the legend of "Adamastor," in the ship scene, but less exaggerated, and, therefore, more acceptable. Madame Sinico's Inez was, in its way, perfect, in a vocal as well as a dramatic sense. The subordinate personages of the drama were represented with unexceptional efficiency by Mdlle. Anese, Signors Bagagiolo, Tagliafico, Capponi, Raguer, Edardi (his first appearance in England), Rossi, and Fallar. We need not particularize each of the characters individually by name. The orchestra and chorus did their duty well, under the direction of Signor Vianesi; and the famous unison-prelude which ushers in the last scene of all was, as usual, unanimously encored and repeated. At the end of the opera Mdlle. Angeri was called before the curtain. To say further than this at present is unnecessary. There will be other opportunities of more strictly judging the new-comer. Previous to the opera, the National Anthem was sung by the chorus, and accompanied by the orchestra.

Mr. Gye's arrangements for the present season—the 25th since he first undertook the management of the Royal Italian Opera, which he has maintained through many difficulties, including the disastrous fire of 1856, at the high position it aimed at from the first—are full of promise. Besides the "prime donne" *par excellence*, Mesdames Adelina Patti and Pauline Lucca, added to the young and talented Canadian, Mdlle. Emma Albani, who last year created so marked a sensation, he promises several new and young aspirants. One of these we had a fair opportunity of judging on Tuesday night; another, Mdlle. Fossa, presented her credentials on Thursday, the opera selected for her being *La Traviata*, in which she sustained the part of the heroine. There are several more newcomers announced in the prospectus; but as they are utterly unknown here it would be useless to specify them by name. At the same time we entirely agree with the spirit of a paragraph in Mr. Gye's prospectus, advocating, on solid grounds, the introduction to his supporters of youthful aspirants with young and fresh voices, who may have made some mark, no matter in what Italian town, and —who knows?—may turn up to be trump cards. In addition to these we find the names of most of the old favorites, tenors, baritones, and basses, including, *inter alias*, Signor Graziani and M. Faure, the absence of either of whom, the latter accomplished artist especially, would be looked upon with anything but a favourable eye by Mr. Gye's most constant patrons. With regard to new or unfamiliar operas, all that is promised includes Verdi's *Ernani*, Auber's *Diamans de la Couronne* (first time on the Italian stage), Verdi's *Luisa Miller*, the *Promessi Sposi* of Ponchinelli, long known in Italy, but utterly unknown among us; and, last and best by many degrees, Rossini's superb *Mosè in Egitto*, which only stands second to the illustrious composer's *Guillaume Tell*.

---

PRAGUE.—At a morning concert given on the 9th ult., in the large room on the Sophia Island, Herr Aug. Wilhelmj was called forward no less than fourteen times by his admirers, who were evidently determined not to leave him in the slightest doubt respecting their sentiments towards him. Such an enthusiastic manifestation of opinion is about as rare here as an unimpeachable *ut de poitrine* in the chest of a tenor.

Digitized by Google

## CRYSTAL PALACE ENGLISH OPERA.

Last week the Crystal Palace directors produced an English opera, in furtherance of their work as patrons of native talent. The opera had an interest of its own, because its production marked another phase in the development of our national lyric drama at Sydenham. When operatic performances were first given there, upon an extemporised stage and under makeshift conditions, the possibilities of future good were at once discerned; and it must be said, to the credit of the managers, that they have striven earnestly to develop their enterprise. A theatre was constructed some time ago, the "auditorium" of which has lately received the attention necessary to complete it. The floor now slopes upwards from the orchestra, so that all can enjoy an easy view of the stage; the galleries have been made comfortable; and the acoustics of the building, if not perfect, are, perhaps, as near perfection as possible under the circumstances. When expensive measures like these are taken, it is easy to conclude that Crystal Palace opera is a success, and that it will remain a permanent attraction, not, let us hope, without a good deal of future development. The building wherein orchestral music first found a popular home may become, in time, the nursing-place of English lyric drama, and we regard the production of an original work last week as significant of that desirable result.

The new-born opera is the composition of Mr. Charles Deffell, one of the amateurs whom the leisure of the Civil Service allows to cultivate, more or less successfully, the art divine. Mr. Deffell chose Lord Byron's *Corsair* as the subject of his work, and upon that famous poem its libretto is constructed, with sundry changes thought necessary, but upon which it is needless to dwell. From a spectacular point of view, no better selection could have been made, and much has been done by the stage management for an effective *mise-en-scène*. In point of fact, if pictures alone could ensure success, the *Corsair* of Mr. Deffell would have a long run. But at the Crystal Palace, where no "star" shines so brilliantly as to darken all its surroundings, the music of an opera is a feature of importance, and we doubt whether Mr. Deffell's music comes up to the requisite standard; as, when performed some time back in the Crystal Palace concert-room, it left an impression of crudeness, associated with a vain struggle for originality, and of pretentious effects unredeemed from the charge of mere pretence by artistic skill and taste. That the opera will keep a place upon the stage we do not imagine, and, therefore, to criticise it in detail is needless. We must, however, permit ourselves the agreeable task of indicating several numbers which show merit, and justify Mr. Deffell to make another effort. One such number is the air "Deep in my soul," sung by Medora in the first act. A violoncello *obbligato* is here happily introduced. The Turkish dance and chorus are effective enough to represent the opera in concert-rooms for many a year; and there is much to admire in a Sailor's chorus, as also in the trio, "Though one loving heart." Other examples might be named, as tending to show that if Mr. Deffell would take a more accurate measure of his powers, he would achieve a fair success. It is hard to repress a noble desire for eminence; but it is well to remember that "hood-winked falcons boldest pierce the skies." The chief parts in the *Corsair* were played by Miss Blanche Gole, Miss Heywood, Mr. Aynsley Cooke, Mr. Muller, and Mr. Nordblom.

## CRYSTAL PALACE CONCERTS.

Mr. Crowther Alwyn's Mass in F was originally produced last year at a concert given, if we mistake not, by the young composer, on whose patrons it made a very favourable impression. The work has a double claim to notice, arising out of the youth of its author on the one hand, and its absolute merits on the other. Mr. Alwyn is undeniably a musician of much promise, having in him the materials of a good composer. At present, as scarcely need be said, he exhibits certain faults attributable to inexperience, as well as to the imitative faculty which is always strong in youth. But, though Mr. Alwyn's music sometimes wants interest, at other times employs effects which are common property, and at others again shows an inclination to run wild, these faults are more than balanced by genuine excellence. Not to multiply proofs, we will indicate only the vigorous setting of the "Credo," and the "Hosanna in excelsis," for a double choir. The last is by far the best number in the work, and, looking at its capital part-writing and its admirably arranged effects, we do not hesitate to say that a composer from whom such music proceeds in his raw youth should do great things in his ripe age. The Mass made a lively impression on the audience, who called Mr. Alwyn to the platform, and cheered him as he deserved to be cheered. The solos were given very efficiently by Miss Edith Wynne, Miss Severn, Mr. Lloyd, and Mr. Lewis Thomas. Other features of interest in the concert were the overtures to *St. Paul* (Mendelssohn) and *Genoveva* (Schumann), together with Mendelssohn's pianoforte concerto in D minor, played with great spirit by Signor Rendano.

## MR. HENRY LESLIE'S CHOIR.

The second concert of this most admirable choir was given in St. James's Hall on Thursday week, and attracted a very large and well-pleased audience. As Mr. Leslie's custom is, in Lent, the programme was made up of sacred music exclusively, beginning with a new Motett, "O Deus, ego amo te," by Mr. J. G. Callcott, who has so long and so honourably been associated with the choir's public doings. Mr. Callcott is a composer of acknowledged merit, and his latest work sustains his reputation by right of musicianly skill and an admirable facility of expression. The audience, though distracted by late arrivals, recognised the full merit of the composition, and called Mr. Callcott to the platform amid great applause. Mr. Leslie's excellent part-song, "The Pilgrims," made its usual success, and was encored; not so Palestrina's "Exaltobe Te." Palestrina, however need not despair. Bach is coming into fashion, and who knows whether we shall not presently extend our sympathies to the great musical reformer of Italy? Mendelssohn's Psalm, "Judge me O God," came next in the concerted pieces, and was sung to absolute perfection. All present had eagerly looked forward to this work, and all present joined in a demand to have it brought back when it had passed. The request was granted; Mendelssohn's noble music exciting the highest admiration a second time. Other selections in the programme were Gibbons' Motett, "Hosanna to the Son of David;" Schubert's Psalm for female voices, "The Lord is my Shepherd;" Gounod's "Ave Verum;" H. Smart's "Ave Maria;" Marcello's Psalm, "The Heavens show forth;" and a part-song, "Say, watchman, what of the night?", by Mr. A. Sullivan. *Apropos* of the last-named, Mr. Leslie informed his audience, through the book of words, that the corrected copies were sent to him only on Tuesday last, instead of Tuesday, March 11, as promised, and, consequently, two rehearsals were lost.

The soloists at this concert were Miss Jessie Jones, a rising young soprano, in whose favour we have more than once had to speak; Miss Edith Antell, Mr. Henry Guy, and Mr. Santley. Our famous baritone sang "Honour and arms," Neukomm's "Confirma hoc Deus" (encored), and Gounod's *Nazareth* (encored), in his grandest style, by which, of course, we mean a style nothing short of perfection.

Mr. Leslie's next concert will take place on Thursday, April 24, when the programme will consist of selections from the works of Bishop and his contemporaries.

## ROYAL ACADEMY OF MUSIC.

The Students' Concert on Thursday evening, March 27th, was given in the Hanover Square Rooms, and was very fully attended. The following is the programme:—

Andante con moto tranquillo, Scherzo (Vivace and Finale), Allegro assai appassionato, from trio in D minor (Op. 49), for pianoforte, violin, and violoncello, Miss Troup, Mr. Jones, and Mr. Buels—Mendelssohn; Song (MS.), "Soldier, rest." Mr. L. Parker (second study)—Frederic Done (student); Variations in C, pianoforte, Miss Hutchings—Beethoven; Song, "The raft," Miss Mayfield—Pinsuti; Prelude and Fugue in B minor, pianoforte, Miss Borton—J. S. Bach; Aria, "Per questo bella mano," Mr. Pope (violoncello obbligato, Mr. Buels)—Mozart; Solo and chorus, "Placido è il mar" (*Idomeneo*), Solo, Miss Beasley (Westmorland Scholar)—Mozart; Allegro brillante, in A (Op. 92), for two performers on the pianoforte, Miss Hancock and Miss Younger—Mendelssohn; Quartet, "Ecco qual fiero istante," Miss May, Miss Buley, Mr. Howells, and Mr. McNaught—Costa; Andante con variazioni, and finale (presto), from Sonata in A (Op. 47), for pianoforte and violin (dedicated to Kreutzer), Miss Conolly and Mr. Palmer—Beethoven; Serenade, "Weary flowers," Mr. Dudley Thomas—Schubert; Andante and Rondo capriccioso in E (Op. 14), pianoforte, Miss Daniel (second study)—Mendelssohn; Part songs, "The Nightingale," and "Hunting song"—Mendelssohn. Accompanists—Mr. Eaton Faning (Mendelssohn Scholar) and Mr. Walter Fitton.

A "public rehearsal" also took place in the same *locale* on Tuesday morning last, when the following programme was gone through:—

A selection from *Requiem* in F (Op. 45): Chorus, "Blessed are they that go mourning;" Chorus, "Behold, all flesh is as grass;" Solo and Chorus, "Ye now are sorrowful" (Solo, Miss Jessie Jones); Solo and Chorus, "Here on earth" (Solo, Mr. Pope)—Brahms. Concertstück, in G (Op. 92), for pianoforte, Mr. Walter Fitton—Schumann. Air, "Be thou faithful unto death" (*St. Paul*), Mr. Dudley Thomas—Mendelssohn. Concerto, in E (last two movements), for violin, Mr. Reed—Mendelssohn. Recit. and Air, "The people that are with thee," "The Lord, He it is" (*Gideon*), Miss Beasley (Westmorland Scholar)—W. G. Cusins. Choral Fantasia, pianoforte, Miss Whitaker (soli parts, Miss Francis, Miss George, Miss Bolton, Mr. Dudley Thomas, and Mr. L. Parker)—Beethoven. Finale to first act of *Le Nozze di Figaro* (soli parts, Miss Jessie Jones, Miss Grahame, Miss Nessie Goode, Mr. Henry Guy, Mr. Wadmore, Mr. Aldersey, Mr. Pope, and Mr. L. Parker)—Mozart. Conductor, Mr. John Hullah.

An extra students' concert is announced to be given on Wednesday evening next, April 9th. The selection of the Hanover Square Rooms for the exhibitions of the students' progress is a move in the right direction.

Digitized by Google

## SACRED HARMONIC SOCIETY.

A crowded room on Friday week last was the result of announcing the performance of Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater*. The vocalists who appeared were Madame Sinico, Miss Ellen Horne, Madame Patey, Mr. Lloyd, and Mr. Santley. All were in good voice, and Madame Sinico has seldom been heard with better effect. This was especially apparent in "Praise thou the Lord," and the duets, "I waited for the Lord" and "My song shall always be." In the *Stabat Mater*, "Cujus Animam," very finely sung by Mr. Lloyd, was encored; while the duet, "Quis est homo," by Mesdames Sinico and Patey, just escaped the same fate. Mr. Santley gave "Pro peccatis" in his own broad and effective style, and with the usual powerful expression. Sir Michael Costa conducted, and the chorus sang well. The organist was Mr. Willing. We must not omit to mention the admirable manner in which the symphonic movements in the *Lobgesang* were performed.

## *DINORAH* AT THE LIVERPOOL ALEXANDRA.

(*From the "Liverpool Daily Post."*)

There are many operas which more abundantly satiate the ear with tune, and which dazzle the musical sense with a richer lustre of harmony, but there is probably not one which combines a greater variety of attractions than *Dinorah*, or which more closely approaches the highest ideal of a lyric drama. The plot is full of moral subtlety, the action is fraught with religious purpose. The dazed infatuation of Hoel, when in mad pursuit of the hidden treasure, is finely contrasted with the rapt concentration of his whole being after the terrible catastrophe which all but destroys the life of the already demented Dinorah on the problem of her restoration. Between these two subjects the action of the opera is divided; and the treatment by which they are illustrated may also be called Shaksperian in its fidelity to the glinting lights and shades of human circumstances and character. As a mere study of local atmosphere the first act—taking place in a wildly-situated cottage, where the fanatic treasure-seeker Hoel, the distraught girl whom he has deserted for gain, and the cunning but half idiot rustic, Corentino, whom he proposes to use as a tool, are brought together on the scene—is a marvel of characteristic quaintness and appropriate colour; but there is something deeper than mere local feeling in this subsidising of rural simplicity, and in the droll intertwining of Corentino's comic terror with all the tragedy of the central story. At every point of this opera there are touches of spiritual reality; and the poem is so subtle, and has attuned the composer's spirit to such fine issues, that it is often hardly possible to decide whether it is in the music, or the text, or in one's own imagination, inspired by both, that there lives a beauty far removed from the sensuous delight which opera ordinarily produces. It is in this key that *Dinorah* should always be represented and witnessed. Passing *morceaux* of great interest, there are dramatic combinations that in mere artistic skill deserve high praise; but it is in the sympathetic illumination of human nature by a quaint musical picture of peasant life in Brittany, intoxicated by a fanaticism of sin, relieved by droll episodes, and afterwards both darkened and cheered by the *morale* of a simple and childlike religion, that the great charm of the work lies.

On this occasion the opera was most fortunately represented. Mdlle. Ilma di Murska not only astonished and delighted the audience by her wonderful execution of the "Shadow Song" and other *morceaux*, but soared simply and easily to the full height of the mystic poetry of Dinorah's unconscious utterings of the warnings of religion at the moment when her lover is about to stretch out his hands to the sinister prize he has so desperately sought. Nor was this all. Her voice and execution delicately revealed every tendril of quaintness with which the composer has so curiously enriched his themes. Signor del Puente, as Hoel, showed himself possessed of the spirit of the legend; and his voice, moreover, told well in all the music; while Signor Cantoni, as Corentino, though not revealing more voice than on the other occasion on which he lately appeared, proved himself one of the best actors who ever stepped on the Italian stage. Anything like comic force in that domain is too apt to be mere buffoonery. Signor Cantoni's success, as the half-belated peasant, was much higher in character. Indeed, there was something almost worthy of Jefferson in the perfectly natural quality of his rustic humour. He sang like an artist, and hit the exact mean between superiority to comic vocal resource and a tricky dependence on mere antics of the voice.

The minor parts were successfully filled, Signor Agnesi being the hunter, Signor Rinaldini the reaper, Mdlle. Bauermeister and Mdlle. Justine Macvitz the goatherds. Rinaldini took his part quite *au grand serieux*, and made quite an impressive song of the reaper's scythe whetting ditty. Mdlle. Justine Macvitz (the male goatherd) appeared nervous, and is evidently unpractised on the stage, but her voice is clear, fresh and sweet, and her singing is in very good and simple taste. The orchestra was admirably handled by Signor Li Calsi, and the scenery, except a rather spasmodic and far from realistically-painted waterfall, was very good.

## ALBERT HALL CHORAL SOCIETY.

This Society gave a fine performance of the *Stabat Mater* and *Lobgesang* on Wednesday evening, under the direction of Mr. Barnby. The Hall was again full in every part, and the Royal Box was again occupied by the Duke of Edinburgh and a distinguished party.

A marked advance appeared in the singing of the chorus throughout the evening, and no well-wisher of the Society need despair of soon seeing it brought up to the high standard attained by the choir of the late Oratorio Concerts. The soloists in the *Lobgesang* were Mdme. Otto Alvsleben, Miss Emily Spiller, and Mr. Cummings; in the *Stabat Mater* Mdme. Alvsleben, Mdme. Patey, Signor Bettini, and Signor Agnesi. The new German soprano acquitted herself admirably in both works, singing Mendelssohn quite as satisfactory as she sang Rossini, and doing entire justice to both. She was applauded with frequency and warmth. Mdme. Patey's work in the *Stabat* was done to perfection. Her delivery of *Fac ut portem* wanted absolutely nothing to make it all the most fastidious could desire. Mr. Cummings made a great success in "He counteth all your sorrows," and the great "Watchman" *scena*. This capital artist has been singing exceptionally well of late, and reaping a proportionate harvest of applause.

The share of Signor Bettini and Signor Agnesi in Rossini's well-known music was satisfactorily taken.

A better performance of the symphonic movements in the *Lobgesang* has not often been heard. Mr. Barnby conducted ably, and he very successfully resisted attempts to extort an encore. We congratulate him on both achievements.

## THE LIVERPOOL PHILHARMONIC ORCHESTRA.

In justice to Mr. Charles Hallé, who has resided so long among us, and by his great artistic ability and gentlemanly conduct has attained so high a position in this country, we reprint the following letters, addressed the week before last to the editor of the *Liverpool Daily Courier*:—

### THE PHILHARMONIC BAND.

Sir,—It will be remembered that at the last annual meeting of the Philharmonic Society, it was stated that Sir Julius Benedict had recommended that the society should give a series of six orchestral concerts, which would have the effect of improving the band, and, at the same time afford additional opportunities to the public of hearing good orchestral music. If I am not mistaken, it was gladly resolved that this suggestion should be carried out. Now, I am informed that, when the society began to make their arrangements for these extra concerts, a difficulty arose from a source whence it could least have been expected, and the difficulty was such that the whole scheme had to be abandoned, and the public are thus deprived of the benefit of the proposed concerts. It appears that about forty members of the Philharmonic band are also members of Mr. Hallé's Manchester band; and the report is that, when that gentleman heard of the intended concerts in Liverpool, he prohibited all in his band from taking engagements at those concerts, on pain of dismissal from his own orchestra. Perhaps some of your readers can inform me if this report is correct. If it is, should such monopoly be encouraged by the public? Yours respectfully, H.

*Liverpool, March* 17, 1873.

### THE PHILHARMONIC BAND.

Sir,—Your correspondent "H." is wrongly informed as to our scheme of extra orchestral concerts in the autumn being abandoned.

The committee have been in negotiation with Mr. Hallé in reference to dates, not only of these concerts, but also of their Subscription Concerts, this course being necessary in order to avoid collision. These dates are now arranged, and should the extra concerts ultimately not be given, it is only just to Mr. Hallé to state that it will not be due to any action of his.—I am, sir, your obedient servant,

Henry Sudlow, Secretary.

*Orange Court, Liverpool, 18th March*, 1873.

No one who knows Mr. Hallé can be ignorant of the high esteem in which he holds our illustrious half Englishman and entire musician, Sir Julius Benedict.

Geneva.—Herr A. Langert has taken, provisionally, the higher pianoforte classes at the Conservatory, in place of M. Bovy-Lysberg, deceased.

Elberfeld.—The series of Subscription Concerts was brought to a close by a highly successful performance of Mendelssohn's *Elijah*, under the direction of Herr Hermann Schornstein. The vocal solos were entrusted to Mesdes. Wüerst, Boos, Herr Eugen Gura, and Dr. Gunz. Herr Knappe presided with masterly effect at the organ.

Digitized by Google

## MUSIC AT BOULOGNE-SUR-MER.

"From the sublime to the ridiculous"—or, perhaps, I might put it more aptly—"from the sublime to the grotesque." After *Hamlet*, on Thursday last, *Geneviève de Brabant* was given on Saturday. The former went well, as usual, owing to the careful singing and capital voice of M. Fronty, and the excellent Ophelia of Madame Depoitiers, the acting and singing of which part she has studied with evident care.

How shall I descend to *Geneviève?* I presume—as I see it advertised as being played in London—it can hardly be in the same garb as it was here on Saturday night. An enormous audience applauded and laughed at the new and really pretty *mise-en-scène*, the costumes, the light music of M. Offenbach (which reminded one especially of *Orphée aux Enfers*), and the capital acting and singing of the large *troupe* of artists, who, evidently not playing it for the first time, threw themselves into the whole "affair" with *gusto*. *But* now and then, even among so many French—for there were few English present who understood all the *words* (especially of the songs), though they might much of the *action* of the piece—there was a hiss, and justly so, at some of the situations, and, at last, at the moral of the opera. It "drew," however, and I suppose that is all right for the management; and management in the person of M. Clement desires, and, I am sure, deserves a good house on every occasion, for there is always a good "bill of fare." I for one, however, would suggest to him not to provoke cries of "Oh!" and bring blushes to the cheeks of the fair part of his audience, else would the latter have to put on an extra quantity of powder, which would be "very awful."

The part of the heroine was taken by Mdlle. Noaille who looked, acted, and sang to perfection. Her quiet, lady-like demeanour seemed almost out of character with the piece. M. Bourard, as the Duc la Curacao, was in his element, and sang better than I have heard him hitherto. Mdlle. Faigle, as the page, came out well. M. Hererwyn, as Golos, in his grotesque acting and costume, was perfect. In fact this performance of *Geneviève* only proves how well fitted M. Clement's *troupe* is for opera comique, and that the more we have of it at certain seasons of the year the better it might be prolonged.

*Il Trovatore*, on Sunday, attracted the usual crowd of Boulognaise, but its performance I did not witness. On Tuesday, for the last time, *Dr. Crispin*—better performed than ever. Our season is drawing to a close; after Sunday we *observe* Passion week, then one more week of opera *et voila, tout c'est fini* till July 15, when, I am happy to inform you, M. Clement Martin returns here both as manager of the Theatre and conductor at the Etablissement des Bains, he having signed with the Conseil Municipale to that effect a few days ago. A brilliant season is expected, and I am glad we are to have the "right man in the right place."

---

VIENNA.—The Slavonish Choral Society, "Beseda," gave an interesting concert last week in the "Flower Saloons," before a numerous and elegant audience. The Slavonish national songs, arranged as choruses by Professor Förchtgott, who conducted them in a masterly manner, were immensely successful, also the "Kovarschka," von Novacek, and a festival chorus from Bendell's opera, *Bretislau*. Fraulein M. Halka played several compositions of Chopin's with poetical expression, displaying a beautiful touch and excellent method. Herr K. Jirmus played an interesting and brilliant Concertino for the harp, by C. Oberthür, with so much success that he was three times recalled. Fraulein Helene and Natalie Lachner, two charming and very talented young artists, gave Kalliwoda's *Rondo Concertante*, and met with an enthusiastic reception. The concert gave great satisfaction, and Professor Förchtgott must have been gratified to find his efforts for the cultivation of Slavonish music so well appreciated.

MILAN.—Herr R. Wagner's *Lohengrin* was produced at the Scala, on the 20th March, and proved anything but a success. The second performance went off even worse than the first. The receipts, too, on the second night were much less than those on the first. The *Trovatore* of the 23rd March says: "The battle at the Scala is not yet terminated, though, we think, decided. On the first night, the struggle between applause and disapprobation occurred only at rare intervals; during the rest of the evening the performance passed off amid yawns, silence, and hisses, while a feeling of mortal wearisomeness reigned supreme." The principal parts were sustained by Madame Krauss, Mdlle. Edelsberg, Signori Campanini and Maurel.

## MUSIC IN MELBOURNE.

The great activity which for many months past has characterised our musical circles has at length subsided, and left us with little of current interest to record.

On Saturday, the 4th January, was given the last of the Intercolonial Festival Concerts, the first having taken place on the 26th December. There was a fair attendance, and the performance was good. These entertainments resulted in loss to the projectors, and a number of the artists engaged throughout the festival volunteered their services for a benefit performance in favour of "Mr. Coppin and his financial associates." This event took place at the Town-hall on Saturday, the 11th January. The result was not so good as had been anticipated. The cantata, entitled *Prōi, or at the Dawning*, composed by Signor Giorza expressly for performance at these festival concerts—the words being written by Mr. Marcus Clarke—formed the first part of the entertainment, and was well rendered. After this Mr. Coppin addressed the audience in explanation of the want of success that had attended the Musical Festival, which he attributed chiefly to the efforts of the Royal Commissioners of the Exhibition to render it attractive to the public. A handsome chromolithographic tablet designed by Mr. John Hennings, the well-known scenic artist at the Theatre Royal, was then presented by Mr. Coppin to all the members of the chorus as a memento of the first Intercolonial Musical Festival ever held in Australia. Two new musical societies date their existence from the time of the festival chorus of 1872-3 being brought together. They are called the Melbourne Musical Union and the Victorian Musical Society, the first being under the direction of Signor Giorza and Mr. W. R. Furlong, and the latter following the lead of Herr Siede and Mr. Perraton. At this concert Mr. T. H. Guenett, a pupil of Charles Hallé, made a favourable impression as an organist. At the Exhibition there has been an uninterrupted succession of miscellaneous music from the 6th of November until the 18th of January (both days inclusive). During the last days that the place remained open it was visited by great crowds of people, the Commissioners having reduced the price of admission to 6d. There has been all the variety in the music presented at this place which could be found between the enthusiastic brayings of the volunteer brass band and the well-tempered harmonies of the professional orchestra. During the period above-named the Exhibition was visited by 149,876 persons.

A recent annual meeting of the Melbourne Philharmonic Society showed the affairs of that body to be in a very flourishing condition. After presenting a *douceur* of £50 to Mr. David Lee, the honorary conductor, to whom the society is largely indebted for its success, the accounts showed assets of over £718, no liabilities, and a creditor cash balance of over £202 at bank. Mr. J. D. Pinnock was elected president, Mr. D. Lee hon. conductor, and Mr. Pitts (succeeding Mr. R. B. Caunter) hon. secretary. The society is now rehearsing Costa's *Naaman*, and amongst other works new to this place will give, during the ensuing season, Barnett's *Ancient Mariner*, Sullivan's *Prodigal Son*, *The Crown of Thorns*, by Charles Packer, of Sydney, and a cantata entitled *Adoration*, the composition of Mr. Austin Turner, of Ballarat. Mrs. J. H. Fox and Mr. H. Hallam are singing with the Rickards company at the New Apollo Hall.

On the 18th inst. there was given a very agreeable open-air entertainment in the Botanical Gardens for the benefit of the Children's Hospital. Another is advertised for the first of February, and the committee have it in contemplation to organise an evening performance on a grand scale in the same place, and for the same purpose, in about a fortnight after that.

The Kennedy family of Scottish vocalists are making a successful tour of the Western district. The Carandini company have gone to New Zealand, and all those who came to assist at the recent Musical Festival have returned to the places they represented.

The City Council of Melbourne have decided upon not making any appointment to the office of city organist.

The Melbourne German Liedertafel gives its periodical entertainments with customary success.

---

INNSBRUCK.—The members of the Musical Union will give a two days' Musical Festival this year, the days selected being the 25th and 26th June. On the first day Mendelssohn's oratorio of *Elijah* will be performed, the principal parts being sustained by Mesdames Sophie Förster, Sophie Diez (from the Royal Opera, Munich), Herren Ferdinand Bohling, and Julius Stockhausen. The second day will be devoted to a miscellaneous concert.—At the second concert of the same Society, the programme included Herr M. Nageller's Symphony in C minor, already given with marked success in Munich, Cologne, Paris, and elsewhere. The composer was called on several times at the conclusion of his work.

Digitized by Google

## LAST MONDAY POPULAR CONCERT.

ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## THE DIRECTOR'S BENEFIT.

PROGRAMME FOR

MONDAY EVENING, APRIL 7, 1873.

*At Eight o'clock precisely.*

PART I.

| | |
|---|---|
| FUGUE, in D major, for Organ—Master ARTHUR LE JEUNE .. | *Bach.* |
| QUARTET, in D major, No. 7, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI . . .. | *Mozart.* |
| SONG, "O cessate di piegarmi"—Mr. SANTLEY .. .. .. | *Scarlatti.* |
| LARGO and GIGA, for violoncello, with pianoforte accompaniment—Signor Piatti .. .. .. .. .. .. .. | *Veracini.* |
| ADAGIO and RONDO, for pianoforte and violin—Mr. CHARLES HALLE and Madame NORMAN-NERUDA .. .. .. .. | *Dussek.* |
| SONG, "O swallow, swallow"—Mr. SANTLEY (violoncello obbligato—Signor PIATTI) .. .. .. .. .. .. | *Piatti.* |
| SCHERZO, from "Midsummer Night's Dream," for pianoforte alone—Madame SCHUMANN. As arranged by .. .. .. | *Mendelssohn.* |

PART II.

| | |
|---|---|
| SONATA, "Il Trillo del Diavolo," for violin, with pianoforte accompaniment—Herr JOACHIM .. . .. .. .. .. | *Tartini.* |
| ANDANTE and VARIATIONS, for two pianofortes—Madame SCHUMANN and Miss AGNES ZIMMERMANN .. .. .. .. | *Schumann.* |
| SONG, "Revenge, Timotheus cries"—Mr. SANTLEY .. .. .. | *Handel.* |
| SCHERZO, in B flat minor, for pianoforte alone—Mr. CHARLES HALLE .. .. .. .. .. .. .. .. .. .. | *Chopin.* |
| CONCERTO, in D minor, for two violins, with double Quartet accompaniment—Madame NORMAN-NERUDA and Herr JOACHIM | *Bach.* |
| INTRODUCTION and FUGUE, for organ—Master CHARLES LE JEUNE .. .. .. .. .. .. .. .. .. | *Chas. Le Jeune.* |

CONDUCTOR .. .. .. SIR JULIUS BENEDICT.

## LAST SATURDAY POPULAR CONCERT.

THE DIRECTOR'S BENEFIT.

ON SATURDAY AFTERNOON (THIS DAY), APRIL 5,

*At Three o'clock precisely.*

PROGRAMME.

| | |
|---|---|
| SONATA, in C minor, Op. 30, No. 2, for pianoforte and violin—Madame SCHUMANN and Herr JOACHIM .. .. .. .. | *Beethoven.* |
| OFFERTORIUM, "Confirma hoc Deus"—Mr. SANTLEY .. .. | *Neukomm.* |
| SEPTET, in E flat, Op. 20, for violin, viola, violoncello, double bass, clarionet, French horn, and bassoon—MM. JOACHIM, STRAUS, LAZARUS, PAQUIS, WINTERBOTTOM, REYNOLDS, and PIATTI .. .. .. .. .. .. .. .. .. | *Beethoven.* |
| NEW SONG (by desire)—Mr. SANTLEY .. .. .. .. | *Piatti.* |
| SONATA, in A major, Op. 69, for pianoforte and violoncello—Madame SCHUMANN and Signor PIATTI .. .. .. .. | *Beethoven.* |

Conductor .. .. ... SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

TWENTY-THIRD CONCERT—THIS DAY—APRIL 5, 1873.

PROGRAMME.

| | |
|---|---|
| OVERTURE, "The Alchymist" .. .. .. .. .. .. | *Spohr.* |
| AIR—Miss AGNESE PALMER .. .. .. .. .. .. | |
| SYMPHONY, No. 2 (in F) (first time at these concerts), conducted by the Composer .. .. .. .. .. .. | *F. H. Cowen.* |
| RECITATIVE and AIR, "E Susanne" and "Dove Sono" (*Figaro*)—Mdlle. CAROLA .. .. .. .. .. .. | *Mozart.* |
| PIANOFORTE CONCERTO, No. 3 (C minor)—Mr. CHARLES HALLE .. .. .. .. .. .. .. .. .. | *Beethoven.* |
| AIR—Miss AGNESE PALMER .. .. .. .. .. .. | |
| CONCERT-ARIA, "Dall' asilo della pace" (MS.)—Mdlle. CAROLA .. .. .. .. .. .. .. .. | *Costa.* |
| OVERTURE, "Midsummer Night's Dream" .. .. .. | *Mendelssohn.* |

Conductor .. .. .. .. .. MR. MANNS.

### BIRTH.

On Saturday, March 29th, the wife of LOUIS DIEHL (*née* ALICE MANGOLD), of a son.

### DEATH.

On April 1, at 33, Grosvenor Street, of peritonitis, MARIAN CHAPPELL, the beloved wife of THOMAS P. CHAPPELL, of Weir Bank, Teddington, and New Bond Street, London. Friends will please accept this intimation.

### TO CORRESPONDENTS.

W. H. B.—Adelina Patti sang at the Crystal Palace in connection with the Handel Festival of 1865.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, APRIL 5, 1873.

HERR RICHARD WAGNER, so the story goes, declines to come among us, unless ——. We are not surprised, because, after all, Herr Richard Wagner is a man. We do not mean to say that he is not more than a man—that he has not in him the element of the Divine which belongs to all Prophets and Men of Genius. He has prophesied long, he has gained the ear of the world, and he has followers who look up to him with reverential awe. But after all, we repeat, Herr Wagner is a man. He cannot, therefore, have much love for the island which is probably not regarded by him as the *Ultima Thule* of art. Remembrances of 1864 crowd upon him when the name of England is pronounced. He recollects how the cry was wafted to him from distressed Philharmonic directors, —"Come over and help us," and how, like another St. Patrick, bent upon driving out vermin, he landed upon our shores. As it proved, the vermin were too strong for the missionary. They worried him, stung him all over a delicate epidermis, and never permitted him to rest till a hasty retreat placed the Channel between the assailants and their victim. These are the real facts of the case. At all events, Herr Wagner, and his love for England may be imagined. When, therefore, it was reported that the Prophet would visit our country again, wise men shook their heads doubtingly. We are now told, in justification of their doubts, that Herr Wagner will not come, unless——. Unless what? Unless his old enemies be gagged, and delivered into his hands? unless Parliament vote money to build a Wagnerian theatre? unless a knighthood be conferred on Herr Dannreuther? unless Mr. J. V. Bridgeman's translation of *Opera und Drama* be made an English text-book in all Government schools? unless Messrs. Gye and Mapleson do penance at Charing Cross, dressed as Lohengrin and Tannhäuser? unless Mr. George Wood have a statue erected in his honour, as he appeared when contemplating the *Flying Dutchman* from the wings at Drury Lane?—No, for none of these things does Herr Wagner stipulate. He wants a thousand guineas, sterling coin of the realm, and good weight at the Bank. Like Cheap Jack, between whom and Herr Wagner there is an affinity, the result of common relations with "Brummagem"—like Cheap Jack, he asks no more, but is determined to take no less. Going—no, coming—for a thousand guineas, sterling coin, as aforesaid. Will anybody bid? Remember that a Prophet is a *rara avis in terris*. The wild beast dealers in the East of London think nothing of spending an equal sum on a good, healthy, and full-grown hippopotamus. Surely Herr Wagner is of more value than many hippopotami. Weigh the matter, then, ye men with money, and see if the thousand guineas cannot be raised. Such a chance may never occur again, because the apotheosis at Bayreuth is near at hand. Coming for a thousand guineas! Be in time; be in time!

Digitized by Google

## OCCASIONAL NOTES.

In the "London letter" addressed to an important North England Journal, the correspondent speaks as follows of the new book entitled "*Another World*," from the pages of which we have so frequently quoted, and which has already obtained a notoriety almost unexampled in recent times:—

"I have just seen the preface to a new edition of the remarkable book which, under the name of '*Another World*,' has recently attracted so much attention. The author, still keeping his *nom de plume*, 'Hermes,' begins by disclaiming the credit of having invented 'Montalluyah.' While flattered by the compliment paid to him, he is willing to 'await a time, perhaps not far distant, when credence will be given to his assertion that the *Fragments* have their source not in his imagination but in another planet.' After this the public will be more curious than ever to know by what means the Ruler of Montalluyah and Hermes were first brought into communication. The editor also sets right some of his critics by stating that '*Another World*' was in manuscript ten years prior to the publication of Lord Lytton's *Coming Race*, so that the former could not have been suggested by the latter. Not only so, but the MS. was submitted to 'one of the most illustrious rulers of Europe, now defunct,' long before the *Coming Race* appeared, with a view to 'the great good that might result from the training of 'Character Divers' in the art of detecting and curing incipient faults of the young. There is much other matter in the preface of an interesting sort; and, whether the book itself be regarded as a fiction, or taken, on the testimony of the author, as dealing with fact, no doubt can be entertained that it shrewdly handles various questions of interest on our own planet, and that no one can read it without picking up valuable ideas. Hermes may rest assured that all who make the acquaintance of his work will want to know more and more of the fortunate dwellers in the Star City."

We can conscientiously add that the more *Another World* is attentively read, the more it will invite serious reflection. We are not all precisely as we seem to be.

A PARAGRAPH in another part of this impression gives particulars of the remarkable series of concerts to take place next week at the Royal Albert Hall. We mention the subject here in order that due acknowledgment might be made of the enterprise which is involved in the scheme, and the admirable artistic results which might flow therefrom. The chorale singing of the audience will be a peculiar feature and deserves attention, as an absolutely new thing under the sun. There is no reason why the *Passion* should not be given in a concert-room just as in a church; and our hope is that the result of the experiment will prove all that its promoters desire. Friday, we observe, is a blank-day, and we should like to know the reason why. Surely on the very anniversary of the Crucifixion, the *Passion* might be recited with advantage and propriety. We have no patience with the religious prudery which draws such fine distinctions as are here involved.

SCHWERIN.—At the wish of the Grand-Duke, the Musical Festival to be given here this year will take place the week before Whitsuntide. Besides the Vocal Union of this town itself, the Vocal Unions of Rostock, Wismar, Güstrow, and other towns will take part in the proceedings. Herr Alois Schmidt has been appointed conductor.

VENICE.—Very great dissatisfaction has been caused by the fact that the world-renowned Teatro Fenice has remained closed all this season, and this dissatisfaction has increased in consequence of the probability of the theatre being closed next season also. At a recent meeting of the proprietors, the latter resolved that the theatre should not be opened if the Municipal Authorities still persisted in their refusal to vote a sufficient subvention.

### THE COMPASS AND ANCHOR IN MONTALLUYAH.

The compass used in our ships is different to yours, being based on the fact that each country has a different attraction to certain liquids. In short, we apply an electrical power entirely unknown to you. The anchor is made of iron-marble, the strongest composition we have, and used in the construction of the Mountain Supporter. In shape the anchor resembles a body with six legs like a fly—three on either side. Each leg has a crook at the end, which will grapple firmly wherever the least hold can be obtained.—"*Another World*."

## CONCERTS VARIOUS.

MISS EMMA BUSBY gave a well-atttended morning concert in Hanover Square Rooms, on March 28th. She was assisted by Mdme. Otto Alvsleben—who made a great success in arias by Mozart and Weber—Herr STRAUS, Signor Pezze, and M. Tellefsen. The interest of the occasion, however, chiefly attached to Miss Busby's own doings, which were of a most successful character. Among the works played by the talented pianist were Beethoven's Trio in G major (with MM. Straus and Pezze), Chopin's Ballade in G minor and Posthumous Rondo for two pianos (with M. Tellefsen), Schumann's Sonata in A minor for piano and violin (Herr Straus), and one or two smaller pieces. All these things amounted to a heavy morning's work, and exacted no small degree of ability. Miss Busby may be fairly congratulated on successfully accomplishing the task, and, at the same time, asserting, once again, the talent with which she is endowed.

A CONCERT took place at the Hall, Crouch End, on Monday evening, March 31, and proved successful. Miss F. Wake played the overture to *Zampa*, Mr. Sugden sang "The Skipper," Mr. Williams gave a song by Mattach, "Only" was gracefully sung by Miss F. Martin, and Mr. C. J. Bishenden gave "Hearts of Oak" (by desire), "The Wolf" and "The Friar of Orders Grey," and obtained an encore for each. The proceeds were announced to be given to a local charitable institution.

MDLLE. ANNETTE KUHN gave a concert at the Hanover Square Rooms, on Saturday evening last, and much interest was manifested during her performances, owing to the sad affliction under which she suffers (blindness). Mdlle. Kuhn plays upon an instrument not greatly affected in this country, (the zither), and plays upon it in so artistic a manner that the inferiority of her instrument is forgotten in the charm of her performance. On the occasion under notice Mdlle. Kuhn gave M. Buchecher's "Souvenir de la Suisse," in the first part of the programme, and in the second a "Concerto," a "Divertissement," and a "Morceau de Salon" by the same composer. In each of these the fair and interesting young artist exhibited qualities of the highest order, and the applause and recalls awarded were justly her due. The vocalist who assisted at the concert was Mdme. Florence Lancia, whose facile execution and excellent method of singing were exhibited to advantage in arrangements of Chopin's mazurkas (originally written for the pianoforte), "L'Oiselot" and "Aime Moi," as well as in a charmingly quaint song by Mdme. Sainton-Dolby, entitled, "G. L. O. V. E." The instrumentalists were Herr Schloesser, Herr Wiener and M. Paque, who played Schumann's Trio in F (pianoforte, violin and violoncello), in a thoroughly artistic style. M. Paque also gave a solo on the violoncello in so attractive a manner that he was compelled to return and bow his acknowledgments of the warm plaudits justly accorded to him. Miss Mayfield also sang some songs in a pleasing manner and was capitally accompanied on the pianoforte by Signor Vizetti. Herr Schloesser accompanied Mdlle. Kuhn in her solos, and the concert afforded general satisfaction.

HERR CARL DEICHMANN, whom it is superfluous to describe as one of our very best resident musicians, gave a most interesting concert at the Hanover Square Rooms on Tuesday last. Following the example of Mr. Bache, Herr Deichmann engaged a complete orchestra, chiefly from the Crystal Palace, under the direction of Mr. Manns; and, still following Mr. Bache, he presented abundance of novelty to his patrons, who, we are glad to say, attended in considerable numbers and in an appreciative mood. The programme opened with Bach's *Suite* in D—the only work of the kind by that master which has come down to us. Its merits are known, and the reader will assume the extent to which the quaint dance movements—Gavotte, Bourrée, and Gigue—pleased everybody who heard them. In Mozart's Concerto in E flat, for violin and orchestra, Herr Deichmann had a capital opportunity of displaying his skill as a soloist, and turned it to the best possible use. His able performance excited unanimous applause, and a warm recall. The *bénéficiaire* appeared as a composer to no less advantage than as an executant. His MS. overture in E minor, *Solitude*, is a clever and suggestive work, showing not less of imaginative power than command of artistic resources. Merit was also apparent in two songs, and in a *Concertstück* for violin and orchestra—an elaborate work which deserves another and a speedy hearing. Beethoven's glorious *Leonora* overture ended a concert of the most enjoyable kind. The vocalists were Madame Tellefsen and Herr Elmenhorst, each of whom seemed to gratify the audience.

THE Sacred Harmonic Society has announced its forty-first annual Passion-week performance of Handel's *Messiah* for Wednesday week, the 9th April. The principal vocalists will be Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, and Mr Santley; Mr. Harper as solo trumpet, and the band and chorus consisting of the usual 700 performers, conducted by Sir Michael Costa.

Digitized by Google

## PROVINCIAL.

CLITHEROE.—The *Preston Herald* informs us that on Monday, March 22nd, the Clitheroe Choral Society gave their first concert, and adds:—

"Besides forty or fifty voices, the society has an almost complete orchestra—six violins, two violas, three violoncellos, two double basses, two flutes, two oboes, clarionet, bassoon, two cornets, two horns, tenor and bass trombones, and drums. Mendelssohn's *St Paul* had been for some time in rehearsal, but owing to the necessity for holding the concert before the great choral difficulties of this work could be overcome, a selection from the oratorio was given, and miscellaneous pieces added to make up the programme. The overtures to *Die Zauberflöte* and *Der Freischütz* went well; the spirited leadership of Mr. C. A. Seymour, the playing of Mr. Lazarus as principal clarionet, and the vigorous conducting of Mr. Forrest, contributing much to the result. The choruses were also well done. Mr. Seymour played a brilliant solo, and was encored. Mr. Lazarus, always skilful in execution and refined in style, played with Mr. Forrest a *Duo Concertante* by Weber, and a solo on airs from *Der Freischütz*, to perfection. Mr. Marsden, a native flautist, played so well that he suffered little by comparison with the professionals. To the 'lady amateur,' who, under the careful training of Madame Enderson, has acquired vocal skill sufficient to enable her to sing well 'With verdure clad,' and 'Lo, here the gentle lark' (enthusiastically encored), the society is under great obligation for her most valuable services. A prominent feature of the concert was the first performance of a *cantata* by Mr. Angelo Forrest, written by him as part of the examination for a musical degree at Oxford. It was much enjoyed by the audience, and to the musicians present showed such skill and scholarship as need only cultivation and experience to enable Mr. Forrest to take a good stand among English composers. It was interesting also as the first performance by a Clitheroe chorus and orchestra of a choral work composed by a native of our town.

MELTON MOWBRAY.—A concert was given in the Corn Exchange, under the patronage of the Earl of Wilton and the officers of the Rifle Corps, by Mr. Nicholson of Leicester, Madame Thaddeus Wells, and the Rifle Corps Band. There was a very good attendance, and the efforts of the performers gave great satisfaction. The singing of Madame Thaddeus Wells, and the playing on the flute of Mr. Nicholson, produced great applause, and secured several encores.

LEICESTER.—Mr. Nicholson gave a concert in the Temperance Hall on Thursday evening, March 25th, the performers being Mr. Charles Hallé, Madame Norman-Néruda, Madame Thaddeus Wells, Mr. Nicholson, and the chorus of the New Philharmonic Society. The audience was as highly appreciative as it was large and fashionable, and the lovers of high-class music had a treat of no common order. Mr. Hallé was in his best form, and evoked frequent and well-deserved plaudits. Each of his solos was loudly encored. Instead of repeating the last, however, he gave Handel's "Harmonious Blacksmith." Madame Néruda, by her exquisite execution in each instance, won golden opinions. Madame Wells and Mr. Nicholson contributed in no slight degree to the success of the concert.

EDINBURGH.—The *Daily Review* of March 31 informs us that:—

"Professor Oakeley gave another organ recital on Saturday afternoon, in the class-room, Park Place, to a large audience. The programme (which we give below) was headed "University Concert Echoes," the majority of the selections given on Saturday having been performed at the University Amateur Concert, in the Music Hall, on the 24th inst.—Overture—'Occasional,' (*a*) Andante maestoso, (*b*) Allegro fugato, (*c*) Adagio, (*d*) March, Handel; part-song, Onward roaming, Muller; Andante (for organ), Lefebure-Wely; Poco Adagio, Menuetto e Trio, Symphony in C, No. 6, Mozart; part-songs—(*a*) Hunting song, (*b*) Love's philosophy, H. S. Oakeley; Andante Grazioso (for organ), H. Smart; Thuringian Volkslied, F. Abt; Gavotte in D, Violoncello Sonata, No. 6, Bach; March, Cornelius, Mendelssohn. The Professor exhibited his command over the resources of his instrument, more especially in the various movements of Handel's "Occasional Overture," and in Mendelssohn's Cornelius march, in which the ideas of the composers were brought out with wonderful delicacy and distinctness. Very tender, too, was the rendering of the Gavotte in D from Bach's sixth violoncello sonata."

---

SEVILLE.—Political events do not appear to interfere much with artistic matters here. There is to be an Italian Opera this season, just as though nothing unusual had occurred, Madame Sass and Signora Volpini being mentioned among the artists already engaged.

BRUNN.—The members of the Musical Union have just given a performance of a new work, *Hero und Leander*, founded upon the well-known old Greek legend, by Herr Georg Vierling. The concert commenced with Beethoven's Symphony in C major, Op. 21, and Mdlle. Marie Fillunger sang an air from Mendelssohn's *Elijah*, in addition to the soprano solos in *Hero und Leander*.

## HERR PAUER'S LECTURES.

Herr Pauer's three lectures on the History of Oratorio were conspicuous in the scheme of the Sacred Harmonic Society's forty-first season, and were generally recognised as a step in the right direction. The progress and development of musical art is a subject about which the average amateur knows little. He is, as a rule, content to take things as he finds them, and leaves to others the work of investigating causative processes. But the great society which, for nearly half a century, has upheld oratorio among us recognises the fact that its duty is to anticipate public needs, and Herr Pauer now comes forward as its appointed teacher. As a lecturer to an English audience he may labour under disadvantages which no care on his part can remove; but he undoubtedly brings to his work great earnestness and an adequate knowledge of the subject. After all, a musical lecture depends only in a secondary degree upon the oratorical ability of the lecturer. If he select his materials with judgment, and marshall his facts with clearness, the illustrations will do all the rest sufficiently well. So far, Herr Pauer meets the demands of his position in Exeter Hall, and to "sit under" his teaching is to be both entertained and instructed. The first lecture, given last week, was chiefly taken up with a sketch of the origin of oratorio, from the songs of pilgrims and palmers to the Miracle Plays, and finally to the cantatas, admirably represented by the *Jonah* and *Jephtha* of Carissimi. On Wednesday week Herr Pauer finished his survey of the development of oratorio in Italy, noticing, *en passant*, the works of Stradella and Scarlatti, from whose music, notably from *John the Baptist*, by the older master, some very interesting selections were given. Turning next to Germany the lecturer described the *Passion* music as an importation from Italy, and sketched the circumstances under which it took root and flourished. Considerable attention, was, of course, given to the *chorale*, and the fact of Martin Luther's shrewd discernment of the religious use to which popular melodies might be put obtained due prominence. This was unquestionably, the most interesting part of Herr Pauer's lecture, thanks to some well-chosen examples. Two secular tunes by Heinrich Isaac (1539), and one other by Haslar (1601), were first given in their original shape, and afterwards sung as *chorales*, according to the form, with some slight changes, in which they have come down to us. Herr Pauer next dwelt upon the genius and works of Heinrich Schütz, whom he described as the "father of German music." A long selection from the Matthew *Passion* of this undoubtedly great composer more than justified the praises of the lecturer, and made a lively impression upon the audience. Herr Pauer expressed a hope that some society would take up the works of Schütz and do justice to one of the most useful pioneers of art. We are disposed to believe, looking at the simple grandeur of the passages chosen from his greatest work, that most of the audience shared that hope. The very interesting notice of Schütz was followed by a sketch of the circumstances under which variations of, and departures from, the Bible text came into vogue at Hamburg, and so established the outline of oratorio as it is now known. Selections from the *Passion* of Reinhard Keiser admirably illustrated the points touched upon by the lecturer, and brought this division of his labours to an effective end. Miss Banks, Mrs. Sidney Smith, Miss Marion Severn, Mr. Montem Smith and Mr. Distin did good service as soloists, Miss Banks being encored in Scarlatti's air, "Il mio figlio." The choral pieces were sung by a portion of the society's chorus, under the direction of Mr. Smythson, and Mr. Willing efficiently presided at the organ.

---

A SERIES of special sacred performances will be given during Passion week at the Royal Albert Hall, under the direction of Mr. Barnby. These will commence on Monday evening the 7th inst., with Bach's sacred oratorio, the *Passion* (St. Matthew), which will be repeated on the three succeeding days, the series terminating on Saturday evening the 12th inst., with a performance of Handel's *Messiah*. The solo vocalists will be Madame Lemmens-Sherrington, Madame Otto Alvsleben, Madame Patey, Miss Dones, Messrs. Cummings, Edward Lloyd, Thurley Beale, and Signor Foli; and Mr. Sims Reeves has been engaged for the performance of the *Messiah*. A special feature, and one that will claim universal attention, will be a request addressed to the audience to rise and join in the Chorales of the *Passion* music, to facilitate which, an arrangement has been made to provide books of words containing the melodies of the Chorales, which will be supplied at a nominal charge.

---

FLORENCE.—A new ballet, *Idea*, has been produced with complete success at the Pergola.—At the Pagliano, M. Gueymard, in *Le Prophète*, has been far from gaining "troops of friends." On the contrary, nearly everyone accuses him of having caused the failure of the opera by his unsatisfactory rendering of the principal part.

Digitized by Google

## *LOHENGRIN* AT THE SCALA.*

The first question of all will be: What was the result? Heaven forbid that I should begin with a harsh word; let the reader judge for himself.

The Prelude was warmly applauded; knowing how long a distance had to be traversed before reaching another really beautiful number, some few well-intentioned persons wanted an encore, but the majority protested, and the opera went on. Glacial silence at the terribly long scene in which Telramund accuses Elsa, at the arrival of Elsa, and all the following scene, till the appearance of the Swan, when there was again loud applause; then coldness and signs of disapprobation at the interminable duet between Elsa and Lohengrin, and the summons of the Herald, up to the Quintet, which was applauded. Marks of disapprobation at the *Finale*. With the exception of a very short chorus, which was applauded, the second act began, continued and finished, in the midst of marks of disapprobation and hisses. In the third act, the Prelude was applauded; the nuptial hymn received in silence; audience remained cold during the love-duet, though one or two phrases pleased; disapprobation with a reaction of applause at the entry of the standard-bearers; hearty applause at Lohengrin's long song; applause mingled with disapprobation at the *Finale*†. For any one judging by the data up to the other day, the opera was a failure; for the Wagnerites, it is not; their religion is so severe and so harsh; they themselves are so accustomed to abstinence, that if they only break their fast they fancy they have been indulging in a feast. After the second act, the most fanatical agreed in saying that the fall was a heavy one. After the third the same individuals retracted their words, and ran off to write in the reports for their journals: "The success was disputed, and the evening a stormy one, but the vessel arrived safely in port."

This is the ordinary artifice, which up to yesterday kept their colossus on his feet; and thus, for all who were not able to look at him closely, Wagner will continue to be a genius, a haughty god, who despises the adoration of the crowd, and has his glories sung only by the Elect.

In this there is danger for our young composers, who will still remain in uncertainty. But this is not the danger to be most feared; the real danger—and I speak with a profound conviction of the truth of my words—would have been caused by the approbation of the public; that approbation was not awarded, which is enough; the danger is past. As for the fiddle-faddle of us critics, let us be frank; it is never worth more than what it costs. We have all a certain rhetorical and grammatical stock-in-trade, and a certain practical acquaintance with the stage; some of us know how to put four bars together; and others know only how to strum them on the piano, while some do not know even this; our larger or smaller amount of knowledge enables us to make some display of technical acquirements, or some historical quotation, but all of us indiscriminately judge, at any rate, with the good sense and good taste which we believe we possess; yet we cannot boast of ever having rectified the opinion of anyone.

I learnt the libretto by heart, so that my attention might not be distracted at the grand rehearsal. I ensconced myself in an arm-chair, and, in my effort to be attentive, left nothing of myself alive save my ears and my heart. I should have shut my eyes had I not been afraid of going to sleep. I attended the first performance, and I followed the opera religiously the whole evening; I went to the second, and did not utter a word of lamentation. I knew that every imitation is accompanied by terrible ordeals, and, like a good neophyte, I was firm; but to-day, at length, if it seems to you time that the bandage should be removed, and that I should behold the true light, I ask permission to proclaim aloud my impressions, which I sum up in one—overwhelming and never-to-be-forgotten—the impression of wearisomeness. I will confess a sin. I allowed myself to be seduced by my *amour propre*. I had the weakness after the rehearsal to think the little really beautiful was beautiful; and as such it struck me afterwards, sometimes, despite the opinion of the public (as, for instance, the nuptial chorus in the third act,); but, during all the rest of the opera I experienced nothing but wearisomeness, more profound at the second performance than at the first, and more profound at the third than at the second.

I renounce the task of analyzing the pathological sense of fatigue, and of examining *Lohengrin* in detail; this has already been effectively done in the columns of the *Gazetta*. It appears to me more necessary to ascend from the variety, *Lohengrin*, to the species, Wagner, and to judge, if possible, the revolutionary system of this innovator. But this is not possible, first of all because the author of *Lohengrin* has repented having made in that work too many concessions to the old manner, and then because, in order to judge a work completely, one must see it in its integrity, and we did not do so in the present instance. The excisions made at one time or the other to render the work worthy of the sympathy of an Italian public exceed at present a thousand bars, that is to say, about a third of the opera.* It is not a good excuse to say that these thousand bars of recitative are wearisome and insupportable; it is the public who should say things of this sort, and the cuts should be made after the public has spoken; to anticipate the cuts is to condemn a work before it has appeared before the tribunal of the public. It is certain that when Wagner wrote the thousand bars, he did not wish them to remain unknown, and so true is this that, to lodge them appropriately, he is having a theatre built on purpose at Bayreuth.

However, we do not complain very much; if a thousand wearisome bars were omitted, another thousand, and still another, remain; these cannot certainly give us a precise idea of the amount of penance with which the austere reformer would have a few fleeting moments of pleasure purchased, but they suffice, and more than suffice, to make us understand the absurdity of his system.

I say nothing of Wagner the librettist; it would be unjust to judge him by the mutilated bit of a book given to the public, so that the latter might not perceive the cuts affected in the music. It is possible that, in the original, certain improbabilities do not exist, and that there is a reason for certain scenes which now appear inexplicable; still the story will always remain as it is now, without true passion, without strong *situations*, without plot, and without interest. The supernatural instead of the dramatic; choreographic instead of scenic movement. Nothing can prevent Elsa from being an inspired visionary, who believes in dreams, and allows herself to be tricked, first by Ortruda, and then by Telramund—in that to such a degree as to consent that the latter shall come in the night to *cut off the end of one of her husband's fingers*; nothing can prevent Ortruda from being an incomprehensible witch, or Telramund a grand puppet, full of wind. What can we think of an innovator in the musical drama who commences his reforms by carrying us back, with his choice of subjects, to the performances at the Courts of the Middle Ages, and to mythology, which is the infancy of human thought. Wagner does not give us strong passions to be heightened by musical colouring, or situations which threaten to overpower the composer. The absurdity at the bottom of the libretto allows him to overwhelm us with a mystic kind of music, in the oratorio style, indefinite, vapoury, unsubstantial, without outline, without beginning and without end, and thus to boast of having fitted the music to the words.

(*To be continued.*)

MADRID.—Señor Monasterio lately announced that he and his orchestra would resume their Sunday Concerts at the Circo, being convinced that the music-loving public would attend, despite the political troubles at present agitating the Spanish capital. It is Señor Monasterio's purpose to introduce to his patrons specimens of old and new compositions in every department of musical art. Among his earliest novelties are mentioned Gounod's E flat major Symphony; Beethoven's Kreutzer Duet-Sonata (arranged for the piano); Wallace's overture to *Maritana*; and Abert's to *Astorga*; the music by Taubert to *The Tempest*, &c. Beethoven's Pastoral Symphony, Seventh Symphony, and Sinfonia Eroica, are to be performed several times in the course of the concerts.—Signor Stagno took his benefit on the 8th March, in the opera of *Robert le Diable*. Madame Sass was the Alice; Madame Fetè-Goula, the Isabella.

* From the *Gazetta Musicale di Milano*.

† This applies to the first night; on the second, the wearisomeness was more apparent and the impatience greater, while the signs of disapprobation were more frequent.

* The sum total of bars excised before the first performance amounted to 1061, say: *one thousand and sixty-one*, and it was necessary to cut out still more at the second.

Digitized by Google

## EXHIBITION MUSIC.

Messrs. Novello, Ewer and Co. having made the necessary arrangements with Her Majesty's Commissioners, state that—

1. With a view to an adequate exposition of the art of music, and generally to its advancement in this country, daily orchestral concerts will be given in the Royal Albert Hall during the period of the Exhibition, *i.e.*, from 14th April to 31st October, inclusive. The orchestra will consist of at least fifty performers, chosen with special care from the best available sources, and including some of the most esteemed London professors, as well as instrumentalists of high repute from the provinces and abroad.

2. The performances will be limited to music of a high class. As a rule, each programme will contain a symphony or concerto, two overtures, and a selection of solo vocal music. It is proposed to vary this order on Wednesdays by means of recitals of operas, and other works exceptional in their interest. The production of music unknown or unfamiliar in England, will be kept steadily in view.

3. The programmes will include examples of all schools of orchestral music which may fairly claim to be considered classical. The works of acknowledged great masters, from Sebastian Bach to Schumann, will, of course, be largely drawn upon; due attention being also paid to living composers—Gade, Brahms, Liszt, Wagner, W. S. Bennett, &c.

4. With a special view to the encouragement of musical composition in this country, prominence will be given to the works of English composers. The words already sent in at the invitation of Her Majesty's Commissioners, and those which may hereafter be submitted for examination, will, if found worthy, be publicly performed.

5. Advantage will be taken of these concerts to bring forward young English artists, both vocal and instrumental, whose ability may entitle them to the privilege of a public appearance.

6. In order to make the concerts as educational in their results as possible, each programme will contain historical and analytical details of the works to be performed, accompanied by illustrations in music type. The preparation of these annotated programmes has been entrusted to Mr. Joseph Bennett.

7. All the concerts will be conducted by Mr. Barnby.

8. In addition to the orchestral and choral performances, daily recitals will be given upon the grand organ in the Royal Albert Hall by Mr. Best, organist of St. George's Hall, Liverpool, and by Dr. Stainer, organist of St. Paul's Cathedral. The organ will also be used, with the orchestra, in the performance of Handel's concertos, and works of a similar character.

—o—

## "ANOTHER WORLD."

The extraordinary and wide-spread sensation created by the book which bears the above title warrants us in reproducing any criticism, sceptical or the contrary, which it may have called forth. Here is a criticism from the *Sunday Times*:—

"Works describing life in strange regions, or, it may be, in other worlds, have been a constant result of the tendency to speculation, inherent in the minds of able men. They have been serious, philosophical, comical, and political in turns, and have provided a favourite means for the learned of expounding, under the guise of story, their views as to the amelioration of the human species. A very wide class of books is that which deals with imaginary empires. Sometimes, as in the case of Bacon and Sir Thomas More, the writer places his Atlantis or his Utopia in some undiscovered portion of the globe; sometimes, as in Swift's immortal satire, he changes his district at will; again, with the great French soldier, Cyrano de Bergerac, he mounts and explores the moon or the sun; and once again, like Peter Wilkins, he invents a land and beings of absolute fantasy. The author or editor of '*Another World*,' the strange book before us, has chosen to describe life in a planet existing under conditions tolerably similar to those we ourselves experience. The planet Mars is singled out as that from which the description is probably taken, our author, with amusing cleverness, persisting in the pretence that the experiences he gives are actual, and that the whole is to be received with implicit faith by the reader. Exceedingly amusing is the warmth of the editor's appeal to his readers to suspend their judgment as to the truth of the revelations until he has judged of their political value. The editor himself opines that 'an unpractical student will find it easier to believe in their planetary origin than in their emanating from an ordinary human brain.' We cannot say that we are of his opinion. The life described by the writer is a mere carrying out of that with which we are familiar in this world, and very little exercise of fancy or speculation is necessary to develop all that is assigned to 'The Star City of Montallnyah' from what is observed in London. It is true that observations of this kind are anticipated in the introduction, in which it is frankly admitted that both the world described and its inhabitants bear a close resemblance to our own. Much ingenuity is shown in the manner in which the supposed revelations are communicated. The narrator is a certain man of kingly birth, who, by his habits, becomes Tootmanyoso, or supreme ruler. In the guise of an autobiography, he gives a description of the world over which he rules, and of its conditions of life, political, social, physical, religious, and what not. The social aspects are the most amusing, though those which deal with educational influences and the like are clearly those by which the author sets most value. What is said about the development of electricity and about 'character divers' and such-like subjects is full of value of suggestion. The book should, indeed, be described as a romance of science. It is singularly able and interesting, but wholly indescribable! Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."

We are inclined to believe that "Hermes" could, if it pleased him, tell us more about Venus and Mercury than even about Mars. Let him communicate.—*D. P.*

—o—

## WAIFS.

Gluck's *Iphigenie en Tauride* has been revived at Vienna.

At the next Philharmonic Concert, the pianist is to be Herr von Bülow, who will play Beethoven's Concerto, No. 5 (E flat.)

Prince Poniatowski is a candidate for the chair vacated by Carafa in the French Institute. Several other gentlemen aspire to the honour.

*Le Ménestrel* says that *Lohengrin* was "cut" for the Milan performance, not with a scissors, but with a hatchet. A third of the score disappeared.

On the recommendation of Alboni, M. Strakosch has engaged Mdlle. Marie Belval, daughter of the bass who appeared the season before last at Drury Lane.

The piece chosen for the gala performance, in connection with the marriage of Archduchess Giselle, of Austria, is Shakspere's *Midsummer Night's Dream*, with Mendelssohn's music.

A *Stabat Mater*, the composition of M. von Heddeghem, is announced to be given, with full orchestral accompaniments, at the Roman Catholic Cathedral, Cork, for the first time, next month.

Handel is coming into fashion on the Continent, *Alexander's Feast* having recently been performed at Paris, *Belshazzar* at Berlin, and *Saul* at Vienna. The last work was given under the direction of Herr Brahms.

*Le Ménestrel* announces the coming of a new tenor, a "really great tenor, who promises to be a Nourrit and Duprez in one." M. Halanzier will have the first benefit of this *rara avis*; Messrs. Gye and Mapleson will have the second.

Mr. A. Grant, the banker, has purchased from Madame Rossini her husband's inedited works, for the sum of 100,000 francs. They will now be published, and the profits will be handed over to the Royal Academy of Music and the Society of Musicians, jointly.

The Gewandhaus concerts closed with Beethoven's Ninth Symphony—the eighteenth work of the kind presented during the season. Of this number seven were by Beethoven, three by Schumann, two by Haydn, two by Schubert, one by Mendelssohn, and one by Raff.

Those who have anticipated the advent in England of Herr Richard Wagner will be disappointed. It is said that the master, who combines shrewdness in worldly things, with the high functions of his artistic position, wants a preliminary guarantee of 1000 guineas.

Herr Paul Semler, the conductor, and several of the gentlemen of the German Gymnasium Choral Society, attended the obsequies of the late German Ambassador, Count Bernstorff, on Wednesday, at the Royal Chapel, St. James's, and sang some "Grabgesänge" (chorales) by J. P. Schulz, &c.

Mr. Henry Smart is now writing an oratorio upon the subject of *Jacob*. We believe the work has been accepted by the committee of the Glasgow Festival, and will probably, be performed at the next festival of the three choirs. Something more than ordinarily good may be expected from our accomplished countryman.

During the scene in the Square of Ferrara, where *Gennaro* strikes the B out of the word Borgia, a young swell in the stalls turning to a lady sitting next to him, asked, "What's that fellow with the sword been doing?"—to which the lady promptly replied—"Beheading *Borgia*." The swell didn't see it, but smiled faintly out of politeness.

A Royal warrant has been promulgated, announcing that in future an allowance, not exceeding £80 per annum, will be paid to each regiment of cavalry and battalion of infantry of the line and colonial corps in aid of the expenses for providing regimental bands. Hitherto the expenses connected with military bands have fallen exclusively on the officers of the various corps.

Mr. Hoffmann, the pianist, son of Mr. R. Andrews, the veteran professor, of Bowden (Manchester), has been playing at the Philharmonic Society in New York. The *Tribune* writes:—"Mr. Hoffmann is always welcome to the concert-room, and it is a pity that the large general public has not more frequent opportunities of admiring his clean and beautiful touch, his dexterity and his taste. He played Weber's *Concertstück* admirably."

Digitized by Google

Signor Arditi at Vienna.—When the Italian performances in the *Theatre an der Wien* are spoken about, the name of Arditi should always be mentioned. His *bâton*, says a Vienna journal, is a *true and clear delight*. Whoever wishes to criticize this musical magician ought to hear the same orchestra in the Carnaval of Rome, and he will at once be convinced of the great importance of this conductor.—V. P.

A critic says, in the *Liverpool Daily Courier*: "Signor Aramburo made a decided hit with the audience, and it is certain that he has many of the requisites of an operatic tenor, but he has some faults, such as, no doubt, if he be young and tractable, he may overcome. A certain spasmodic termination of his holding notes, and a want of equality in his natural voice and falsetto, added to a listless, insipid style of acting, are his chief defects, and he should by all means strive to overcome them. They were most apparent in the delicious 'Spirito gentil,' which had none of that refined repose which Mario and Giuglini used to deliver it with. This solo, however, had other points which told on the audience, and the encore which awaited it was not without significance."

After the last appearance of Frau Otto Alvsleben at the Royal Theatre, on the occasion of the conclusion of her engagement, the Dresden Liedertafel gave her a serenade by torch-light, when two songs were sung—"In dem Himmel ruht die Erde" and "Der Abend senket dich liede." After the first song, the secretary of the Liedertafel spoke some hearty words of thanks, praising, at the same time, the high artistic merit of the much-esteemed lady. After the conclusion of the second song, the latter, who stood at her window, thanked the singers for their attention and friendliness which had given her the greatest pleasure. A last shout of "Auff Wieder sehen" was answered by Frau Alvsleben in the words, "We cannot be sure, but perhaps!" "Very soon, very soon," was then shouted back by many voices.

The Late Mr. Balfe.—Mrs. Balfe having offered to the British Museum the original scores of works by her husband, the gifted composer, the Trustees have accepted the gift in the following letter:—

"Madam,—I have had the honour to lay before the Trustees of the British Museum your letter of the 10th inst., presenting to the National Library the original scores of the well-known works of the late Mr. Balfe. The Trustees had great pleasure in accepting the original works of so eminent a master; and they have directed me to convey to you the expression of their special thanks for this very important donation, and to assure you that they value highly the sentiments expressed in your letter. I give a memorandum of the volumes already delivered, and I am to acquaint you that the Trustees will be most happy to receive the additional volume which you are good enough to offer to send them hereafter. I have the honour to be, Madam, your very obedient servant, J. Winter Jones, Principal Librarian. Mrs. Balfe.—Manuscript Scores of M. W. Balfe:—*The Siege of Rochelle*, 2 vols.; *Maid of Artois*, 2 vols; *Catherine Grey*, 2 vols.; *Joan of Arc*, 2 vols.; *Diadeste*, 1 vol.; *Falstaff*, 2 vols.; *Le Puits d'Amour*, 2 vols.; *Bohemian Girl*, 3 vols.; *Daughter of St. Marc*, 3 vols.; *Les Quatre Fils d'Aymon*, 3 vols.; *Enchantress*, 2 vols.; *The Bondsman*, 3 vols.; *Maid of Honour*, 3 vols.; *The Sicilian Bride*, 3 vols.; *The Rose of Castille*, 3 vols.; *Satanella*, 3 vols.; *Bianca*, 3 vols.; *The Puritan's Daughter*, 3 vols.; *Blanche de Nevers*, 4 vols.; and *Armourer of Nantes*, 3 vols."

The Liverpool *Porcupine*, in its last number, gives an opinion respecting some of Mr. Mapleson's new singers. The opinion is subjoined:—

"A few words must be devoted to Mr. Mapleson's 'novelties.' In the person of Signora Torriani, he has secured a very attractive vocalist, who is very near being a great singer. She has a rich, flexible voice, sings with precision and dramatic force, and always rises with the occasion, being at her best when the demands on her resources are greatest. Like most young singers now-a-days, Signora Torriani lacks finish and delicacy, but if her ambition is backed by study and perseverance, there is every prospect of her developing into a *prima donna* worthy of succeeding the reigning queens of song. With Signor Aramburo we are not so well pleased. His voice is an unmistakable *tenore robusto*, almost verging on the baritone range. The quality is good but rugged, and it will take a year or two of hard work and careful study to prune down vocal excrescences which alone deprive him of the right to be called a 'first tenor.' We speak from a single hearing of Signor Aramburo in the *Trovatore*, but the Edinburgh critics say that his Fernando is a great improvement over his Manrico. To-night we hope to judge for ourselves, and to leave the theatre under the same impression. While on this subject, we must, in justice to the young *debutant*, state that, owing to a ridiculous costume, his personal appearance in Manrico was not at all calculated to prepossess an audience in his favour. Of Mr. Mapleson's last new singer, Signor Del Puente, we can speak more favourably from a single hearing. He is young, handsome, and a good actor. His voice is a rich, manly baritone, a trifle rough at times, and at present its possessor has not acquired that suavity and artistic development which always secure a rapturous encore for 'Il Balen' when sung by Graziani or Santley, but which goes quite flat in the hands of less experienced artists."

Mr. Charles Mathews.—Mr. Mathews, on closing his engagement at the Alexandra Theatre, Liverpool, on Saturday evening week, gave the following characteristic address:—

"Ladies and Gentlemen,—Permit me to profit by the absence of my friends and address a word or two to you in private. I hear that a report has gone abroad that I am at present on my farewell visit. Nothing of the kind, ladies and gentlemen. You will not so easily get rid of me. It is a long time since I first made my appearance here, and I trust it will be a long time before I make my last. I have not the slightest wish to come upon the stage on crutches—but so long as I feel myself in good health, and have got before me so many kind friends, I will be in no hurry to leave it."

Birmingham playgoers preserve the privilege of hissing, as Miss Elise Holt has discovered. In the pantomime, the other night, at the Prince of Wales Theatre, some hisses were mingled with the applause. At length Miss Holt left the stage, after speaking her "lines," instead of completing her part in several scenes in which she is required to dance. When she came on in the last scene before the transformation she was visibly affected, and changed two lines, in which she announces the repetition of the pantomime every night, into the following:—

"It rests with you to say if I've done right
In not paying gallery-boys to applaud me every night."

All parts of the house cheered lustily in sympathy, and her victory would have been complete if she had not had to leave the stage dancing. As she was doing so the hiss was again heard, and Miss Holt precipitately gained the wing.

It is gratifying to know that the pecuniary difficulties, which a fortnight ago threatened to prevent the formation of a choir to represent Liverpool at the forthcoming national music meetings at the Crystal Palace, have been removed. The intention of the promoters, as contained in the prospectus, was to pay the railway fares to and fro, and allow each singer a sum of £2 towards expenses. The amount of subscriptions for this purpose, however, was so small that an appeal to the choir applicants was rendered necessary. This being handsomely responded to, the hindrances to the constitution of the choir were overcome; and on Saturday evening a numerously attended meeting of the singers was held in the lecture room of the Free Public Library, under the presidency of Mr. Drielsma, there being also present Mr. Willert Beale, Mr. J. Sanders (choir master), and Mr. J. Hawkins, honorary secretary. Mr. Beale announced that as there was an insufficient number of female applicants the choir would not be able to compete in Class II. The competition would, therefore, be confined to Classes III and IV, for which only 80 (male) voices were required. He urged the necessity of regular attendance at the rehearsals; and, by way of stimulus, reminded his hearers of the success achieved last year by the South Wales choir, which consisted almost entirely of colliers. Mr. Hawkins intimated that the choir would give one or two open rehearsals, the proceeds of which, together with additional subscriptions, he hoped would furnish funds sufficient for all their requirements. He expressed the belief that their mode of selecting the singers would produce a really efficient choir, which next year would form the nucleus of a large and well-trained chorus. Mr. Sanders having arranged the nights for rehearsal, a vote of thanks was accorded to the chairman, and the meeting terminated. As evidence of the interest manifested in this movement, it may be mentioned that applications from about 500 singers were received by Mr. Hawkins.

Halle.—The Sing-Akademie brought its winter season to a close with a highly successful performance of Handel's *Messiah*, under the direction of Herr Voretzsch.

Darmstadt.—The programme of the third Orchestral Concert, under the direction of Herr Nesvadba, comprised Beethoven's Fourth Symphony, in B flat major; the overture, or, as the composer terms it, the prelude, to the opera, *Die Sieben Raben*, by Herr Rheinberger; and Schubert's overture to *Fierabras*. Mdlle. Heermann executed some pieces for the harp, and Herr Greger, a special favourite, sang several songs.

## MUSIC RECEIVED FOR REVIEW.

Oliver & Boyd (Edinburgh).—"Songs for Schools," by Cliff Wade.

Enoch & Sons.—"The Musical Monthly," for April.

A. Hammond & Co.—"Friedens Palmen" Waltzes, by Kéler Béla; "Leipziger Lerchen," "Daheim," and "Copenhagen" waltzes, by Josef Gung'l; "Brüder Lustig," galop, by Franz Budik; "Berlin," galop, by Gustav Michaelis; "Souvenir de Marie-Therese," par Ch. Neustadt; "Waratah Waltz," by Jeannette Tallerman.

J. B. Cramer & Co.—"Murmuring Streamlets," by Odoardo Barri; "Lord, in youth's eager years," by Charles E. Horsley; "I once had a sweet little doll, dears," by Alfred Plumpton; "The hunting strain," by Th. Maas; "Impromptu," by Alice Mary Smith; "Triste Exile," by Henri Rosellen;

Metzler & Co.—"Rosemary," by Augusta de Gruchy.

McGlashan & Gill (Dublin).—"Ancient Irish Music," Edited by P. W. Joyce, LL.D., M.R.I.A. The harmonies by Professor Glover.

Novello, Ewer & Co.—"The Windmill," song, by C. J. Read; "School Harmony," by Bennett Gilbert.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## EFFERVESCING LOZENGES,

OR,

SOLID THIRST QUENCHERS.

COOPER'S PATENT.

"Effervesce as soon as put in the mouth."—*Chemist.*
"The ingredients are perfectly harmless."—*Medical Times.*
"Destined to become very popular."—*Medical Record.*
"Quaintly, but well described, as a cough quencher."—*British Medical Journal.*
"Composition agrees with the description."—*Lancet.*

Price 1s., by post, 1s. 2d., of

W. T. COOPER, 26, OXFORD STREET.

## BRIGHTON CONCERT AGENTS,

## PIANOFORTE AND MUSICSELLERS,

## LYON & HALL,

WARWICK MANSION.

NOTICE.

## "LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By AUGUSTUS A. HARRIS, Esq.,

Will shortly be produced, under the title of

## "CLAIRETTE,"

"THE PET OF THE MARKET."

HENRY W. GOODBAN'S "GIRLS' AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

A ROSE IN HEAVEN. New Song. By FRANZ ABT. No. 1, in F; No. 2, in G. 4s. each. "This little gem will haunt the memory of those who hear it long after the song has ceased."—*Vide Graphic.* Also as a Duet for Soprano and Contralto, 4s. As a Pianoforte Solo, by Brinley Richards, 3s.

TO ORGANISTS.—Gratis and Postage Free, a CATALOGUE of valuable and popular MUSIC for the ORGAN and the CHURCH. Published only by ROBERT COCKS & Co., New Burlington Street.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

Just Published,

## TWO DUETS

FOR

## TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

London: DUNCAN DAVISON & CO., 244, Regent St., W.


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, April 5, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 15. SATURDAY, APRIL 12, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—THIS DAY, SATURDAY, April 12, at Three. — TWENTY-FOURTH SATURDAY CONCERT and AFTERNOON PROMENADE.—Programme will include Symphony in D, No. 4, (Schumann); Introduction and Scherzo, "The Vision" (first time of performance), (H. Stiehl); Allegro for violin and orchestra, 8th Concerto (Rode); Overtures, "Idomeneo" (Mozart); "Leonora," No. 3 (Beethoven). Miss Sophie Lowe and Signor Mongini. Solo, violin—M. J. B. Colyns (Professor at the Conservatoire, Brussels). Full Orchestra and Chorus. Conductor—Mr. Manns. Single stalls, Half-a-Crown; admission, Half-a-Crown, or by Guinea Season Ticket.

ROYAL ALBERT HALL.—EASTER MONDAY and BANK HOLIDAY.—Mr. F. H. COWEN'S GRAND EVENING CONCERT (under the patronage of the Earl and Countess of Dudley), on MONDAY Next, April 14, at Eight o'clock. Mr. F. H. Cowen's Cantata, "THE ROSE MAIDEN." Rose Blossom, Madame Lemmens-Sherrington; Gardener's Daughter, Madame Patey; Forester, Mr. Maybrick; Spring, Mr. E. Lloyd. To be followed by a Miscellaneous Concert, in which the above artists and Mdlle. Carola, Miss Isabel Weale, and Mr. Vernon Rigby will take part. Orchestra of eighty performers. The St. Cecilia Choral Society of 500 voices, under the direction of Mr. C. J. Hargitt. Organist, Mr. Willing; Conductors, Mr. F. H. Cowen and Mr. Hargitt.—Private boxes, £2 2s. and £1 1s; stalls (reserved), 7s. 6d.; arena stalls (reserved), 5s.; balcony seats, 2s. 6d.; upper orchestra, 2s.; 5000 admissions, 1s., at the Hall; the usual agents; Austin's, St. James's Hall; and of Mr. F. H. Cowen, 11, Warwick Crescent, Maida-hill, W. Programmes now ready.

**MONDAY MORNING, APRIL 14th.**

EASTER MONDAY BALLAD CONCERTS, at EXETER HALL, under the direction of Mr. JOHN BOOSEY. — MORNING CONCERT at 2.30, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte—Mr. Sidney Smith. Orchestral combination—the Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

**EVENING.**

EASTER MONDAY BALLAD CONCERTS, at EXETER HALL.—EVENING CONCERT at Eight o'clock, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Miss Enriquez; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte — Mr Sydney Smith. Orchestral combination—Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

**Prices of Admission.**

PRICES OF ADMISSION TO EACH CONCERT.—Stalls, 6s.; Family Tickets for Four, 21s.; Area and and West Gallery, 3s.; Back Area, 2s.; Orchestra, 1s. Tickets to be had of Mr. Austin, Piccadilly; Boosey & Co., Holles Street; and the usual Agents.

MR. RANSFORD'S ANNUAL BALLAD CONCERT, ST. JAMES'S HALL, MONDAY Evening, April 21st, at Eight o'clock precisely. Vocalists—Madame Florence Lancia, Miss Alice Barth, Miss Ransford, Miss Julia Elton, and Madame Patey; Mr. Sims Reeves, Mr. George Perren, Mr. J. G. Patey, Mr. Ransford, and Mr. Santley. Harp—Mr. Frederick Chatterton. Pianoforte—Mr. Sydney Smith. The Bijou Madrigal Union (from the Theatre Royal, Covent Garden,) will sing Riviere's popular Chorus, "SPRING, GENTLE SPRING." Accompanists—Mr. W. Ganz, Mr. F. Stanislaus, and Mr. Lindsay Sloper. Stalls, 5s.; family ticket (to admit four), 21s.; balcony 3s.; area, 2s.; admission, 1s. Stalls and Tickets to be had of Mr. Austin, at St. James's Hall; and of Messrs. Ransford & Son, 2, Prince's Street, Oxford Circus.

**M. ALEXANDRE BILLET'S**
**ANNUAL SERIES OF PIANOFORTE RECITALS.**

M. ALEXANDRE BILLET begs to announce that his ANNUAL SERIES of PIANOFORTE RECITALS will take place at ST. GEORGE'S HALL, on TUESDAYS, April 29, May 20, and June 3. To commence at Three o'clock precisely. Subscription to the series, One Guinea; Single Ticket, Half-a-Guinea.

WAGNER SOCIETY.—Conductor—Mr. ED. DANNREUTHER.—LAST CONCERT, ST. JAMES'S HALL, FRIDAY Evening, May 9, at Half past Eight o'clock. Stalls, 10s. 6d.; Area, 5s.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 34, New Bond Street; usual Agents; and Austin's Ticket Office, St. James's Hall.

"NOTHING,"
**MR. SIMS REEVES' NEW SONG,**
**Composed expressly for him by HENRIETTE.**
Now Ready, 4s.
E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

# ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (Saturday), April 12, will be performed "LA FAVORITA." Leonora, Mdlle. D'Angeri (her first appearance in that character); Inez, Mdlle. Sassi; Alfonso XI., M. Faure; Baldassare, Signor Bagagiolo; and Fernando, Signor Nicolini.

**Extra Night.**

On MONDAY NEXT, April 14, "L'AFRICAINE." On this occasion the Opera will commence at Eight o'clock, instead of Half-past.

**Mdlle. Albani.—Debut of Signor Pavani.**

On TUESDAY NEXT, April 15, "LUCIA DI LAMMERMOOR." Lucia, Mdlle. Albani (her first appearance this season); Edgardo, Signor Pavani (his first appearance in England).

THE LONDON INTERNATIONAL EXHIBITION of 1873 will Open on EASTER MONDAY. The Industries illustrated will be SILK, CARRIAGES, STEEL, and FOOD, with Works of FINE ART of all kinds and Countries.

About 300 of the best Works of the late J. PHILIP, R.A., and T. CRESWICK, R.A., will be exhibited; also, Works by Officers of the Army and Navy.

Admission, One Shilling. Monday and Saturday Evenings, Sixpence each, after Six o'clock.

ALEXANDRA PALACE EXHIBITION OF ART AND INDUSTRY.
All communications to be addressed to the Manager at the Palace, Muswell Hill, N.

**"I NAVIGANTI."**

MISS ELLEN HORNE, Mr. HENRY GUY, and Mr. WADMORE will sing Randegger's admired Trio, "I NAVIGANTI" ("The Mariners"), at Brixton, April 15.

**"ONE WORD."**

MADAME SAUERBREY and MR. HEMMING will sing Nicolai's popular Duet, "ONE WORD" ("Dis moi un Mot"), at Mr. and Madame Sauerbrey's Concert, at the Hanover Square Rooms, on Thursday Evening, May 1.

**"ALICE, WHERE ART THOU?"**

MR. GUY will sing Ascher's Popular Romance, "ALICE, WHERE ART THOU?" at Mr. Boosey's Ballad Concert, at Exeter Hall, on Monday Evening, April 14.

**MR. JENNINGS.**

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

SOLO BOY Wanted Immediately. Terms from £20 to £25 per annum. Apply personally, to Mr. R. D'Oyly Carte, 20, Charing Cross, London.

Digitized by Google

MISS GRACE EATON (Soprano) is prepared to accept Engagements for Concerts, Readings, &c. Terms arranged. Address, 10, Hobury Street, King's Road, S.W.

MISS MARGARET HANCOCK (winner of the Contralto Prize at the Crystal Palace National Music Meetings), is open to Engagements for Concerts. 91, Adelaide Road, Haverstock Hill, N.W.

MR. VAN HEDDEGHEM is open to Engagements. Address, 5, St. Patrick's Terrace, Lower Road, Cork.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

NOTICE.

MERCER'S CHURCH PSALTER AND HYMN BOOK.

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses of the complete Work, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 62 and 63, New Bond Street, W.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

"THE FIRST ROSE OF SUMMER,"

NEW SONG,

Poetry by ARTHUR MATTHISON,

Music by CESARE VASCHETTI.

C. LONSDALE, 26, Old Bond Street.

ROSSINI'S GEMS. Translated for the Pianoforte, by GEORGE F. WEST. Free by Post for 18 stamps each.

| | |
|---|---|
| Prayer from Moses in Egypt. | Fantasia on airs from La Gazza Ladra. |
| Cujus Animam (Stabat Mater). | Una voce poco fa. |
| Pro Peccatis (Stabat Mater). | Prayer from Semiramide. |
| La Carita. | Tyrollienne, William Tell. |
| Non più mesta. | |

"I can always play Mr. West's arrangements," is a common remark; "they lie so well under the hands."

London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Caution to Choral Societies and Others.

THE BOOKS OF WORDS of the following ORATORIOS, CANTATAS, &c., being the copyright of LAMBORN COCK, all parties are hereby cautioned against printing the same (or any part thereof), in any form whatever, without the consent of the Proprietor being first obtained in writing, the terms for which can be obtained on application.

J. S. BACH'S "Passions-Musik," (according to St. Matthew).
W. STERNDALE BENNETT'S "May Queen."
W. STERNDALE BENNETT'S "Woman of Samaria."
J. BENEDICT'S "Undine."
J. THOMAS'S "Bride of Neath Valley."
W. H. CUMMINGS'S "The Fairy Ring."
OTTO GOLDSCHMIDT'S "Ruth."
W. G. CUSINS'S "Gideon."
W. CHALMERS MASTERS'S "The Rose of Salency."
DUBRIEL'S "Little Christmas."

London: LAMBORN COCK, 63, New Bond Street.

EFFERVESCING LOZENGES,

OR,

SOLID THIRST QUENCHERS.

COOPER'S PATENT.

"Effervesce as soon as put in the mouth."—*Chemist.*
"The ingredients are perfectly harmless."—*Medical Times.*
"Destined to become very popular."—*Medical Record.*
"Quaintly, but well described, as a cough quencher."—*British Medical Journal.*
"Composition agrees with the description."—*Lancet.*

Price 1s., by post, 1s. 2d., of

W. T. COOPER, 26, OXFORD STREET.

TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | |
|---|---|---|---|
| Messrs. Ashdown & Parry | £5 5 | P. Sainton, Esq. | £1 1 0 |
| Messrs. John Broadwood & Sons | 2 2 | Mrs. Mounsey Bartholomew | 0 10 6 |
| *Messrs. Chappell & Co. | 5 5 | E. Bubb, Esq. | 1 1 0 |
| John Boosey, Esq. | 1 1 | R. W. Ollivier, Esq. | 1 1 0 |
| G. Bruzeau, Esq. | 1 1 | W. Tucker, Esq. | 1 1 0 |
| Messrs. Cramer, Wood & Co. | 1 1 | J. L. Clark, Esq. | 0 10 6 |
| Charles Coote, Esq. | 1 1 | Mrs. Roney | 0 10 6 |
| W. H. Cummings, Esq. | 1 1 | E. Depret, Esq. | 1 1 0 |
| *Messrs Duncan Davison & Co. | 5 5 | Thomas Wingham, Esq. | 0 10 6 |
| Messrs. Schott & Co. | 2 0 | George Grove, Esq. | 1 1 0 |
| Robert Cocks & Co. | 1 0 | Henry Leslie, Esq. | 1 1 0 |
| Professor Wylde | 1 0 | Mrs. Jeffs | 1 1 0 |
| John Gill, Esq., R.A.M. | 1 1 | Richard Jeffs, Esq. | 1 1 0 |
| Wilhelm Ganz, Esq. | 1 1 | C. Oberthür, Esq. | 1 1 0 |
| Messrs. R. Mills & Son | 1 1 | Lady Thompson | 1 0 0 |
| Messrs. Hopwood & Crew | 2 2 | Alfred Hays, Esq. | 1 1 0 |
| J. Lamborn Cock, Esq. | 1 1 | The Misses E. | 0 10 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 1 | A. Randegger, Esq. | 1 1 0 |
| Messrs. Metzler & Co. | 1 1 | J. Corbyn, Esq. | 0 10 0 |
| J. Whitmore, M.D. | 1 1 | Sir W. Sterndale Bennett | 1 1 0 |
| Messrs. Hutchings & Romer | 1 1 | Miss Edith Wynne | 1 1 0 |
| *Rev. J. E. Cox, D.D. | 1 1 | Herr Ernest Pauer | 1 0 0 |
| C. Lonsdale, Esq. | 1 1 | B. Lumley, Esq. | 2 2 0 |
| Messrs. A. Hammond & Co. | 1 1 | A. Schoelsser, Esq. | 1 1 0 |
| G. F. Jefferys, Esq. | 1 1 | William Cremer, Esq. | 0 10 0 |
| Messrs. Henderson, Rait, & Fenton | 1 1 | Two Friends | 0 12 0 |
| W. Dorrell, Esq. | 1 1 | William Beavan, Esq. | 0 10 0 |
| J. W. Davison, Esq. | 1 1 | A Friend | 0 5 0 |
| W. Kuhe, Esq. | 1 1 | H. C. Deacon, Esq. | 1 1 0 |
| Messrs. Duff & Stewart | 1 1 | J. M. Levy, Esq. | 3 3 0 |
| J. Blumenthal, Esq. | 1 1 | Madame Parepa-Rosa | 5 5 0 |
| W. H. Clemow, Esq. | 1 1 | J. Joachim, Esq. | 2 2 0 |
| —— Baker, Esq. | 1 1 | G. Baum, Esq. | 0 10 0 |
| Novello, Ewer & Co. | 1 1 | A Friend | 0 5 0 |
| E. Aguilar, Esq | 1 1 | John Francis Barnett, Esq. | 1 1 0 |
| Sir Julius Benedict | 1 1 | Henry Joachim, Esq. | 1 1 0 |
| Matthew Green, Esq. | 1 1 | A Kind Friend | 1 1 0 |
| W. Mudie, Esq. | 1 1 | A. A. | 1 1 0 |
| Charles Green, Esq. | 1 1 | J. Miles, Esq. | 1 1 0 |
| R. Carte, Esq. | 1 1 | Mdlle. Bondy | 0 5 0 |
| George Dolby, Esq. | 1 1 | Edward Jeffs, Esq. | 0 10 0 |
| John Mitchell, Esq. | 2 2 | Otto Goldschmidt, Esq. | 1 1 0 |
| F. Davison, Esq. | 1 1 | Sir Francis Goldsmith | 10 10 0 |
| Madame Patey | 1 1 | J. Mocattas, Esq. | 2 0 0 |
| C. Santley, Esq. | 2 2 | F. G. Henriques, Esq. | 1 0 0 |
| D. H. Hastings, Esq. | 1 1 | Wm. H. Holmes, Esq. | 1 1 0 |
| Charles Oller, Esq. | 1 1 | Dr. Spark | 0 10 0 |
| Cuningham Boosey, Esq. | 1 1 | John Child, Esq. | 0 10 0 |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

NOTICE.

"LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By AUGUSTUS A. HARRIS, Esq.,

Will shortly be produced, under the title of

"CLAIRETTE,"

"THE PET OF THE MARKET."

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Digitized by Google

## MUSIC IN "*ANOTHER WORLD.*"

(*From "The Sunday Times."*)

Everybody must, by this time, have read extracts from, or notices of the remarkable book which purports to be a revelation to us, through "Hermes," of the being, doing, and enjoyment of the fortunate dwellers in Montalluyah. We may, therefore, plunge at once in *medias res*, without the otherwise inevitable speculations as to the manner in which the writer, or editor, would have us regard it. By some critics the work is spoken of as a satire upon the condition of things in our own planet; others describe the apparent good faith of "Hermes" as an assumption admirably carried out; while others, again, set down the whole book as the offspring of an imagination whose possessor, by intimate contemplation of his fancies, has come to look upon them as facts. We are not compelled to take any one of the three courses thus pointed out; but it may be interesting to state that in a preface to the third edition, just issued, "Hermes" gives renewed assurance of his own belief in Montalluyah and its beneficent Ruler. He remarks:—

"In specific or gracefully veiled terms, the editor has been accredited with inventive power, imagination and mastery of fiction. Though he cannot lay claim to such gifts, their application to him evidences the acumen of the writers; for in the actual state of the world's belief, unwilling to recognize the truth, they have ascribed to the author powers which alone could dress fiction in the garb of truth. In other words, a statue with life-like qualities has been supposed, where the living man has been ignored. The editor must, therefore, await a time, perhaps not far distant, when credence will be given to his assertion that the 'Fragments' have their source, not in his imagination, but in another planet. Meantime his grateful thanks are offered to those who—in the words of the first Preface—have 'tasted the fruit and judged of its flavour, though they beheld not the tree; profited by the diamonds, though they knew not how they were extracted from the mine; accepted what was found to be wholesome in the waters, though the source of the river was unknown.'"

The editor goes on to make other interesting statements, telling how he submitted the "Fragments" respecting "Character-Divers" to a recently deceased potentate, and how he had an interview with the late Professor Faraday respecting some of the electrical phenomena peculiar to Montalluyah. The Professor's view, we are told, was not favourable to the theory announced by "Hermes," who, however, shrewdly points out that the Montalluyah electricians themselves were at one time opposed to the now accepted doctrine, which doctrine was always true. "Hermes" next removes all suspicion of having taken the idea of his book from Lord Lytton's "*Coming Race*." "Besides," he observes, "the one ('*Coming Race*') describes an imaginary world with imaginary inhabitants; the other gives a faithful, though at present incomplete, account of an actually existing world, whose inhabitants are formed like those of our own planet."

Waiving all the questions involved in the foregoing remarks, it will be enough for our present purpose if we look upon the musical revelations of "*Another World*" as merely the offspring of a lively and poetical fancy. So regarded, they present a good deal to interest, and not a little to admire. "Hermes" has not yet told us much about the state of music in Montalluyah, but what we do learn from him excites a desire to know more. This is especially the case with regard to the harp used by the blessed dwellers in the Star City—a harp by the side of which our poor little instruments sink into utter insignificance. Think of it Pencerdd Gwalia, Aptomas, and all others who profess to be harpists—your brethren in Montalluyah play upon a gigantic machine which may be said to be "built" rather than "made." It is triply strung, and so arranged that, by the agency of the electric fluid, two sets of strings respond, at the performer's will, when the third set is struck, giving out a mass of harmony like some great organ. The idea of such an instrument is enough to make Parish Alvars turn in his grave with vexation that he was not a dweller in Montalluyah. But this is not all. The harp is something more than a gigantic example of electricity applied to sound. It is a thing of beauty which might have been shaped in a poet's dream. . . . . .

The writer of the Apocalypse does not give us details of the heavenly harp; but not even his vivid, poetic fancy could have conjured up anything more beautiful than the harp of Montalluyah. The thought of such a marvel is almost enough to make Mr. John Thomas smash his Erard in utter disgust. And now we want to know more of the Star City's instruments. What is its orchestra like? Is there the equivalent of a Broadwood "grand" in Montalluyah, and does that fortunate planet possess street organs and German bands? If so, some information respecting the character and management of these last might prove not less useful than interesting.

"Hermes" is the medium of throwing a good deal of light upon the nature and capacity of music in the world of which he speaks. We learn, for instance, that music there has a definite meaning, and can be used, without words, for the interchange of ideas. . . . . .

With such means at command, it is hardly necessary to say that the harp does in Montalluyah what the tongue, or the pen, or "the silent language of the eye," has to do on our planet. It is the great love-maker, and *apropos* of its use in that capacity a very pretty story is told. Great care seems to be taken in Montalluyah that all shall be able to use this music language. . . . . .

All this is very interesting and suggestive—so much so that, having read it, one is tempted to hunt through the book for further revelations. Unhappily "Hermes" does not tell us much more upon the same theme, and it will be necessary to await those particulars, the coming of which at a future time is plainly hinted. So much of shrewdness is combined in "*Another World*," with so much that is poetical in the highest degree, that we cannot afford to lose anything "Hermes" may have to communicate.

—o—

## HERR PAUER'S LECTURES.

(*From the "Times."*)

Herr Ernst Pauer, the distinguished pianist and composer, has been delivering in Exeter Hall, under the anspices of the Sacred Harmonic Society, a series of Three Lectures on the Origin, Progress, and Perfection of Oratorio. Few existing cultivated amateurs, and, indeed, it may be added, few existing cultivated musicians, are better provided with the materials for such lectures than Herr Pauer, or better able to single out examples, from the earliest to the latest times, by which the growth of "oratorio" may be fitly and appropriately illustrated. That the lectures have created more than ordinary interest in musical circles is not surprising. Herr Pauer, besides being a practical musician of high rank, is a thorough master of the literature of his art, which sometime since was abundantly shown by the annotations prepared for his "Historical Recitals" of pianoforte music. The first of his lectures, just concluded, discussed, as might have been anticipated, the early origin of oratorio as instituted by St. Philip Neri down to the present times, when, as in the instances of Mendelssohn's *St. Paul* and *Elijah*, (Handel having set the example in *Judas Maccabeæus*, *Samson*, *Solomon*, &c.,) it has assumed the form and proportions of sacred drama, constructed upon events to be found either in the Old or New Testament. In his first lecture Herr Pauer referred in an instructive manner to the early songs of pilgrims, &c., proceeding gradually to the sacred cantata, exemplified in the works of the Italian musician, Carissimi—to two of the most important of which, *Jephtha* and *Jonah*, the English public were introduced respectively by Mr. John Hullah and Mr. Henry Leslie. In his second lecture ("transitional") Herr Pauer began by further references to the progress of oratorio, in Italy especially, dwelling upon those eminent composers, Stradella and Alessandro Scarlatti; practical illustrations being given from the former, whose sad career is well known to those acquainted with the history of the musical art, and whose *John the Baptist* was the most noted oratorio of its day. Thence to the *Passion* music, which, although coming originally from Italy—as may be said, in fact, of almost all forms of music, except the orchestral symphony—was an easy step; thence to Martin Luther and the people's "choral song," a still easier. Tunes by Heinrich Isaac and Haslar, who flourished respectively in the earlier period of the 16th and 17th centuries, were given—first as originally conceived, then in the shape of harmonized "chorals," as they are known to the present generation, and, indeed, have long been familiar. About Heinrich Schütz, the "father of German music," as Herr Pauer pronounces him (born near the close of the sixteenth century), a good deal was said, but not a word too much; and the excerpts produced from his *Passion* oratorios must have created a general desire to know more. Nor was a selection from the *Passion* of Richard Keiser less welcome, or a madrigal by Scarlatti, in five vocal parts (for women's voices). That at the third and concluding lecture we should come to John Sebastian Bach and Handel, to Carl Philip Emmanuel Bach (why not also Friedemann, Bach's eldest and most gifted son?), Graun, Haydn, Mozart, Beetboven, Schneider, and Spohr, down to Mendelssohn—in whose *Elijah* Herr Pauer says with truth that the technical element in the musical art has reached its highest degree of perfection—was, of course, to be counted on. A chorus from Mendelssohn's unfinished oratorio, *Christus*—"There shall a star arise"—was put down in the programme as the final illustration. Into further particulars it is needless to enter. Enough that Herr Pauer's "Lectures on the History of Oratorio," have been a genuine success, and should encourage the Sacred Harmonic Society in affording their patrons an opportunity of hearing something more of the kind. Herr Pauer had competent solo singers, chorus, and organist (Mr. Willing) to support him; and he himself being pianoforte accompanist, there was little or nothing to desire.

Digitized by Google

## ROYAL ITALIAN OPERA.

The opera selected for the *début* of Mdlle. Amalia Fossa, another of Mr. Gye's new importations, was *La Traviata*, the character assigned to her being naturally that of the unfortunate heroine. Mdlle. Fossa appears familiar with the business of the stage, and is, moreover, a singer of considerable taste and experience. Her voice is unequal, perhaps because it has been unequally trained; nevertheless, certain parts of its register are both pleasing and flexible—more especially when the singer does not labour too much to produce effect. In any case it is hardly in accordance with fair criticism to judge a new aspirant after a single hearing. Enough that in the first act of the opera Mdlle. Fossa was nervous; and this unquestionably influenced her delivery of "Ah fors è lui" and its brilliant sequel, "Sempre libera degg'io." Encouraged, however, at the fall of the curtain, by the warmly-expressed sympathy of the audience, she gained heart as she went on, sang the duet with the elder Germont (Signor Cotogni)—the prominent feature of Act II.—with no less sentiment than dramatic force, and made a real impression in Act III., not only in the plaintive soliloquy, "Addio del passata bei sogni ridenti," but in the duet with Alfredo, "Parigi o cara," its impassioned peroration, "Gran Dio—morir si giovane," and thence to the climax, the death of Violetta; which, however well pourtrayed, can hardly be otherwise than repulsive, even if Rachel herself were the personage whom phthisis has condemned, and brought to the catastrophe all that wonderful power of earnestness which distinguished her memorable representation of the death of Adrienne Lecouvreur, to whom poison has been treacherously administered by an unscrupulous rival. In conclusion, Mdlle. Fossa made a fairly good impression; and there can be little doubt that, as a "*comprimaria*," she might render excellent service to Mr. Gye's theatre by strengthening the cast of operas in various parts, which, although not of the highest importance, cannot in strict truth be termed subordinate.

Signor Nicolini's Alfredo is admirable throughout. Seldom, indeed, has the part of this utterly despicable personage been redeemed by more grace of utterance, more unaffected manliness of demeanour. In short, the character is represented as well as could possibly be conceived; and the music is given in a style with which Verdi, the composer, himself could not easily find fault. More refined singing has not often been heard than that of Signor Nicolini, in the soliloquy at the opening of Act II—including the air, "De' miei bollenti spiriti," which often passes with little notice, but now earned a well-deserved and unanimous call for the singer, who was no less to be admired in the last duet with Violetta, comprising the already mentioned "Parigi o cara." Signor Cotogni, who undertook the part of Alfredo's father, was a little "out of voice," but sang, as he invariably sings, like a genuine artist, and acted with true intelligence. His delivery of the somewhat lackadaisical air, "Di provenza il mare," was loudly applauded—so much so, indeed, that he might readily, and to the gratification of the audience, have sung it again. Having spoken in detail about the three conspicuous characters, it will suffice to add that the minor parts were more or less efficiently supported by Mdlles. Anese and Corsi, Messrs. Tagliafico, Manfredi, Fallar, Raguer, Rossi, &c.; that the orchestra and chorus was generally efficient; and that Signor Vianesi was conductor.

On Saturday the *Africaine* was repeated. Mdlle. Angeri (Selika) was more at her ease than on the occasion of her *début*, and created a still more favourable impression. About the rest of the performance it is needless to speak again.

On Tuesday *La Favorita* was played for the *début* of two new artists—Madame Paoli and Mdlle. Sassi, and for the re-appearance of an old favourite—M. Faure. Madame Paoli made a decidedly favourable impression as Leonora, notwithstanding the fact that she necessarily challenged comparison with Madame Lucca in one of her best parts. The new comer is personally well fitted for stage work, and seems to have profited much by considerable experience as an actress; so much so that she has acquired more than ordinary power in this branch of her art. All she does is marked by a gratifying absence of self-consciousness, and an obvious sympathy with the dramatic situation, prudently controlled by self-restraint. We are disposed to think, however, that Madame Paoli is too careful in her avoidance of exaggeration, and that had she given the reins to dramatic feeling where the business of her part demanded it she would have done better. But the same self-restraint was noticeable in her singing. Her voice is of sufficient power, its lower notes excepted, and might have been used to greater effect than was actually produced by frequent employment of a *mezza-voce* which, though of charming quality, could not fill so large a theatre. Allowance should, doubtless, be made for the natural anxiousness of a *débutante*, and, having done this with regard to the points indicated, there can be no question that Mdme. Paoli is an acquisition of value to Mr. Gye's company. Her success in the first act was decided, the duet with Signor Nicolini (Fernando), bringing down the curtain amid loud applause, followed by a "call." In "O mio Fernando" Mdme. Paoli seemed over-anxious; and, though artistic skill was evident in all she did, it cannot be said that expectations called forth by the duet just referred to were fully realized. The ground thus lost was, however, made up in the final scene of the opera. Here Mdme. Paoli so met the exigencies of a trying situation as to send the audience away in a mood very favourable to her future success. Every one who applauded the new *prima donna* will be ready to give her a warm reception when she essays a part better adapted to test her versatility than the always tragic Leonora of Donizetti. Mdlle. Sassi, the second *débutante*, cannot fairly be judged in so small a part as Inez. That she is a novice, and that appearances are in her favour, might, however, be safely put on record. M. Faure was received with prolonged applause, and his embodiment of the Spanish king did everything possible to justify the high favour in which he is held as an artist-musician of rare attainments. So admirably did the French baritone acquit himself, that he conveyed an impression of being much too good for a contemptible character like Alphonse. Even when Fernando hurled back the honours conferred on him, M. Faure could not make the king appear utterly degraded. Something of royalty, besides the royal mantle, clung to the monarch's form. It is needless to particularise M. Faure's successes throughout the evening. Enough that he was always the accomplished singer and no less accomplished actor—always, too, the favourite of the public. Signor Nicolini, who has definitely taken up the part which Mario laid down on the memorable evening of his retirement, played Fernando with unwonted spirit and success. As his great predecessor recedes further and further into the past Signor Nicolini appears more and more at his ease, and gives freer play to the promptings of his own unquestionable talent. The result, on Tuesday night, was that in the third and fourth acts he excited the genuine admiration of the audience. As on previous occasions, however, the great scene with the King was wrought up to a climax earlier than should have been the case. Signor Nicolini had done his best before the sword of Fernando was broken, and flung at the monarch's feet. This apart, the assumption was an able one, deserving of very high praise. Signor Rossi again proved an efficient Gasparo; and Signor Bagagiolo did all needful justice both to the character and music of Baldassare. It is scarcely necessary to add that the impressive *mise-en-scène* of the last act made its usual effect, or that the general performance of so well-known an opera was creditable to the conductor, Signor Vianesi.

On Thursday night, Mdlle. Fossa appeared as Marguerite, in Gounod's *Faust*.

---

BRESLAU.—The programme of the eleventh concert of the Orchestral Union contained three novelties. The first was a Canonic Suite, by Herr J. O. Grimm, formerly a pupil of the Leipsic Conservatory. Though too profound ever to please the general public, it was well received, and proved that its composer had not studied in vain the more recondite portions of his art. The second novelty was a "Concertstück for Orchestra, in the form of an Overture," by Herr B. Scholz. It is called, "Im Freien." The third novelty—here at least—was Haydn's Symphony in C major, long suffered to lie forgotten and neglected. Herr Julius Stockhausen sang an air from *St. Paul*, an air from *Le Nozze*, and three airs by Schubert. The concert was brought to a close with Mendelssohn's Overture to *Ruy Blas*. All the songs were accompanied by Herr Scholz, who conducted, also, the instrumental pieces.

RIGA.—A three-act opera, *Mirjam*, has been successfully produced, the book by Herr Alfred Formey, the music by Herr August Klughardt, of Weimar. The story is founded upon the history of Jephtha and his daughter, whom the author has christened "Mirjam."

Digitized by Google

## MUSIC IN MILAN.

*(From a Correspondent.)*

If *Lohengrin* has not produced a favourable impression at the Scala, it has certainly caused a great commotion there and elsewhere. It appears that, in order to prop up Herr R. Wagner's production, his partisans wished to call in the military, and arrest all persons hissing. The *Trovatore* suggests that they should go a little farther, and, after having arrested all those who hissed, subject to the same summary process all those who did not applaud. By the way, a red-hot Wagnerite has been accusing Signor Tito Ricordi—but we will let the Signor speak for himself: "Some person, who measures others by his own measure, has been spreading a report that the hissers at the Scala are sent in, and paid by the firm of Ricordi; and some persons have believed it. Were we to be indignant at this calumny, we should make both our enemies and friends laugh. We will simply recall to mind the fact that, in the year 1857, a report was spread about that Signor Ricordi, the publisher, had paid persons to applaud Verdi's *Simon Bocanegra* (as the reader perceives, even calumny has progressed); Tito Ricordi published in the *Gazzetta Musicale* the following declaration: 'I declare in the most ample form, and before the world, that I am ready and willing to give a handsome sum of money for every ticket which it shall be proved that I, directly or indirectly, gave, bought, or procured for any person enjoining him, openly or by insinuation, to applaud and support, in return, the opera *Simon Bocanegra*. I will even extend my proposal. I will pay a handsome sum for every ticket which I can be proved to have given directly or indirectly, or caused to be given, to anyone, at any time, for any theatre, with a view of applauding or supporting any opera being my property, and of hissing or putting down any opera belonging to others.—TITO RICORDI.' This offer, made on one occasion only, remained always in force, but never cost the house a centime. If he believes his own falsehood, the Wagnerite who accuses us may try whether he is not more fortunate.—GIULIO RICORDI."

On the 30th ult., *Lohengrin* was performed for, it is said, the last time. The season will be continued with *Un Ballo in Maschera* and *Ruy Blas*, pending the production of Signor Perelli's opera, *Viola Pisani*.

—o—

## ROYAL ALBERT HALL.

There were some attractive features in the concert given last Friday evening by the Amateur Orchestral Society; and first among them must be placed the part-singing of the amateur vocalists who rejoice to call themselves "Moray Minstrels." Under the guidance of Mr. John Foster, these gentlemen performed a selection of music in really excellent style; the precision, refinement, and quality of tone which marked their efforts leaving very little for even fastidiousness to desire. We strongly suspect that a majority of the audience preferred the singing amateurs to their brethren of the orchestra, and regretfully saw them leave the platform to assume more or less picturesque attitudes on the lounges of the arena. The solo vocalists were Mdlle. Limia and Mr. Santley, who were announced to sing "*en amateur*." We do not know the precise signification of the term, as used, but we are sure that Mr. Santley never sang better in his life. His splendid voice filled the hall, apparently without effort, and the finished excellence of his work appealed to the entire audience. The result was an encore of Sullivan's "A weary lot is thine, fair maid;" a unanimous demand for a repetition of Hatton's "British tar;" and, after Boyce's "Hearts of Oak" had been substituted, a recall, best described by the word tumultuous. Never did an "amateur" excite such genuine enthusiasm. With respect to the playing of the multitudinous orchestra, the less said the better. The gentlemen over whom Mr. Sullivan's *bâton* exercises a vague authority suffer from the "ignorant impatience" which has wrecked so many amateur ventures. They want—at least, we must assume as much, because their conductor would hardly, of his own volition, lead them into difficulties—to attack works which severely try disciplined professionals; and that at a time when their execution of the simplest passage is perfect neither as regards time nor tune. It would answer no purpose were we to criticise in detail the rendering of the overtures to *Oberon* and *Masaniello* and the first movement of Schumann's symphony in B flat. But if any words of ours could persuade the amateurs to "repress their noble rage," and work hard at overtures like that to *The Caliph of Bagdad*, and symphonies like the early ones of Haydn, those words should cheerfully be spoken.—*Daily Telegraph.*

## PASSION WEEK CONCERTS.

Performances of Bach's great *Passion* are now, happily, so frequent as not to require notice unless given under special conditions, like those which excited interest at the Royal Albert Hall on the first four evenings of this week. When Mr. Barnby, to whom the musical world is indebted for the revival of a noble work, first brought out the *Passion*, he was reproached with turning the chorales into "part-songs;" and doubtless, from the stand-point of severely just criticism, his critics were right. Allowance should have been made, however—and many made it—for the necessity of doing all that was possible to increase the attraction of music by no means of an *ad captandum* sort. It was foreseen that the necessity could only endure for a little while, because increased knowledge of Bach's noble and pious work must lead inevitably to admiration; and it was hoped that, once established in favour, the composer's intentions as to the work would be rigidly carried out. Mr. Barnby is now justifying the hope as a result of the truthfulness of the foresight. Indeed, he has passed at a step from one extreme to the other, so that, instead of having the chorales sung with studied care by way of an entertainment, he invites the audience to rise and join in the melodies, precisely as did the Lutheran worshippers for whom Bach wrote. The step was a bold one, and the season of Passion-tide was very properly chosen in which to take it, because most obviously presenting an opportunity for the union of musical edification and religious observance necessary to the intended effect of the work. The Royal Albert Hall, on the first four evenings of the present week was, therefore, something between a concert-room and a place of worship—as every place should be, at all times, when the Great Tragedy is rehearsed. Due precautions were taken for the encouragement of the audience in the discharge of their new duty—brass instruments being stationed at advantageous points to keep up the pitch, while the conductor faced round and emphatically marked the time. But, even stimulated so, the "great congregation" was at first decidedly shy of the work it had to do, or else a majority preferred listening to the effect rather than helping to increase it. Afterwards better results became apparent; and in cases where the melody was familiar, a grand *ensemble* more than justified Mr. Barnby's venture, and established a precedent for future occasions. The general performance of the work gave satisfaction, all the choral numbers being as well rendered as on former occasions under Mr. Barnby's direction. Mdme. Alvsleben, Mdme. Patey, Mr. W. H. Cummings, and Signor Foli shared the principal solos on Monday night, the German soprano distinguishing herself by a revival of a previously unheard air, "For love my Saviour suffered," and otherwise by a good and careful reading of the music. Mdme. Patey sang to perfection the lovely aria, "See the Saviour," and Mr. Cummings declaimed the arduous recitatives with his usual clearness of enunciation and fulness of meaning. Signor Foli gave sonorous delivery to the words of Jesus, the secondary bass solos being admirably rendered by Mr. Thurley Beale. A word of praise is due to Herr Straus, for his capital violin *obbligato* in "Have mercy upon me," to Mr. Hoyte, for efficiently presiding at the organ, and to Signor Randegger, for accompanying the recitatives with great good taste. To-night the *Messiah* is to be given.

—o—

## MENDELSSOHN'S *ITALIAN SYMPHONY.*

*(To the Editor of the "Musical World.")*

SIR,—A great deal has been said of the *Italian Symphony*, but not half enough. It is one of the most inspired and finished pieces of art-workmanship in existence. Mendelssohn never heard it played as it is now played on occasions (under Manns) at the Crystal Palace Concerts. He never heard it at all in his own country. Schumann, who mistakes the *Scotch Symphony* for the *Italian Symphony*, was wholly ignorant of the latter, which never came before him.—Yours obediently,

LACKLAND FIDGE, M.D.

[We hold with Dr. Fidge in every particular.—A.S.S.]

---

BONN.—The following notice has been published by Herr Kaufmann, Chief Burgomaster, and chairman of the Schumann Festival Committee. "Robert Schumann died on the 29th June, 1856, and his ashes repose in the cemetery of the town of Bonn. Since then this great composer has become gradually better understood, and his fame has gone on increasing; his works enjoy at the present day so high an amount of appreciation, that we look forward to universal support in getting up at Bonn a memorial festival in his honour, and, with the proceeds which accrue therefrom, erecting over the spot where he rests a monument adorned with his effigy, and 'raised by his admirers assembled at Bonn, on the ——.' The festival will be held in the second half of August, this year. Further particulars will be duly announced."

Digitized by Google

## MONDAY POPULAR CONCERTS.

A season of almost unprecedented success closed on Monday evening with the usual "benefit" of the able and experienced director, Mr. A. S. Chappell, whose patrons crowded the hall to its doors. Mr. Chappell might safely have trusted to the strength of his own claims, and have provided nothing more than the customary brief but excellent programme. It is his rule, however, to make the last concert a kind of formal leave-taking between artists and public, and the rule was duly observed on Monday to the general gratification. With one or two exceptions, all the instrumentalists who have been heard during the season made their appearance, and nearly all played solos more or less identified with their respective names. The very popularity of the selected works renders a detailed notice of them superfluous. Not a word need be said, for example, about Herr Joachim's performance of Tartini's "Il Trillo del Diavolo," Mr. Hallé's execution of Chopin's Scherzo in B flat minor, or the reading, by Madame Schumann, of Mendelssohn's own arrangement of the Scherzo from his music to *A Midsummer Night's Dream*. As with these efforts so with those of Mdme. Néruda, Signor Piatti, and the Masters Le Jeune, who essayed, with more skill than effect, to play Fugues upon the machine which, in St. James's Hall, represents an organ. Mr. Santley sang three of his best songs, and Sir Julius Benedict was a matchless accompanist. With such a constellation of "bright, particular stars," the success of the concert is easy to imagine, especially as the audience used the occasion of each performance to show their personal regard for the performer. The leave-taking in some cases was of the warmest character—such as amply showed how thorough is the sympathy existing between Mr. Chappell's artists and his public. But why did not the audience call for Mr. Chappell himself? The honour of an "ovation" was never better deserved than by the admirable *entrepreneur* to whom London owes the most instructive and, we are happy to add, the most prosperous of existing musical institutions.

Her Royal Highness the Princess of Wales was present, and remained till the conclusion of the concert.

We promise our readers a general survey of what has been done in the fifteenth season of the Monday Popular Concerts, which will be resumed in November.

## ST. THOMAS'S CHORAL SOCIETY.

(*From an old Correspondent.*)

On Thursday, the 3rd inst., a performance of Costa's *Naaman* was given at the Queen's Concert Rooms, Hanover Square, by the St. Thomas's Choral Society—a private society established by Signor Randegger, and which, under the skilled and vigilant supervision of that gentleman, has reached a state of excellence seldom attained by amateur associations. Of the high value of Signor Randegger's discipline in the arts of choral training, numerous proofs were afforded on the occasion in question. The choruses of *Naaman*, it is true, are neither very erudite nor exacting, but the delicacy and finish with which they were, with scarcely an exception, executed, betokened not only the good quality of the teaching, but the quick and sensitive intelligence of the taught. Signor Randegger has reason to be proud of the society which he rules so well. Amateur performances of works of the large dimensions of *Naaman*, are not usually the most perfect things in the world. Much has to be taken for granted, much excused, and good intentions accepted in lieu of good deeds. It is pleasant, therefore, in proportion to its novelty, to find the possibility of private choral bodies challenging something like approbation, in the genuine sense of the word, and depending rather upon the absolute merit of what is done, than upon simple honesty of purpose. The audience on Thursday week were not slow to recognize the efficiency of the singing; and many of the choral pieces of the oratorio were applauded in a spirit of unaffected compliment and enjoyment. The solos were sung by several members of the Royal Academy of Music—namely, Miss Jessie Jones, Miss Annie Butterworth, Mr. Henry Guy, and Mr. Wadmore, assisted by Miss Bertha Griffiths and Mr. J. Greenhill; the principal soprano duties devolving upon Miss Emily Spiller, a lady whose experience in the concert-room is well-known, and whose singing is always welcome. Mr. Edwin Bending presided at the pianoforte, and Mr. Willing at the organ. At the close of the oratorio Signor Randegger was loudly applauded; and in this demonstration his two hundred pupils were, no doubt, equitably entitled to share.

## ROYAL ACADEMY OF MUSIC.

The students gave an extra concert at the Hanover Square Rooms, on Wednesday evening, April 9th. The following is the programme:—

Quartet, in D (MS.), for two violins, viola, and violoncello—Allegro, Adagio affettuoso, Minuet—Allegretto con grazia, Allegro molto (F. T. Barnard, student), Mr. Palmer, Mr. Szczepanowski, Mr. Regan, and Mr. Buels; Part-song (MS.), "Soldier, rest" (Roberts, student); Study, in A minor (Cipriani Potter), Characteristic study, "Contradiction" (Moscheles), pianoforte, Miss Harper; Prelude, Fugue, Allemande, and Gigue, from Suite in F minor (Handel), pianoforte, Mrs. Marshall; Song, "Du bist die ruh" (Schubert), Miss George; Andante and Scherzo, from Sonata in A flat, Op. 39 (Weber), pianoforte, Miss Sheehan; Trio, "Ave Maria" (Schloesser), Miss Beasley (Westmorland scholar), Miss Barkley, and Mr. Howells; Enigma, in G, for the Pianoforte, Fantasia and Variations in the style of five eminent artists (Cipriani Potter), Miss Baglehole (Potter Exhibitioner); Part-song, "They whom we loved on earth" (Westlake); Sonata, in G, Op. 30, No. 3, Allegro assai, Minuetto — Molto moderato e grazioso, Allegro vivace (Beethoven), pianoforte and violin, Mr. Ridgway and Mr. Szczepanowski; Sarabande, Gavotte, and Gigue, from third English Suite, in G minor (J. S. Bach), pianoforte, Miss Edith Brand. Three musical sketches (Op. 10), "The lake," "The mill-stream," and "The fountain," (W. Sterndale Bennett) pianoforte, Miss Pamphilon; Three-part songs for female voices, "Hours of rest" and "The secret," (Ferdinand Hiller) Misses Bagnall, Conolly, Nessie Goode, Jessie Jones, Smith, Daniel, George, Mann, Mount, Butterworth, Bolton, Buley, Roffe, and Spencer; Impromptu, in C minor (No. 1, Op. 90), (Schubert) pianoforte, Miss Edridge; Aria, "O del mio dolce ardor" (Gluck), Miss Annie Butterworth; Lieder ohne Worte, in F minor, (Kirchner) pianoforte, Mr. Arthur Jackson; Madrigal (MS.), "O nightingale" (Henry Guy, student); Lieder ohne Worte (Nos. 3 and 4, Book II.), (Mendelssohn) pianoforte, Miss Chapman; Quartetto, "I canta storie" (Pinsuti), Miss Llewellyn Bagnall, Miss Butterworth, Mr. Henry Guy, and Mr. Wadmore.

All the students were "on their metal," especially Miss Pamphilon, who played Sir Sterndale Bennett's "Three musical sketches" *con amore*; Miss Annie Butterworth, who sang Gluck's aria, "O del mio dolce ardor," charmingly; and Miss L. Bagnall, Miss Butterworth, Mr. Henry Guy, and Mr. Wadmore, who did ample justice to Signor Pinsuti's quartet, "I canta storie;" although Mr. Guy was evidently suffering from cold he did not the less exert himself to render his part effectively. Mr. Eaton Faning (Mendelssohn Scholar) and Mr. Walter Fitton accompanied the vocal music on the pianoforte.

## GREAT MUSICAL FESTIVALS IN VIENNA.

4TH AND 11TH MAY, 1873.

(*Communicated.*)

The Society of the Amateurs of Musik in Vienna, intending to make appear the musical powers of Vienna in a solemn manner, will give two great musical festivals, in co-operation with the far-renowned Institutions, the Association of Gentlemen Singers (Männergesangverein), the Phylharmonic Society (Orchestra of the great Imperial Opera), and the Society of Song (Singverein), and assisted by the first solo performers in song and on instruments.

The concerts shall take place on the 4th and 11th May, at noon, in the great and splendid Musikhall of the above said society.

The programme of the first concert will include the most celebrated compositions by Franz Schubert, that of the second, the greatest works by Beethoven, among them the Ninth Symphony.

Gentlemen and ladies intending to visit the great International Exhibition, and desirous to secure seats at those festivals, are requested to send soonest orders for tickets, by letter or telegram, to the office of the Society of Music, Musikvereinskanalei, Lothringerstrasse 11, Vienna.

Prices—8, 6, 4, and 2 fl. Austr. m.

### Orestes.

(*From "Another World."*)

Orestes is the name of a man who invented an ingenious instrument for discovering diamonds in the bowels of the earth, and for penetrating to the spot where they lay. This instrument possesses an electricity sympathetic to diamonds only. The presence of them is indicated by an exceedingly sensitive arm of the instrument which, being retained on the spot indicated, puts forth tendrils that gradually perforate the earth, and do not stop until a precious stone is reached. Hermes.

Digitized by Google

## CRYSTAL PALACE.—GOOD FRIDAY.

The fifty thousand subjects of Her Majesty who make their annual holiday at the Crystal Palace on Good Friday, found the attractions provided for them this year equal to all former occasions. The Grand Sacred Concert took place, as usual, on the Great Handel Orchestra, in the Centre Transept, at half-past three o'clock. Besides the Orchestral Band of the Company, the full Band of the Coldstream Guards took part in the Concert, and, in addition, played selections of Sacred Music before and after, under the able conductorship of Mr. F. Godfrey. Mr. James Coward presided at the Great Handel Festival Organ, and the concert was conducted, as heretofore, by Mr. Manns.

The New Exhibition of Pictures, including the wonderful Russian sketches (in oil), of Central Asia, taken by M. Basil Wereschagin, during the campaign of Samarkand in 1868, where he was an eye-witness of the actions and events which he sketched, was placed in the Private Saloon of the Picture Gallery. The Australasian collection of objects, models, photographs, &c., &c., from Australia, Tasmania, New Zealand, New Caledonia, Feejee, the Solomon Islands, &c., illustrating the natural history, manners and customs, and modes of life of those countries, formed by Mr. H. E. Pain, was open to the public in the South-East Gallery. The Tibet and Yarkund Court, arranged by Dr. David Price, in the Tropical Department, from the collections of Mr. Commissioner Forsyth, C.B., and Dr. Cayley, contains ethnological groups of Tibetans, Yarkundis, Lama Priest, &c., as well as objects illustrating the costumes, habits, commerce, &c., of the people. The Great Aquarium, situate at the North or Tropical End of the Palace, attracted as much interest as ever. Fresh arrivals of rare animals are continually reported, amongst which may be mentioned a number of Sea Horses from the South of France. Special arrangements were made with the several railway companies to run special trains to and from the Palace as often as required.

On Easter Monday will be produced a grand spectacular burlesque, entitled *Blue Beard, the great Bashaw*, or *The loves of Selim and Fatima*, written by H. T. Arden, Esq. The scenery is by Mr. F. Fenton, the music by Mr. J. Barnard, the ballet by Madame Collier, and the whole will be produced under the direction of Mr. T. H. Friend, the Company's stage manager. The principal characters in the piece will be supported by Mr. Edward Terry (of the Royal Strand Theatre), Mr. W. Rowella, Mr. T. H. Friend; Miss Emmeline Cole, and Miss Caroline Parkes. There will be a miscellaneous entertainment, commencing at half-past twelve o'clock, including Doughty's celebrated troupe of performing dogs; the renowned Perks Family, with their celebrated stud of highly trained ponies, &c.; and a comic ballet by the Great Little Rowella and troupe.

The number of visitors at the Palace last year, on Good Friday, was 89,797, and on Easter Monday, 44,218.

---

Posen.—Moniuszko's opera, *Halka*, was produced at the Stadttheater a short time since, being the first national Polish work of the kind ever represented upon a German stage. It was first produced in 1858, at Warsaw. Since then it has been performed, some two hundred times, in Prague, Milan, and St. Petersburg. The *Posener Zeitung* thus speaks of its first production here: "The libretto of *Halka* is of the simplest description, the author, Wlad. Wolski, presenting us with a sort of village story from the Carpathians. This story is such as might happen anywhere; of national local colouring, of the slightest national tendency, the subject of the opera does not contain a trace. As, notwithstanding, *Halka* is designated a specifically national opera by the Poles themselves, we must look for the reason elsewhere than in the book—in the music. On this point a Polish paper observes: 'The people sang at one time merry, and, at another, mournful songs, but there was no strong master to collect, in one beautiful and grandiose whole, these little fragments, these strains wafted from the meads and plains of our second fatherland—to create a work in which the nation should behold itself as in a mirror, and, on hearing the melodies, exclaim: So do I sing, when I am sorrowful; so do I sing, when I am joyously moved; in these melodies do I feel my soul, and the throbbing of my own heart.'—The music of *Halka* is beautiful, and thoroughly peculiar—it is Sclavonic."

Vienna.—Herr von Adelburg, the composer of the opera entitled *Zring*, produced very successfully at the National Theatre, Pesth, has been lying here several months, dangerously ill from the effect of paralysis. Among the most recent works of this gentleman, who is still very young, and who is mentioned in Brendel's *Geschichte der Musik*, as possessing great talent, may be mentioned a cantata entitled *Krieg und Frieden;* a *Te Deum* for chorus and orchestra, performed in Mexico, at the coronation of the unfortunate Maximilian; and an opera, *Wallenstein*, founded upon Schiller's trilogy.

Rome.—*Guillaume Tell* has been successfully produced at the Teatro Apollo, the principal parts being sustained by Signora Contarini, Signori Lefranc, Aldighieri, and David.

## OUR CONTEMPORARIES.

The *Standard* thus prefaces its report of the production of the new operetta, *Fleur de Lys*, at the Philharmonic Theatre:—

"For some weeks past the walls of London have been placarded with the title, in gigantic letters, of an opera bouffe by Mr. Farnie, who might be suspected of keeping a manufactory of such wares, so abundantly does he seem to stock the theatrical market with them. *Fleur de Lys* is the name he has bestowed on this last specimen of his handiwork, the substance of which is derived from a French work by Messrs. Gille and Jaime, fils, which appeared some few years since at the Theatre des Variétés, with music by M. Leo Delibes, under the title of *La Cour du Roi Petaud*, but failed to achieve any permanent success. The libretto of the original opera bouffe, though not a work of the highest class in its kind, yet contains a fair number of amusing situations, possesses not a little ingenuity of invention and some passages of graceful and piquant love-making, and is full of amusing or interesting characters, distinctly and sharply drawn. With such materials it might be thought that the prospect offered of their revival by another hand would be a promising one; and so it might had not that hand been Mr. Farnie's, whose dramatic work resembles in too many instances nothing so much as the product of an ingenious instrument known to British industry as 'a devil,' and possessing the property, when put in action, of tearing up every sort of previously manufactured material submitted to it to a fine fluff, known indifferently as 'shoddy,' or 'devil's dust,' and used to give fictitious substance to wefts of an otherwise meagre and threadbare texture. The latter part of the process, however, is omitted by Mr. Farnie, who simply sets his 'shoddy' before the world in the chaotic and formless heap to which he has reduced it; but as certain parts of the original garment resist the shredding process of the instrument in question by their inherent indestructibility, such as button-shanks, lace trimming, &c., so some parts of the work thus treated by the adapter survive and shine out from the mass, and to these is he indebted for the greater part of the success he is enabled to obtain. In this instance, the first act of the French piece is that which contains the most fun, and it is also the most dramatically effective; but the havoc made with its whole point and intention, either by blundering incapacity or that sort of resistance to the point of a joke said to be an especial peculiarity of the Scottish cranium, looks like the result of wilful perversity. The second act retains a few small particles of the fun which does not abound in the same portion even of the original, and the last act preserves a pretty situation in the beginning, and an amusing episode at the end, and on these limited supports the adaptation limps on to the fall of the curtain. To the French material thus grievously maimed and attenuated is added a liberal intermixture of feeble quasi-jocularity, consisting chiefly in allusions to the subjects of trade advertisements in the press and on the boardings, which, together with the current jests of light periodical literature, seem to occupy an inordinate proportion of the retentive memory of Mr. Farnie, who would appear to have as absolute a faith in the popular efficacy of topical allusions when made to do service for wit as the late Mr. Albert Smith. A comic song of the music-hall type in the second act, introducing the names of certain prominent statesmen, sounded like a faint echo from the *Happy Land*, and was probably smuggled in unsanctioned by the Chamberlain; but lacking as it does either point or force, need not alarm official susceptibility. Of the poetry furnished to the music of the French composer by Mr. Farnie we had not an opportunity of judging, it being omitted from the printed book, but as far as we could catch it, from the not over distinct utterance of the singers, it was characterised by his usual facility of versification and command of the vocabulary in use among modern climbers of Parnassus. Let us here note that distinct pronunciation of the words is more essential to the effect of opera bouffe than any other class of lyrical composition for the stage, as on the language so much more depends to indicate the nature of the situation illustrated by the music."

In its report of the performances now going on at the Holborn Amphitheatre, the *Standard* has the following especially musical peroration:—

"An orchestra, reared upon the plan of M. Jullien, occupies the stage space, and discourses most excellent music, in which we were much struck with the ubiquitous nature of the drummer-boy, who appeared to have a universal facility for various instruments. From the original occupation of parchment-pounding, a sudden transition found him engaged in clashing the cymbals, tickling the tympani, coquetting with the castanets, and tinkling the triangle, all apparently at the same moment, with infinite ease and spirit, yet with plenty of leisure to attend to the turning of his music sheets. Why was not this down in the bill—to us it was no small gratification as a feat of no ordinary difficulty."

—o—

## THE LATE DR. SPOHR.

*(To the Editor of the "Musical World.")*

Sir,—Spohr was a great radical and belonged to political debating clubs. Hence his unpopularity with the Elector of Hesse (see *Autobiography*). The Sextet in C was composed in 1848. Your obedient servant,

Merchant Quick.

Digitized by Google

BIRTH.

On March 24th, at Florence, the wife of GEORGE B. BENTHAM, Esq., of a son.

DEATHS.

At Highgate, lately, Mr. EDWARD SPROULES, for many years hall-keeper at Her Majesty's and Drury Lane Theatres, aged 42.

On March 17th, at Cincinnati, CARLO PATTI, the violinist, brother of Adelina and Carlotta Patti.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, APRIL 12, 1873.

THE Passion Week of 1873 will surely be memorable in the history of music, on account of a phenomenon hitherto unmatched. We refer, of course, to the multiplied performances of Bach's greatest *Passion*, at the Royal Albert Hall, under Mr. Barnby, and its introduction to St. Paul's Cathedral by Dr. Stainer. Looking at the character of the music—in which severity of style, intellectual as well as emotional power, and lofty scorn of popularity-hunting, are conspicuous—the general favour now shown to it is very remarkable. According to some, that favour is no more than a result of the religious instinct of the English people. The music, they say, is heard more because of the narrative to which it is allied than for its own sake. We cannot receive this explanation. When the Bach Society first introduced the *Passion*, and gave two capital performances of it in St. Martin's Hall, under Sterndale Bennett's direction, and with all the prestige of Royal patronage, the religious instinct was at least as strong as it is now. Yet nothing came of the effort beyond a nine days' curiosity. The *Passion* was replaced on the dusty bookshelf whence it had been taken, nobody caring to remonstrate save a few people, who were regarded as monomaniacs suffering from an antiquarian craze. On the shelf the *Passion* remained till Mr. Barnby—to whom all honour is due for the act—took it down, and manfully set about teaching the people what a masterpiece they had ignorantly neglected. Everybody knows that his task proved anything but Herculean. Mr. Barnby himself must have been astonished at the ready reception given to the work, and at its rapid ascent to a place in general favour, of which the most sanguine never dreamed. We can only explain the contrast between the non-success of the Bach Society and the very different fortune of Mr. Barnby, by attributing it to an enormous advance in genuine musical taste. Being English, we are accustomed to grumble at the condition of musical things in our own country, and there is, doubtless, much room for improvement; but, with all the faults upon which pessimists love to dwell, that public cannot be in a "bad way" by whom such a work as the *Passion* is esteemed. Indeed, we are justly entitled to boast concerning the position it has assumed, and to put the fact in evidence of high musical culture. No country in the world can show anything like it; even Germany, the much-belauded home of the "divine art," being left behind. What would the dwellers in Vienna, Berlin, or Leipsic say to five performances of the *Passion* in a single week, when, only by taking much thought and running a desperate risk, can they manage one? We accept the popularity of Bach's work as a sign of the times, and a very agreeable and comforting sign to all who are jealous for the honour of the reputed most unmusical, but, in fact, the most musical country under the sun.

While dwelling thus complacently on a phenomenon of cheerful import, it would be unjust to forget those who have aided its development; and here we must again cite the name of Mr. Barnby. To him belongs the credit of having revived the *Passion*; and, as the present week's doings prove, he retains his place as its foremost advocate and champion. The Albert Hall concerts on Monday and three following days were bold but successful efforts to introduce into the concert room those observances, without which Bach's noble scheme can never be properly worked out. Upon the courage which suggested the participation of the audience in the chorales, Mr. Barnby deserves to be warmly congratulated; and the degree of success attained was a fitting as well as an adequate reward.

## OCCASIONAL NOTE.

THE London correspondent of the Liverpool *Porcupine*, in one of his most recent letters, thus refers to the remarkable book called "*Another World*," about the authorship of which there are so many rumours in literary and artistic circles:—

"I suppose you have noticed the sudden mania which has seized some of our *litterateurs* and dramatists for writing satirical romances and plays. One of the most popular of those romances is '*Erewohn*,' which has been a great success, but its popularity will probably be rivalled by '*Another World*,' which is now creating quite a sensation in literary circles. The author, who has adopted the *nom de plume* of 'Hermes,' is said to be a well-known journalist. The scene of '*Another World*' is laid in a star, and the author takes admirable advantage of this fact to satirise the follies and lash the vices of this particular world in which we wicked mortals manage to exist, in spite of strikes, coal rigs, and ship-scuttling."

We hear that a third edition of "*Another World*," with a new and explanatory preface, is already in the press.

ROYAL ITALIAN OPERA.—In the *Favorita* to-night the part of Leonora is to be taken, not by Mdme. Paoli (Tuesday's *débutante*), but by Mdlle. Angeri, Mr. Gye's first new-comer of the present season.

### Advocates.

(*From "Another World."*)

I ought to mention that there are advocates selected by the State from amongst the most eloquent and able men, charged specially to bring before the proper tribunals every case where any persons, men or women, think themselves wronged. There are also able men, advocates to represent the interests of society. The former, or people's advocate, if he thinks right, advises his client by the gentlest means to desist from his cause; but if his efforts prove ineffectual, which seldom happens if he is right, he is bound to proceed with the case, and, if necessary, to bring the question before the Kings. Did there prove to be any real doubt or serious difficulty, the case would be referred even to me. The advocates of society, like the people's advocates, are disciplined in the practice of truth and justice, and if they think that there is anything in the case in favour of the appellant they are honourably bound to state it to the tribunal. This is done in the interest both of justice and of society itself, which might otherwise be injured in the person of one of its members.

Both classes of advocates occupy very high positions, and would not condescend to take fees of their clients. They are wholly remunerated by the State. They have no interest in the issue, and are equally honoured whatever the result may be, for society always gains by a just decision. HERMES.

Digitized by Google

## CONCERTS VARIOUS.

The annual benefit concert given by the clever pianist, Madame Eugene Oswald, took place last week in St. George's Hall, and attracted a numerous audience, evidently versed in the traditions of the classical school of pianoforte playing, for the best points in the performance of Beethoven's Trio in C minor, No. 3 of Opus 1, and in Schubert's Opus 15, were duly recognised and applauded. Having done justice to the old masters, Madame Eugene Oswald gave illustrations of the modern style of music, and introduced Liszt's transcription of the Spinnlied in Wagner's opera, *Der fliegende Holländer*, concluding with Chopin's brilliant *Polonaise* in C. Madame Oswald's merits as a pianist are too well known to need enumeration. Her concert bore testimony to her musical taste and varied accomplishments.

Schubert Society.—The second concert of this society took place at the Beethoven Rooms on Wednesday, April 2nd. The first part of the programme was devoted to Spohr's compositions; a duet for pianoforte and clarionet, well played by Herr Schuberth and Monsieur de Grandval, opening the concert. Herr Hause played a solo in his best manner; Miss Marie Arthur sang "Rose sweetly blooming," and Mdlle. Barnard, "The bird and maiden," which brought the first part to a close. A grand trio of Beethoven's opened the second part, performed by Herr Hause (pianoforte), Monsieur de Grandval (clarionet), and Herr Schuberth (violoncello), followed by a song from Signor Rocca, and a duet by Signora and Signor Danielli. Mdlle. Barnard then sang "Sleep, dearest, sleep." Herr Schuberth played a solo of his own, "Adieu et revoir," (for the first time,) which was rendered with feeling and taste, and was greatly applauded. Miss Marie Arthur, who possesses a good voice, sang "Welcome, my bonnie lad," and Signora Danielli, "Le Soir" (encored). Herr Hause brought the concert to a close by playing a solo of his own composition. The conductors were Signor Ettore Fiori and Herr Schuberth. The director must be congratulated on the large and fashionable audiences that have attended the concerts of the society.

Mdlle. Marguerite Barbier (a pupil of Mr. Aguilar), gave a *matinée d'invitation* on Wednesday, April the 2nd, when the following interesting programme was gone through by the young pianist, to the evident pleasure of the audience:—"Sonata in F, Mozart; Sehnsucht am Meer, Willmers; Rondo in E flat (La Gaité), Weber; *a.* Berceuse, *b.* Fantaisie (Impromptu), Chopin; Romanza, Aguilar; Sonata Quasi Fantasia ('The Moonlight'), Beethoven; Lieder ohne Worte, Mendelssohn; Fantasia on 'Mose in Egitto,' Thalberg; Arabesque, Schumann; Deuxième Valse, Mattei." The rooms were well filled, and Mdlle. Barbier played extremely well, and was consequently much and deservedly applauded, especially after a Romanza, the composition of Mr. Aguilar, and Thalberg's Fantasia on "Mose in Egitto," both of which the audience could have listened to again with pleasure had not the fatigue been too much for the young performer. The pianoforte pieces were relieved by some excellent singing by Miss Grace Lindo, who did herself infinite credit by the charming way in which she gave Beethoven's "Herz, mein Herz;" two songs by Mr. Aguilar, "Edith" and "The Appeal," and Signor Schira's "Sognai," accompanied on the pianoforte by Miss Grace Aguilar, in her most refined manner. The concert altogether gave evident pleasure to Mdlle. Barbier's friends.

Town Hall, Shoreditch.—The Lothbury Choral Society, who hold their meetings, under the direction of Mr. J. Clippingdale, in the neighbourhood of the Bank of England, gave their first concert for the season on Friday, April 14th, which was a decided success. The part-singing consisted of selections from the works of Henry Smart, J. L. Hatton, J. G. Callcott, H. Leslie, E. L. Hime, &c. The singing of Hatton's "Vesper bells are softly pealing" and "We are waiting by the river," drew forth immense applause, as did also Callcott's "True love's voice," and Hime's "For whom do roses blow" (encored). Miss Sophie Ferrari, in "I know that my Redeemer liveth," created a profound sensation by her charming singing. In a song by Mr. F. Archer, Miss Ferrari was loudly encored. Miss Bessie Randall gave "Oh rest in the Lord," and Smart's "The Lady of the Lea." Mr. Richard Latter, in Gounod's *Nazareth*, and a song by Tito Mattei, pleased much, and was encored. Mrs. J. Clippingdale, a pianist of merit, by her excellent performance of Sir William S. Bennett's "Geneviève" and "Rondo Piacevole," and in a solo by Sir J. Benedict, deservedly gained the approbation of all present. Mr. J. G. Callcott presided at the pianoforte, and Mr. J. Clippingdale conducted the choruses and part-songs most efficiently.

Monsieur Gustave Pradeau gave the last of three Historical Pianoforte Recitals at the Queen's Concert Rooms, Hanover Square, on Tuesday evening, April 8th, assisted by Mons. Sainton (violin), and Miss Julia Wigan and Miss Mary Hobbs (vocalists). The following is the programme:—"Three Songs without Words, Mendelssohn; Impromptu, Schubert (M. Gustave Pradeau); aria, 'Tho' clouds by tempests' (*Der Freischütz*), (Miss Julia Wigan), Weber; Sonata in C minor (piano and violin), (MM. Sainton and Gustave Pradeau), Beethoven; Duo, 'Ti veggo, t'abbraccio,' (*Il Ratto di Proserpina*), (Miss Julia Wigan and Miss Mary Hobbs), Winter; Sonata in D major (Op. 10), (M. Gustave Pradeau), Beethoven; solos (violin)—'Romance,' Sainton; 'Fileuse,' Lasserre, (M. Sainton); aria, 'Nobil signor' (*Les Huguenots*), (Miss Mary Hobbs), Meyerbeer; 'Mazurka,' 'Valse,' 'Nocturne,' 'Etude,' (M. Gustave Pradeau), Chopin; "He thinks I do not love him' (Miss Julia Wigan), Madame Sainton-Dolby; 'Nuit Blanche,' Stephen Heller; 'Absence,' G. Pradeau; 'L'oiseau prophète,' 'Au soir,' 'Novellette,' (M. Gustave Pradeau), Schumann." M. Pradeau fully justified the praise bestowed upon him at his previous performances. Miss Wigan, also, deserves to be commended for her excellent singing, and Miss Hobbs' efforts must not be passed over without due praise. M. Sainton was in "great force," and was compelled to repeat the solo by Lasserre, 'Fileuse,' which he played in perfection. Mr. Thouless, as before, was the accompanist, and performed his duties like a thorough musician.

Mrs. Montaigne's *Matinée Musicale*.—A performance by the amateur pianoforte pupils of this rising professor (a daughter of Mr. W. H. Holmes, the esteemed professor at the Royal Academy of Music), took place at 22, Cadogan Place, on Wednesday, April 2nd, when the following programme was gone through with credit, both to the pupils and their talented instructress:—Andante, from Sonata in G, Op. 14 (The Hon. Edith Brodrick), Beethoven; Andante and Allegro (Miss Gaussen), Mendelssohn; Three Musical Sketches—"The Mermaid," "The Wind," and "The Wave"—(Miss Steains), S. Heller; Sonata, in B flat, Op. 22 (Minuetto and Rondo) (Miss Evelyn Wood), Beethoven; Pastorale, Field; La Babillarde, Loeffler (The Hon. Helen Brodrick); Consolation (Miss M. Scovell), Dussek; "Holyrood," Danse de la Cour du temps de Marie Stuart (The Hon. Albinia Brodrick), Brocca; Duet, "Three Diversions" (The Hon. Helen and the Hon. Edith Brodrick), Sir W. Sterndale Bennett; Prelude and Fugue, in B flat (Miss Evelyn Wood), Bach; Lieder ohne Worte (No. 6, Book V.) (Miss Dancer), Mendelssohn; Geraldine, Mudie; "Where the bee sucks," transcribed by O'Leary (The Hon. Edith Brodrick); Sonata, in D (Miss Oldman), Mozart; Menuet célèbre de L. Boccherini (The Hon. Albinia Brodrick); Valse (Miss Evelyn Wood), Chopin. The select and fashionable audience who assembled on the occasion were evidently gratified by the performances of the young ladies, who entered *con amore* into the spirit of the compositions entrusted to them.

## PROVINCIAL.

Blackburn.—Mr. T. S. Hayward, the accomplished organist of the Blackburn Parish Church, gave, in the Exchange Assembly Rooms, his third pianoforte recital. The *artistes* included Miss Mary Thorley, of the Manchester Concerts; Mr. J. Tuke, vicar-choral of Lichfield Cathedral; Mr. Henry Hayward, Mr. T. S. Hayward, and Mr. H. H. Jones, organist of St. Peter's Church; who all exerted themselves to the satisfaction of the audience. "The Wanderer," was rendered with a good deal of vigour by Mr. Tuke. Mr. Henry Hayward's solos upon the violin elicited hearty applause. Miss Thorley, who is a great favourite in Blackburn, sang "O bid your faithful Ariel fly," and delighted every one. She was enthusiastically recalled, and then gave another favourite song. Thalberg and De Beriot's grand duo, *Les Huguenots*, for the violin and piano, by Mr. H. Hayward and Mr. T. S. Hayward, was a brilliant and artistic performance, and richly deserved the applause with which it was greeted. Some duets by Miss Thorley, Mr. Tuke and Mr. T. Parkinson, were given with ability and taste. Altogether, writes a local journal, the concert passed off most successfully, and we congratulate Mr. Hayward upon the efficiency of the performers and upon the ability and zeal he has displayed in promoting the concerts, but we regret that the support of the musical public of Blackburn has not been commensurate with the high character of the performances.

Frankfort-on-the-Maine.—The twelfth, and last, of the series of Museum Concerts was of a somewhat varied character. There were two orchestral pieces: Herr C. Reinecke's overture to *König Manfred*, and Beethoven's *Eroica*, both admirably performed, under the direction of Herr C. Müller. There was no solo-singing, but some of the members of the Cecilia Union gave six compositions by Brahms, Hauptmann, Mendelssohn, and Schumann. "Virtuosity" was represented by Mons. C. Davidoff, violoncellist, from St. Petersburg. He played several pieces, including two by himself. He met with a cordial reception, both as virtuoso and composer.

Weimar.—Goethe's *Singspiel*, or piece interspersed with songs, *Jery et Bately*, with music by Mdme. Ingeborg von Bronsart, will be shortly produced.

Organ News.—The grand new organ for Gloucester Cathedral will be placed on the screen. The Dean and chapter have entrusted the work to Messrs. Bryceson and Co., of London, and the instrument will be specially arranged for conducting either choir or nave services in a very complete manner.

Digitized by Google

## COLONEL MAPLESON'S IMPROVED MILITARY TENT.

(*Communicated.*)

The spirited *impresario*, of Her Majesty's Opera (Drury Lane) has not confined his energies to the management of Italian Opera, but has earned success on a wider and more stirring field. For some years he has been Lieutenant-Colonel of the North-east London Volunteers, and has devoted considerable time to the furtherance of the Volunteer movement. Recently he has turned his attention to the invention of a new military tent, to replace the Bell tent and Officer's marquee, too well known for their many disadvantages in actual use. Colonel Mapleson's invention, (which is to be shown in this year's International Exhibition, at South Kensington,) claims to possess over the present tents advantages at once apparent, even to non-military men, who have never experienced the drawbacks of the field-tents for the army and volunteers. The most important features are:—

1st. The facility with which the Mapleson tent can be pitched and struck, one man being able to perform this duty in a few minutes. The Bell tent usually takes six men about twenty minutes to fix, and if the pole be lost, and it is kept detached, it cannot be fixed at all. The marquee in the same operation occupies eight men about half-an-hour.

2nd. The inconvenience to tent-lines is obviated, for, by removing the pin which supports the traveller on the standard pole, the arms are allowed to drop, which instantly slackens the tent, thus allowing for shrinkage to the canvas in wet weather; and the necessity of having to go outside the tent to slacken the tent-lines is overcome. The arrangement of having two sides to open and allow a current of air to pass through, one of the sides capable of extension and supported by two poles, thus forming a verandah, with a screen or sunshade to attach on either side, as may be most convenient for shade, whilst the roof is almost opaque, is a "desideratum," as all who have lived *during hot weather* in the field tents used by our Army can testify.

The external appearance of this tent may at first appear small, but, being square, it is capable of accommodating a larger number of persons than might be supposed. The *principle* can be applied to much larger tents. One of the most important elements of comfort during camp life is a well-ventilated tent when closed for the night or in stormy weather. This point has been fully considered in the improved tent. The mode of fastening or closing it is also improved, for by means of D pieces and lacing lines the doorways or sides are securely shut, and can at all times be readily opened, because hooks and eyes, buckles and straps, are found inconvenient in cold or wet weather. This tent, with its pole, bag of pins, mallet, canvas screen or shade, is readily placed in a valise which laces up (a great improvement upon the bag used by the army), and forms one convenient package; consequently there can be no possibility of the pole getting detached from the tent during transit—an arrangement of great importance in active service. The Mapleson military tent when packed weighs 83 lbs., a trifle heavier than the circular Bell tent, and considerably lighter than the field Officers' marquee.

—o—

## REVIEWS.

### Duff & Stewart.

*Thoughts of Heaven* (Aspiration). Sacred song. Words by Mrs. M. A. Baines. Composed by Berthold Tours.

This song is preceded by a brief recitative, the *raison d'être* of which we do not exactly see. The melody of the song itself is simple and pleasing, qualities which belong also to the accompaniment, wherein Mr. Tours's good taste and skill are agreeably conspicuous. In families which affect sacred music "Thoughts of Heaven" should become a favourite.

### Lamborn Cock.

*Oh! Come Again, Sweet Love, in May.* Duet. Words by Mrs. M. A. Baines. Music by Berthold Tours.

That this duet will make its way among amateur vocalists a single glance at it is enough to show. The parts are tuneful, and the *ensemble* is very pleasing. Mr. Tours should be congratulated upon his accompaniment, which cannot fail to please, as a distinctive and important feature of the whole.

### Chappell & Co.

*Minuetto from Beethoven's String Quartet in A major* (Op. 18). Transcribed for the Pianoforte by Berthold Tours.

How many who have heard and admired this movement at the Monday Popular Concerts will welcome it in a shape adapted for home use? Transcriptions are not, of course, as good as the things transcribed, in their original form, but they are of excellent service, nevertheless; and Mr. Tours, who knows how to do his work well, should add a host of them to the repertory of the household instrument.

*Scherzo from Beethoven's String Quartet in G major* (Op. 18). Transcribed for the Pianoforte by Berthold Tours.

Here is another charming movement from the great master's early quartets, charmingly arranged. Let no pianist of classical taste omit to procure it.

*So the Children Say.* Song. Words by R. Reece. Music by Berthold Tours.

Mr. Tours always writes like a musician of taste and skill; and in the song before us these qualities are prominently shown. The music is simple, but its simplicity is of the sort which makes more effect than pretentiousness. Appropriately delivered—that is to say, in an earnest, unaffected manner—it could not fail to please.

*Go, Lovely Rose.* Song. Words by Edmund Waller. Music by Alfred Piatti.

This well-written and thoughtful song has already made its mark in connection with the Monday Popular Concerts. We need, therefore, do no more than state that an inspection of the music confirms the popular judgment of its merits. Few songs of the present day are more clearly marked by musicianly skill, and that right perception which enable a composer to place himself thoroughly in harmony with the poet.

*O, Swallow, Swallow!* Song, with violoncello *obbligato*. Poetry by Tennyson. Music by Alfred Piatti.

Here we have another Monday Popular Concert success, the song having been sung in St. James's Hall, with unvarying good fortune, by Mr. Santley, to the perfectly played *obbligato* of the composer. The remarks made upon "Go, lovely rose," apply with equal force to the piece before us. A more charmingly conceived and ably written song is rarely produced. For home use the 'cello *obbligato* might be played with adequate effect upon the harmonium.

### Novello, Ewer & Co.

*Songs.* Composed by Robert Schumann. Edited, and in part translated, by Natalia Macfarren.

This handsome volume is the first of a series which will contain Schumann's songs in the order of their production, omitting the "Narrative Songs" and some few others. The instalment before us includes nine pieces known as Op. 24, twenty-six classed under the general name "Myrthen" (Op. 25), and having the connecting link of a slight story, four known as Op. 27, and two as Op. 30. Criticism of the works themselves would be superfluous. It is enough that they are the works of Schumann, a composer sufficiently great to command respectful attention, and to make a knowledge of his music obligatory. As regards the edition, Mrs. Macfarren gives an assurance that the text of the composer is "absolutely followed" save that "a very few evident oversights in the original editions have been amended with the sanction of Madame Schumann." The delicate task of adapting English words to the music must have given Mrs. Macfarren some trouble, but it has been, on the whole, well done. In cases where Schumann set music to German translations of English poetry, the music has properly received prior consideration, and hence considerable changes in the text of Burns and other writers. These changes may be matter of regret from the poet's point of view, but there was no help for them. Either the music or the verses had to undergo alteration, and, as the former could not be touched, the latter were necessarily sacrificed.

### Cramer & Co.

*Spinning Song*, from Wagner's opera, *Der fliegende Hollander* (*The Flying Dutchman*). Arranged for the pianoforte by Jules Brissac.

The believers in the so-called "Music of the Future" may welcome the arrangement before us as a fair challenge to the assertion that Herr Wagner is incapable of writing a melody. The somewhat protracted "spinning scene" in his opera of *Der fliegende Hollander* (given in London under the Italian title *L'Ollandese Dannato*), contains much that is animated and rhythmical. From this M. Brissac has chosen his themes with great judgment, and, in distributing the passages for the pianoforte, has done all that was necessary to facilitate their execution, and thus enhance their effect. The simulation of the motion of the spinning-wheel is well sustained without interfering with the interest of the cantilena, and the result is a brilliant piece, of moderate difficulty, in M. Brissac's best manner.

---

A celebrated singer, Madame Le Rochois, was giving a younger companion in art some instruction in the tragic character of Medea, which she was about to sustain.—"Inspire yourself with the situation," said she; "fancy yourself in the poor woman's place. If you were deserted by a lover whom you adored, what would you do?" The reply was as unexpected as it was ingenious—"I should look out for another."

Digitized by Google

## FIDDLING UNDER DIFFICULTIES.

A Southern paper relates the snagging of a steamboat with the owner on board, who was very fond of playing on the violin. The captain, pilot, and engineer were in the cabin playing cards one day, when her bow struck a snag with a force that knocked a hole in her side as big as a hogshead. The shock upset the faro bank and those gathered around it, and caused a general confusion and consternation among all except the owner, who, having righted himself in his chair, re-commenced his tune where he had left off, and went on as though nothing had happened.

"She's sinking," shouted an Arkansas man, dressed in a hickory-bark coat, who was making his way out of the cabin with a pair of saddle-bags on his arm. "Tomahawk me if she ain't sinking, sure."

The owner heard it, but fiddled away as unconcerned as Nero at the burning of Rome. "Three feet of water in the hold!—Run, old Buzzard, ashore if you can," shouted the captain. The startling words reached the ears of the owner, but he continued to saw away.

The passengers ran to him and bawled out, "Do you know the boat is snagged?"

"I suspected something of the kind," coolly answered the owner, as he laid his left ear on the violin, *à la* Ole Bull, and appeared perfectly enchanted with his own strains.

"She'll be lost in five minutes," continued the passengers.

"She's been a losing concern these five years," replied the owner, as he drew most excruciating tones from his fiddle.

"I can feel her settle," said a passenger.

"I wish she would settle with me for what I've lost by her, before she goes down," was the owner's reply, as his hand moved backward and forward over the fiddle.

"But why don't you speak to the captain, and give him orders what to do in this emergency?" asked the good-natured passengers.

"Interfering with the officers of this boat is a very delicate matter," meekly remarked the owner, as he still sawed away.

The boat careened over, the next moment the cabin was half full of water.

The Buzzard, together with her cargo and machinery, proved a total loss. The officers, crew, and passengers saved themselves by means of a yawl; the owner swam ashore with his fiddle under his right arm and the bow in his mouth. No insurance.

## WAIFS.

Mr. Maretzek's Lenten season at the Academy of Music concludes today, with a *matinée* performance of *Der Freischütz*. *Faust* was repeated on Monday evening, and *La Favorita* on Wednesday. Last evening Lucca appeared for the first time here, as Marie, in *La Figlia del Reggimento*. She will bid farewell to New York, in the same opera, next Monday evening. Tuesday evening is set apart for the benefit of Miss Kellogg, who will appear as Gilda, in *Rigoletto*. Mr. Maretzek has engaged Lucca for another year, and it is reported that he has also secured Ilma di Murska for next season.—"*New York Dramatic World*," *March* 22.

Lucca has had a mud-dredge, in New York harbour, named after her. Such is fame.

Madame Rudersdorff is giving a series of *matinées* in Boston consisting of modern classical music.

The Tremont Musical Association are practising Dr. Deem's new oratorio, entitled *Nebuchadnezzar*.

The death is announced, at Cincinnati, of Carlo Patti, the violinist, brother of Adelina and Carlotta Patti.

A successful down east business man has for his motto: "Early to bed, early to rise, never get tight, and advertise."

A music dealer in Glasgow announces in his window a new sensation song, "Thou hast loved and left me for eighteen pence."

M. François Bazin has been chosen to succeed Carafa in the Music Chair of the French Institute, by 22 votes against 14 given to M. Ernest Reyer.

M. Theodore Ritter begs to announce that he will be in London during the months of May and June. All communications may be addressed to the care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

A stranger seated at the table of his pious host, commenced eating; when his host, checking him, said, "We say something before taking food." To which the stranger replied, "Talk on, you can't turn my stomach now."

We are deeply impressed by the printed statement of a rapture-smitten American correspondent that Madame Lucca's voice "has not a flaw or a scratch in it, and is pure, warm, and ethereal as a rose in the northern lights."

Miss Sara W. Barton, an American girl, now studying music in Florence, is to be *prima donna* of Opera in Warsaw, Poland, the coming winter.

The *Gazette Musicale* hopes that Baron Albert Grant will be careful not to publish those among Rossini's artistic remains which are unworthy of his fame.—Our contemporary; may rest assured that nothing can injure Rossini's reputation.

A lady with a very inharmonious voice insisted upon singing at a recent party. "What does she call that?" inquired a guest. "Don't be alarmed," said a sea captain present; "it's no tempest. It's merely a squall, and will soon be over."

Mr. John Boosey will give a morning and evening "Ballad Concert" at Exeter Hall, on Monday (Easter Monday), when all the artists who have contributed their talents to the London Ballad Concerts, at St. James's Hall, are announced to appear.

A young man engaged in making himself attractive to a young lady was taken with a violent fit of coughing, and brought up two marbles he had swallowed when a boy. The young lady dismissed him. She said she didn't want to marry a stone quarry.

Nilsson is going to do lots of things in lots of places. According to paragraphs floating around, she is at the same time to sing in St. Petersburgh, Madrid, going to New York city to live in winter, and to build a summer house in Illinois.—*American*.

"Papa, didn't you whip me once for biting Tommy?"—"Yes, my child; and you hurt him very much."—"Well, then, papa, you ought to whip sister's music teacher, too; he bit sister yesterday afternoon right on the mouth, and I know it hurt her, because she put her arms around his neck and tried to choke him."

Master Harry Walker (pianoforte medallist of the Royal Academy of Music), the clever young pupil of Mr. F. Bowen Jewson, had the honour of playing before their Royal Highnesses the Prince and Princess of Wales, at Mr. Gladstone's on Saturday evening last. Master Walker is only eleven years of age, and shows already remarkable talent as a pianist.

A countryman came to one of our hotels and wrote after his name "P.O.P.S.F.C." Here was a title which none but himself understood. "Pray, my dear sir," asked the bar-keeper, "what do all these letters stand for?" "Stand for! why, that's my title." "Yes sir—but what is your title?" "Why, Professor of Psalmody and School-master from Connecticut."

Probably the oldest living organist in the country, if not in the world, is Mr. S. P. Taylor, residing at 469, Carlton Avenue, Brooklyn, N. Y. This venerable musician was born in England in 1778, and is, therefore, 94 years of age. He played an organ in church when only fourteen years of age—80 years ago. He came to this country when a young man, and some 60 years ago was appointed organist at St. Paul's Chapel, New York.—*American Paper*.

On Wednesday evening, during the season, there is generally a concert, besides other music, going on. On Wednesdays, also, the House of Commons is usually engaged in discussing a liquor law, or some other preposterous measure, proposed by an honourable fanatic. Shouts of "Sing!" are sometimes heard on these occasions, but nobody attempts to, and thus the harmony of the evening is undisturbed. Though quavers are absent from Wednesday's debate, the attention of the House is so often devoted to a crotchet, that Wednesday might as well be called Crotchet Day in the House of Commons.—*Punch*.

Madame Trebelli-Bettini appears to have been most ungenerously used by her countrymen, according to a story which comes from Florence. The Pagliano Theatre had engaged Madame Trebelli and her husband, much to the annoyance of the manager of a rival opera house, who had been unable to secure them. The latter, determined to spoil the rival's success, bought up every available seat in the house on the first night, and on Madame Trebelli's entrance as Leonora in *La Favorita*, she was saluted with a perfect storm of hisses and cat-calls. Madame Trebelli bravely went through to the end, but the next day broke off her engagement, and wrote an indignant letter to the *Nazione*, complaining of the mean conduct of her husband's countrymen.

"Signorina" Trafford, a native of Liverpool, who has received her musical education at the Milan Conservatoire, and has for nearly three years been distinguishing herself in an operatic tour, as *prima donna assoluta*, at Nice, Trieste, Palermo, Milan, Madrid, &c., sang recently at the morning and evening services in St. Peter's choir, Seel Street, with which she was associated as leading singer before taking to the operatic stage. Her voice is a pure soprano of great range and strength, especially effective in the upper register; and her rendering of the sacred solos yesterday quite bore out the encomiums of the critical Italian papers on her executive facility and artistic success in opera. After her brief vacation in Liverpool she returns to Italy, commencing a six months tour in Ferrara, and will afterwards fulfil engagements at Cairo, Paris, and St. Petersburg.—*Liverpool Daily Post*.

Digitized by Google

The daily papers are already commencing to give Mr. Strakosch's programme for the next season's opera, and to dwell with complacency upon a list of names embracing Nilsson, Capoul, Miss Cary; Campanini (the London tenor), Mdlle. Torriani, and a young singer named Bonfratelli. Alas, that managerial promises should so often resemble pie-crust in being made only to be broken. During the summer, we shall, of course, have stories concerning the sumptuous scenery preparing for the Academy, and gorgeous costumes. Mr. Strakosch already announces Arditi as his conductor, and *Aida* and *Lohengrin* among the operas to be produced. Still, we will not judge before the event, but wait to see whether the manager is merely "flying kites" or intends doing what he says.—*Arcadian.*

Applause is the due of every actor and actress who does his or her work faithfully and well, and it should be bestowed not only judiciously but liberally. Applause is almost the life blood of artists. It is to them what the warmth of the sun is to the flower. It conveys to them the gratifying fact that their labours are meeting with due appreciation, and it becomes an incentive to loftier efforts. A dull and lifeless audience has a depressing effect upon those on the stage, whereas the effect of a spirited and appreciative audience is just the reverse. It is but a poor reward to the artist, yet after all it is a gratifying one, and we know that the artist is always grateful for it. Do let our audiences be a little warmer, and they will find the return in increased efforts to please.—*Boston Evening Traveller.*

The Musical Education Committee of the Society of Arts held a meeting at Clarence House on Thursday, the 3rd inst., present:—H.R.H. the Duke of Edinburgh, in the chair; Mr. Henry Cole, C.B., Mr. A. S. Cole, Major Donnelly, R.E., Lord Gerald Fitzgerald, Mr. C. J. Freake, Sir John Harrington, Bart., Mr. Chandos Wren Hoskyns, M.P., Mr. Frank Morrison, Mr. J. F. Puttick, Mr. Samuel Redgrave, Mr. Seymour Teulon, and Mr. E. Carleton Tufnell, with Mr. Le Neve Foster, Secretary. The Committee were of opinion that it was desirable to erect a building at a cost not exceeding £20,000, suitable for the purposes of a Training School for Music in connection with the Society of Arts, and it was referred to a sub-committee to consider on what terms and on what conditions such sum could most readily be raised.

The Neapolitans are now in a greater state of excitement than could have been produced by any political event, and that is the successful performance of *Aida* on Sunday last. San Carlo was crowded from top to bottom, though prices had been nearly doubled. The scenery was magnificent. Mesdames Stolz and Waldmann surpassed themselves. Patterno and Collini gave boundless satisfaction, and the whole house seemed to have been driven to a frenzy of delight. As to Verdi, whose great object in visiting Naples was to superintend the performance of *Aida*, he was called before the curtain twenty-eight times, or, as some will have it, thirty-five times. Meantime, the receipts of the evening are stated to have been 14,500 lire. The 30th of March, 1873, will mark an epoch in the history of the Lyric Theatre of Naples.—*Times.*

After the Opera, an interesting event took place at the residence of Madame Lucca, in Fourteenth Street, near Fifth Avenue. This was a serenade by the band of the 11th Regiment, N. G., S. N. Y. The street was lined, and the space in front of the house filled with citizens anxious to get a peep at the *prima donna*. At half-past eleven the strains of martial music were heard on the damp air, and the band, followed by a company of the regiment, and preceded by the drum corps, made its appearance. After countermarching they took up a position before the lady's domicile and played a selection of appropriate airs, ending with *Die Wacht am Rhein*. Madame Lucca hereupon made her appearance at the balcony, carefully muffled up, and bowed and waved her handkerchief amid loud and long-continued cheering. She chatted gaily with her friends on the balcony while the band repeated the German war song.—*Arcadian.*

A meeting of the renters of the Theatre Royal Drury Lane was held on Tuesday in the saloon of the theatre, under the presidency of Captain Sharpe, for the purpose of considering a proposal from Mr. Mapleson, respecting the accommodation of renters, nominees, and life admission holders, during the forthcoming opera season. Mr. James Robins, secretary of the renters' committee, read the proposals made by Mr. Mapleson, which were, that every night during the opera season 24 pit stalls in the front row should be reserved, until the drawing up of the curtain, for renters or their nominees, stall tickets to be delivered out each night to renters in the order which they may be applied for, and evening dress indispensable. In addition 16 seats would be set apart for renters in the second row of the dress circle, and 17 seats in the third row. The chairman said he considered the proposal of Mr. Mapleson a very liberal one. He was aware that some thought otherwise, but they should recollect that by Mr. Mapleson opening the theatre for an opera season, the value of their property was largely increased, and it would not be judicious for them to drive too hard a bargain. The proposal was accepted.

An English vocal party has been giving concerts in Germany and Holland with success. At Cologne (Prussia) they were especially welcomed. A local journal writes as follows:—

"In former days there was a custom here that foreign artists who wished to be presented before the public had to undergo a rehearsal of their personal talent before the musical society of the city. At the present time this tradition is somewhat forgotten, but was lately re-established by an English society. The quartets and duets performed by the Misses P. and J. Siedle, Messrs. Pearson and Melbourne were so exceptionally satisfying that we did not hesitate to recommend their concerts, which, we are sorry, however, were not well attended, owing to the performance of *Lohengrin* at the theatre. These artists, who sing together, with real artistic expression, concerted as well as solo pieces, proved to come of a good school, and we do not hesitate to recommend them to the attention of the public."—V. P.

It is said that the poet Moore, one night, while stopping at an inn in Scotland, was continually troubled by the landlady with the request that he should write her epitaph. Accordingly, at night, he gave an impromptu as follows:—

"Good Susan Blake, in royal state,
Arrived at last at Heaven's gate——"

and stopped, promising to finish it in the morning. The good lady was in a transport at this inscription, and treated Mr. Moore with every possible attention. In the morning he was about leaving, when the lady reminded him he had not finished the epitaph. "That is so," said he, and immediately added:—

"But Peter met her with a club,
And knocked her back to Beelzebub."

It is said that Mr. Moore's horses were in motion just as he had finished the last line.

Brass Bands.—The *Saturday Review* is of opinion that "it is becoming very difficult to know what course elderly gentlemen who are anxious not to have their wills disputed had better follow with regard to organ-grinders and brass bands. A few weeks ago half a dozen mad doctors went into the witness-box in the Probate Court to declare that an old gentleman, who was in the habit of swearing at itinerant musicians when they played under his window at Ramsgate, must necessarily have been mad and quite incapable of making a will. But happily the Judge did not agree with them, and the will was upheld. This week we have had another case in the same Court, in which a testator's partiality for German bands was adduced as conclusive proof of his insanity—an argument in which the jury appears to have fully concurred, and to which we may ourselves venture to add our cordial and emphatic assent. It is no doubt satisfactory to find that these decisions are in accordance with the common sense of mankind, but it is not the less startling and uncomfortable to observe that, whether a man curses or encourages brass bands, professional evidence is equally forthcoming to show that it is an infallible indication of insanity."

Dr. Heinemann, F.R.G.S., Principal of the London Civil Service and Military College, delivered, last Friday, a lecture at the Crystal Palace School of Art, on "Albert Durer and Holbein." In the course of his lecture, which was full of interesting and important details as to the career and works of the two masters, Dr. Heinemann remarked that the date of Holbein's birth must have been 1496-97, about ten years later than usually believed. It is commonly assumed that Holbein painted the Dance of Death at Basle, which is a mistake; nor did he paint the Dance of the Dominicans at Berne. Referring to Holbein's well-known portrait of Anne of Cleves, he said that the romance connected with it—viz., that King Henry VIII's minister, Cromwell, should have lost his head because Holbein represented Lady Anne in his portrait to be a beauty, seemed to him a mere absurdity. Did Henry make a promise of marriage on the mere sight of a portrait? Most of the biographies of Holbein are full of myths. The famous "Madonna" in Dresden seems to be a copy or duplicate, and Darmstadt may be proud in possessing the original. In his remarks on Durer, the lecturer observed, among other things, that Durer's wife did not seem to have been that quarrelsome, avaricious, "reckoning mistress" as was commonly represented. The lecture was illustrated by some original engravings from the collection of Mr. James Anderson, which the latter gentleman kindly placed at the lecturer's disposal.

## MUSIC RECEIVED FOR REVIEW.

Metzler & Co.—"An Actor's Life," "The old, old Song," "Daughters of Eve," "O star of love," sung in Offenbach's opera bouffe, *The Bohemians*; Quadrille, "The Bohemian," Valse, "The Bohemian," arranged by J. E. Mallandaine; "Beautiful Fairy," Valse, by Lindheim; "Sad heart, O take thy rest," "The flowers I bring," and "In the hour of meeting," Songs, by Virginia Gabriel.

Lamborn Cock.—"Oh! come again, sweet love, in May," Duet, words by Mrs. M. A. Baines, music by Berthold Tours.

Duff & Stewart.—"Thoughts of Heaven," Sacred Song, words by Mrs. M. A. Baines, music by Berthold Tours.

C. Lonsdale.—"The First Rose of Summer," words by Arthur Matthison, music by C. Vaschetti.

Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

## SEQUEL TO THE ABOVE—Price 6d.
## KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard*. Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World*. Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era*. Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times*. Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 372 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

Now Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

# HER MAJESTY'S OPERA.

SEASON 1873.

# THEATRE ROYAL, DRURY LANE.

MR. MAPLESON has the honour to announce to the Subscribers and Patrons of HER MAJESTY'S OPERA that the SEASON will begin on

## TUESDAY, 15th APRIL, 1873.

The performances will again be given in the Theatre Royal, Drury Lane, which has been found perfectly adapted for Operatic representations.

It will be seen from the accompanying Prospectus that the Director has been so fortunate as to secure the services of all the established favourites of former Seasons. During the recess the Director has personally devoted much time and attention to making engagements with New Artists, who are worthy, he feels satisfied, of being presented to the Patrons of Her Majesty's Opera, and whose acknowledged merits are such as to justify him in confidently subjecting them to this severe ordeal. The list of these new appearances, it will be noticed, embraces a complete and efficient double company, which, by itself, would do honour to any Lyric Establishment in Europe. The Director need hardly point out that this really forms a new era in the annals of Opera in this Country. The great advantages to be derived from these special arrangements are apparent. The Director will thus be enabled to present many of our standard Operas with casts entirely new, and at the same time to make preparation for bringing out new works for the principal members of the former staff, who will besides reappear in their well-known parts. The Director feels satisfied that the great variety and novelty thus imparted to the Season will make it one of the most interesting and attractive in the whole history of Opera in London.

It will be noticed that the Director has determined upon producing "MIGNON" and "FAVORITA" for the first time, under his management, and also the posthumous work, "IL TALISMANO," by our countryman, M. W. BALFE. Drury Lane Theatre was the scene of the great triumphs of this talented Composer, and it was his last wish that this work should be first performed in the scene of these former successes. The Director has unqualified pleasure in being enabled to accede to this desire of a distinguished musician, whom any country would gladly claim as its own. This important event will doubtless give a special interest and *eclat* to the Season. Sir MICHAEL COSTA has kindly consented to superintend the production of this great work, which is a sufficient guarantee that it will be perfect in all its details.

### MADAME CHRISTINE NILSSON.

The Director begs to announce that this peerless Artist will again appear before those audiences who in former Seasons have so fully appreciated her rare talents. Since the close of the London Season, those who take an interest in Continental Operatic matters will have noticed the enormous success Madame NILSSON has commanded, despite all opposing factions, at Moscow and at St. Petersburg. It forms an unprecedented chapter in the annals of the Lyric Drama; and the fact that she has completely established herself as *the* star of the fastidious Russians, indisputably places this Artist foremost in public estimation. Madame Nilsson, in addition to appearing in her well-known parts, will undertake the *role* of *Mignon*, and will create the character of Edith Plantagenet, in Balfe's new Opera, *Il Talismano.*

### MDLLE. CLARA LOUISE KELLOGG.

This favourite Artist, at the close of the Season, returned to America, where she has renewed her former triumphs; and, if possible, more firmly attached to herself the admiration of her countrymen. Mdlle. KELLOGG will appear during the month of June.

### MDLLE. ILMA DI MURSKA.

Mdlle. DI MURSKA, whom the Director had the gratification of first presenting to a London audience, has been re-engaged, and will appear, after an absence of two years, in those parts which have won for her the esteem of a large circle of admirers.

### MADAME TREBELLI-BETTINI.

The Director feels pleasure in being able to include this great Artist's name in the list. Her services, in connection with the perfect rendering of many of our greatest Operas, have become simply indispensable.


Digitized by Google

# HER MAJESTY'S OPERA—*Continued.*

## MDLLE. TIETJENS.

There are many Operas containing the noblest characters in the Lyric Drama which must either be omitted from the *repertoire* of any establishment, or only imperfectly rendered, unless Mdlle. TIETJENS is a member of the company. Amongst those characters which she holds undisputed may be cited Norma, Lucrezia, Semiramide, Medea, La Contessa in Mozart's *Nozze*, Donna Anna, Valentina in *Les Huguenots*, and Fidelio. In fine, Mdlle. Tietjens is recognised by all competent authorities as the legitimate successor of that brilliant line of great tragediennes, Pasta, Malibran, and Grisi.

## SIGNOR MONGINI.

This great Tenor has been specially engaged to interpret such important parts as Otello, Raoul, &c., for which his qualifications so eminently fit him.

## SIGNOR CAMPANINI.

The position, as our first Tenor, which this Artist at once commanded for himself last Season, is the surest test of the great powers he possesses. During the recess, Signor CAMPANINI has been in Italy, taking the rest which is essential to the continued strength and purity of a Tenor voice. He may be expected to come back to us, therefore, with renewed freshness and brilliancy. In addition to the characters he appeared in last Season, he will undertake the *roles* of Raoul, Faust, &c.

## ENGAGEMENTS.

Mdme. CHRISTINE NILSSON, Mdlle. ALWINA VALLERIA (of La Scala, Milano—her first appearance), Mdlle. OSTAVA TORRIANI (of La Fenice, Venezia, and Theatre Italien, Paris—her first appearance), Mdlle. CARLOTTA GROSSI, and Mdlle. ILMA DI MURSKA (her first appearance these two years), Mdlle. CLARA LOUISE KELLOGG, Mdme. TREBELLI-BETTINI, Mdlle. JUSTINE MACVITZ, (of the Opera, Trieste—her first appearance,) Mdlle. BAUERMEISTER, Mdlle. MARIE ROZE, and Mdlle. TIETJENS.

Signor MONGINI, Signor ANTONIO ARAMBURO (from the principal Theatres of Milan, Rome, Barcelona, Messina, &c.—his first appearance), Signor FANCELLI, Signor CANTONI (of La Pergola, Florence—his first appearance), Signor SINIGAGLIA, Signor RINALDINI, and Signor ITALO CAMPANINI, Signor COLLINI (of the San Carlo, Naples, Madrid, &c.—his first appearance), Signor DEL PUENTE (of the Teatro Regio, Turin, &c.—his first appearance), Signor ROTA, Signor MENDIOROZ, Signor AGNESI, Signor BORELLA, Signor PRO (of the Teatro Apollo, Rome—his first appearance), Signor CAMPOBELLO (his first appearance), Signor ZOBOLI, Signor CASABONI, Signor CASTELMARY (of Paris, Madrid, Trieste, &c.—his first appearance), and Signor MEDINI (of San Carlo, Naples, the Viceregal Opera, Cairo, &c.—his first appearance).

THE ORCHESTRA AND CHORUS.—The *ensembles* of Drury Lane, under the command of Sir MICHAEL COSTA, have been universally acknowledged as the most perfect of the day. This gratifying result, one of vital importance in every Operatic representation, is due to the unsurpassed talents and untiring care of our greatest Conductor. The Chorus for the coming Season has been numerically strengthened, and is now composed of members specially selected from the principal Opera Houses of Barcelona, Milan, Turin, Genoa, and St. Petersburg. The Orchestra has undergone some important changes, and, it is expected, will be found to surpass that of any other Lyric Establishment in Europe. These essential departments have again been placed under the absolute control of Sir MICHAEL COSTA, who has personally superintended the changes and additions referred to.

Maestro al Piano, Signor LI CALSI; Assistant Accompanyist, Mr. F. COWEN; First Violin and Soloist, Mons. SAINTON; Chorus Master, Mr. SMYTHSON; Organist, Mr. WILLING; The Military Band of the Coldstream Guards, under the direction of Mr. F. GODFREY; Suggeritore, Signor RIALP.

Scenic Artist, Mr. WILLIAM BEVERLEY; Stage Manager, Mr. EDWARD STIRLING; for the Ballet Divertissements, Mdlle. BLANCHE RICOIS; Ballet Master, Mr. J. CORMACK.

The Opera will begin at Half-past Eight o'clock each Evening. The Doors will be opened half-an-hour previous.

## The following Novelties will be produced during the Season:—

Donizetti's Opera, **La Favorita** (with New Scenery, Dresses, and Appointments).—Fernando, Signor Antonio Aramburo (his first appearance); Alfonso XI., Signor Del Puente (his first appearance); Baldassare, Signor Castelmary (his first appearance); and Leonora, Mdlle. Tietjens (her first appearance in that character).

Thomas's greatly admired Opera, **Mignon**.—Guglielmo, Signor Antonio Aramburo; Lotario, Signor Collini; Laerte, Signor Agnesi; Giarno, Signor Prō; Frederico, Mdme. Trebelli-Bettini; Filina, Mdlle. Ilma di Murska (who has kindly undertaken the part); and Mignon, Mdme. Christine Nilsson.

Meyerbeer's Romantic Opera, **Dinorah**.—Corentino, Signor Cantoni; Hoel, Signor Del Puente; Un Cacciatore, Signor Agnesi; Un Caprajo, Mdme. Trebelli-Bettini; Una Capraja, Mdlle. Bauermeister; and Dinorah, Mdlle. Ilma di Murska.

Also will be produced, for the First Time, a New and Original Romantic Opera, in Three Acts, entitled, **Il Talismano; or, The Knight of the Leopard**. Founded on Sir Walter Scott's Novel of that name. The English Libretto by Arthur Matthison; the Italian translation by Signor G. Zaffira. The Music by M. W. Balfe.—Sir Kenneth of Scotland, Signor Campanini; Richard Cœur de Lion, Signor Collini; L'Emiro, Signor Medini; Blondel, Signor Cantoni; Berengaria, Mdme. Trebelli-Bettini; and Edith Plantagenet, Mdme. Christine Nilsson.

## The Répertoire will comprise the following:—

**Semiramide** (Rossini).—Idreno, Signor Cantoni; Assur, Signor Agnesi; Oroe, Signor Castelmary; Arsace, Mdme. Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

**Marta** (Flotow).—Lionello, Signor Campanini; Lord Tristano, Signor Borella; Plumketto, Signor Agnesi; Nancy, Mdme. Trebelli-Bettini; and Marta, Mdme. Christine Nilsson.

**I Puritani** (Bellini).—Arturo, Signor Antonio Aramburo; Riccardo, Signor Collini; Giorgio, Signor Medini; and Elvira, Mdlle. Alwina Valleria, also by Mdlle. Ilma di Murska.

**Rigoletto** (Verdi).—Il Duca, Signor Antonio Aramburo (his first appearance); Rigoletto, Signor Del Puente (his first appearance); Sparafucile, Signor Prō; Monterone, Signor Campobello (his first appearance); Maddalena, Mdlle. Justine Macvitz (her first appearance); and Gilda, Mdlle. Ostava Torriani (her first appearance), also by Mdlle. Valleria (her first appearance).

**Lucia di Lammermoor** (Donizetti).—Edgardo, Signor Italo Campanini, also by Signor Antonio Aramburo; Aston, Signor Rota; Raimondo, Signor Castelmary; and Lucia, Mdme. Christine Nilsson, also by Mdlle. Ostava Torriani, &c., &c.

**Don Giovanni** (Mozart).—Donna Elvira, Mdme. Christine Nilsson; Don Ottavio, Signor Italo Campanini, also by Signor Antonio Aramburo; Don Giovanni, Signor Del Puente; Leporello, Signor Borella; Il Commendatore, Signor Castelmary; Masetto, Signor Zoboli; Zerlina, Mdlle. Clara Louise Kellogg; and Donna Anna, Mdlle. Tietjens.

**Le Nozze di Figaro** (Mozart).—Cherubino, Mdme. Christine Nilsson; Il Conte, Signor Agnesi; Figaro, Signor Castelmary; Don Bartolo, Signor Borella; Antonio, Signor Zoboli; Susannah, Mdlle. Clara Louise Kellogg; and La Contessa, Mdlle. Tietjens.

**La Sonnambula** (Bellini).—Elvino, Signor Mongini, also by Signor Italo Campanini; Il Conte Rodolfo, Signor Agnesi, also by Signor Campobello; and Amina, Mdlle. Ilma di Murska, &c., &c., &c.

**Les Huguenots** (Meyerbeer).—Raoul di Nangis, Signor Mongini, also by Signor Italo Campanini (his first appearance in that character); Nevers, Signor Mendioroz; St. Bris, Signor Agnesi; Marcel, Signor Castelmary, also by Signor Medini; Urban, Mdme. Trebelli-Bettini; Margarita di Valois, Mdlle. Ilma di Murska, also by Mdlle. Carlotta Grossi and Mdlle. Valleria; and Valentina, Mdlle. Tietjens, &c., &c., &c.

**Roberto il Diavolo** (Meyerbeer).—Alice, Mdlle. Tietjens, also by Mdme. Christine Nilsson; Isabella, Mdlle. Ilma di Murska, Mdlle. Carlotta Grossi, also by Mdlle. Valleria; Bertramo, Signor Castelmary, and also Signor Medini; Roberto, Signor Mongini, also by Signor Italo Campanini.

**Fidelio** (Beethoven).—Florestano, Signor Italo Campanini; Jacquina, Signor Rinaldini; Pizarro, Signor Agnesi; Il Ministro, Signor Mendioroz; Rocco, Signor Medini; Marcellina, Mdlle. Marie Roze; and Leonora, Mdlle. Tietjens.

**Faust** (Gounod).—Faust, Signor Italo Campanini (his first appearance in that character at H.M. Opera); Mephistopheles, Signor Rota; Valentino, Signor Mendioroz; Wagner, Signor Prō; Siebel, Mdlle. Trebelli-Bettini; and Margherita, by Mdlle. Clara Louise Kellogg, also by Mdlle. Ostava Torriani and Mdme. Christine Nilsson.

**Il Flauto Magico** (Mozart).—Tamino, Signor Cantoni; Papageno, Signor Mendioroz; Sarastro, Signor Medini; Astrifiammante, Mdlle. Carlotta Grossi, also by Mdlle. Valleria and Mdlle. Ilma di Murska; I tre Geni, Mdlle. Bauermeistar, Mdlle. Marie Roze, Mdme. Trebelli-Bettini; and Pamina, Mdlle. Tietjens.

**Otello** (Rossini).—Otello, Signor Mongini; Desdemona, Mdme. Christine Nilsson.

**Lucrezia Borgia** (Donizetti).—Gennaro, Signor Italo Campanini, also by Signor Antonio Aramburo; Duca Alfonso, Signor Agnesi, also by Signor Medini; Maffeo Orsini, Mdme. Trebelli Bettini; and Lucrezia Borgia, Mdlle. Tietjens.

**Anna Bolena** (Donizetti).—Lord Richard Percy, Signor Antonio Aramburo; Henry VIII., Signor Agnesi; Smeaton, Mdme. Trebelli-Bettini; Jane Seymour, Mdlle. Carlotti Grossi; and Anne Boleyn, Mdlle. Tietjens.

**Un Ballo in Maschera** (Verdi).—Riccardo, Signor Italo Campanini, also by Signor Antonio Aramburo; Renato, Signor Collini; Samuel, Signor Agnesi; Tommaso, Signor Castelmary; Ulrica, Mdme. Trebelli-Bettini; Oscar, Mdlle. Carlotta Grossi, also by Mdlle. Valleria; and Amalia, Mdlle. Tietjens, also by Mdlle. Marie Roze, &c., &c.

**La Traviata** (Verdi).—Alfredo, Signor Antonio Aramburo; Germont, Signor Mendioroz, also by Signor Collini; Violetta, Mdme. Christine Nilsson, also by Mdlle. Clara Louise Kellogg, &c., &c., &c.

**Le Due Giornate.**—The production last Season of Cherubini's "LE DUE GIORNATE" created so much satisfaction in musical circles as to induce the Director to repeat the Opera, if the other important arrangements will permit.

# SEASON 1873.

## THE SUBSCRIPTION WILL CONSIST OF THIRTY-FIVE NIGHTS, VIZ.:—

14 TUESDAYS, 14 SATURDAYS, and 7 THURSDAYS, the dates of which will be duly notified to the Subscribers. But as there will (after the first week) be regularly FOUR PERFORMANCES in each week—viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY—Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two of the Four Nights. Subscribers of last Season are respectfully requested, if they wish to retain their Boxes or Stalls, to notify the same *at once* to Mr. BAILEY, at the Box Office of Her Majesty's Opera, which is Open Daily from Ten till Four.

**TERMS FOR THE THIRTY-FIVE NIGHTS.**—Boxes on the Second Tier (for Four Persons), 80 Guineas; Ditto on the First Tier (ditto), 180 Guineas; Ditto on the Grand Tier (ditto), 220 Guineas; Ditto on the Pit Tier (ditto), 200 Guineas; Orchestra Stalls (each), 30 Guineas; Dress Circle Seats (Reserved), 15 Guineas. All Subscriptions to be paid in advance.

Subscribers are respectfully informed that the dates subscribed for will be strictly adhered to, and no nights given in lieu of Subscription Nights, except by request. Arrangements for Special Subscriptions may be entered into on application to Mr. BAILEY, at the Box Office, Theatre Royal, Drury Lane, which is Open Daily from 10 to 4; also of Mr. MITCHELL; Mr. BUBB; Messrs. LAGOW and OLLIER; Messrs. CHAPPELL, Bond Street; Mr. A. HAYES, Royal Exchange Buildings; Messrs. KEITH and PROWSE, Cheapside; and at the WEST END OFFICE OF HER MAJESTY'S OPERA, 201, Regent Street.

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, April* 12, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE WORTH MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 16. SATURDAY, APRIL 19, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,
### THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 19, Rossini's Opera, "SEMIRAMIDE." Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

Director of the Music and Conductor—Sir MICHAEL COSTA.

**Next Week.—Extra Night.**

MONDAY Next, April 21, Donizetti's Opera, "LUCREZIA BORGIA." Gennaro, Signor Mongini; Il Duca Alfonso, Signor Medini; Maffio Orsini, Madame Trebelli-Bettini; and Lucrezia Borgia, Mdlle. Tietjens.

TUESDAY Next, April 22, Verdi's Opera, "RIGOLETTO." Il Duca, Signor Mongini; Rigoletto, Signor Del Puente (his first appearance); Maddalena, Mdlle. Justine Macvitz (her first appearance); and Gilda, Mdlle. Ostava Torriani (her first appearance).

Doors open at Eight; commence at Half-past Eight. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

*** In preparation, and will shortly be produced, for the first time under the present management, Donizetti's Opera, "LA FAVORITA."

CRYSTAL PALACE.—THIS DAY, SATURDAY, April 19, at Three.—LAST SATURDAY CONCERT and AFTERNOON PROMENADE.—Programme will include "Athalie" (Mendelssohn), the Choral Symphony (Beethoven). Madame Otto-Alvsleben, Miss Julia Elton, Mr. W. H. Cummings, and Signor Foli. Solo violoncello—M. Cros St. Agne. Full Orchestra. Conductor—Mr. Manns. Numbered stalls, Half-a-Crown; admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS, JULY 3rd, 5th, 8th, 10th, and 12th next. Contests between Choral Societies, 500, 200, and 80 voices strong, Church Choirs, Brass and Wind Bands, Trumpeters, and Solo Singers, for Prizes amounting to £1,827 in value. All communications to be made to Mr. WILLERT BEALE, Crystal Palace.

## ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The EASTER TERM will commence on MONDAY, the 28th inst., and will terminate on Saturday, the 26th July.

Candidates for admission can be examined at the Institution on Thursday, the 24th inst., at Eleven o'clock, and every following Thursday at the same hour.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

M. BILLET'S CONCERTS, ST. GEORGE'S HALL.—PROGRAMME of the FIRST RECITAL, TUESDAY Afternoon, April 29. Vocalist—Mdme. Florence Lancia. Violin—Mons. P. Sainton. Violoncello—M. Paque. Pianoforte—M. Billet. Trio, in F, Op. 80, No. 2, for Pianoforte, Violin, and Violoncello (Schumann); Mazurkas, "L'oiselet" and "Aime moi" (Chopin); Sonata, in C minor, Op. 35, for Pianoforte alone (Dussek); Grand Sonata, Op. 47 (dedicated to Kreutzer), for Pianoforte and Violin (Beethoven); Song, "Zulelka" (Mendelssohn); "Presto scherzando," in F sharp minor (Mendelssohn); "Nocturne," No. 4, in A major (Field); "Ungarische Tänze," Nos. 6 and 7 (J. Brahms)—for Pianoforte alone. Subscription Ticket for the Series of Three Recitals, One Guinea. To be had of M. Billet, 17, Keppel Street, Russell Square; and at St. George's Hall.

## ROYAL ITALIAN OPERA,
### COVENT GARDEN.

THIS EVENING (Saturday), April 19, will be performed (for the second time this season) Donizetti's Opera, "LUCIA DI LAMMERMOOR." Lucia, Mdlle. Albani (her second appearance this season); Edgardo, Signor Pavani (his second appearance in England).

Conductor, Signor VIANESI.

**Extra Night.**

On MONDAY Next, April 21 (for the first time this season), Verdi's Opera, "UN BALLO IN MASCHERA." Amelia, Mdme. Paoli (her second appearance in England); Renato, M. Maurel (his first appearance in England); Il Duca, Signor Pavani.

On TUESDAY Next, April 22 (for the first time this season), Bellini's Opera, "LA SONNAMBULA." Amina, Mdlle. Albani; Elvino, Signor Nicolini.

Stage Manager, Mr. A. Harris.

Doors open at 8 o'clock; the Opera commences at 8.30.

FLORAL HALL CONCERTS.—The first Floral Hall Concert of the season will take place on Saturday, May 3. Mdlle. Albani will sing at this Concert.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor—Mr. BARNBY. Mendelssohn's "ELIJAH" on WEDNESDAY Evening, April 23. Madame Otto-Alvsleben, Madame Patey, Mr. Sims Reeves, and Signor Foli. Band and Chorus of 1200. Organist—Dr. Stainer. Boxes (grand tier), £3 3s.; loggia (to hold eight persons), £2 10s.; boxes (upper tier), £1 10s.; amphitheatre stalls, 7s. 6d.; arena, 5s.; balcony, 3s.; admission, 1s. Tickets at Novello's, 1, Berners Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall.

**FRIDAY NEXT.**

SACRED HARMONIC SOCIETY.—EXETER HALL.—Conductor, Sir MICHAEL COSTA.—FRIDAY next, April 25, will be performed Bach's Oratorio, "THE PASSION" (according to St. Matthew). Subscription Concert. Principal vocalists—Madame L. Sherrington, Madame Patey, Mr. E. Lloyd, Mr. Patey, Mr. C. Henry, and Mr. Santley. Organist—Mr. Willing. Band and Chorus, 700 performers. Tickets, 3s., 5s., and stalls, 10s. 6d., at Exeter Hall.

MRS. JOHN MACFARREN has the honour to announce that her MORNING CONCERT will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on FRIDAY, May 9, to commence at Three o'clock. Vocalists—Miss Banks, Mdlle. Nita Gaetano (by permission of Mr. George Dolby), Mr. Vernon Rigby, and Mr. Santley. Pianoforte—Mrs. John Macfarren. Violin—Mr. Carrodus. Violoncello—Herr Daubert. Conductor—Mr. Walter Macfarren. Numbered stalls, 7s.; unreserved seats, 3s.; may be had of Chappell & Co., and all the Musicsellers; at the Hanover Square Rooms; and of Mrs. John Macfarren, 15, Albert Street, Glo'ster Gate, N.W.

WAGNER SOCIETY.—Conductor—Mr. EDE. DANNREUTHER.—LAST CONCERT, ST. JAMES'S HALL, FRIDAY Evening, May 9, at Half-past Eight o'clock. Stalls, 10s. 6d.; Area, 5s.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 34, New Bond Street; usual Agents; and Austin's Ticket Office, St. James's Hall.

MR. RANSFORD'S ANNUAL BALLAD CONCERT, ST. JAMES'S HALL, MONDAY Evening, April 21st, at Eight o'clock precisely. Vocalists—Madame Florence Lancia, Miss Alice Barth, Miss Ransford, Miss Julia Elton, and Madame Patey; Mr. Sims Reeves, Mr. George Perren, Mr. J. G. Patey, Mr. Ransford, and Mr. Santley. Harp—Mr. Frederick Chatterton. Pianoforte—Mr. Sydney Smith. The Bijou Madrigal Union (from the Theatre Royal, Covent Garden,) will sing Riviere's popular Chorus, "SPRING, GENTLE SPRING." Accompanists—Mr. W. Ganz, Mr. F. Stanislaus, and Mr. Lindsay Sloper. Stalls, 6s.; family ticket (to admit four), 21s.; balcony 3s.; area, 2s.; admission, 1s. Stalls and Tickets to be had of Mr. Austin, at St. James's Hall; and of Messrs. Ransford & Son, 2, Prince's Street, Oxford Circus.

MR. HENRY LESLIE'S CHOIR, THURSDAY Evening next, April 24. Eight o'clock. ST. JAMES'S HALL. Songs and Part-Songs. Madame Patey, Mdlle. Le Brun, and Madame Pauline Rita; Mr. Richard Latter, Mr. Valentine Smith, Mr. Santley, and Mr. Sims Reeves. Tickets, 6s., 3s., 2s., 1s., at Austin's Ticket Office, 28, Piccadilly, and all Music Publishers.

ALEXANDRA PALACE EXHIBITION OF ART AND INDUSTRY.
All communications to be addressed to the Manager at the Palace, Muswell Hill, N.

Digitized by Google

# MENDELSSOHN SCHOLARSHIPS FOUNDATION.

In honour of the Memory of FELIX MENDELSSOHN BARTHOLDY, for the Education of Musical Students of both sexes, at home or abroad, under the control of the Committee.

COMMITTEE.

Sir JULIUS BENEDICT, Chairman.

C. V. Beneeke, Esq. (Trustee).
Professor Sir W. Sterndale Bennett, Mus. Doc.
J. W. Davison, Esq.
Sir John Goss.
Charles Halle, Esq.
John Hullah, Esq.
Henry Leslie, Esq.
The Rev. Sir F. Gore Ouseley, Bart., Mus. Doc.
Kellow J. Pye, Esq.
Arthur S. Sullivan, Esq.

R. Ruthven Pym, Esq. (Trustee), Hon. Treasurer.

Otto Goldschmidt, Esq., Hon. Sec.

Bankers—Bank of England, Western Branch, Burlington Gardens, W.

The income from the vested Capital of the Foundation (about £1,500) being inadequate to maintain continuously even one single Scholar, the present

APPEAL

is made to Musical and other Societies interested in Art and Education, Cathedral Chapters, Professors, and lovers of the Musical Art in general, in order to Raise the Fund to an amount sufficient to serve the purpose for which it was established.

The following Donations are gratefully acknowledged.

[Second Advertisement.]

SUBSCRIPTION LIST, to 31st March, 1873.

H.R.H. the Duke of Edinburgh, K.G. £10.

| | | | | | |
|---|---|---|---|---|---|
| A. G. Kurtz, Esq., Liverpool (special donation) | £100 | 0 | 0 | P. Hardy Nathan, Esq. | £5 | 0 | 0 |
| Benson Rathbone, Esq., Liverpool | 50 | 0 | 0 | A. H. D. Prenderzast, Esq. | 5 | 0 | 0 |
| Worshipful Company of Goldsmiths | 50 | 0 | 0 | W. Winter Raffles, Esq. Liverpool | 5 | 0 | 0 |
| Members of the Committee | 40 | 0 | 0 | S. W. Waley, Esq. | 5 | 0 | 0 |
| G. A. B. Beecroft, Esq. | 25 | 0 | 0 | Members of Exeter Madrigal Society (per J. T. Trobridge) | 2 | 5 | 0 |
| J. B. Cramer & Co. | 21 | 0 | 0 | Hon. R. Leslie Melville | 2 | 2 | 0 |
| Mrs. E. L. S. Benzon | 21 | 0 | 0 | H. W. Prescott, Esq. | 2 | 2 | 0 |
| Society of Arts | 20 | 0 | 0 | Arthur Iago, Esq. | 2 | 2 | 0 |
| G. Norbury, Esq. | 10 | 10 | 0 | Charles Freemantle, Esq. | 2 | 2 | 0 |
| Dr. Max Schlesinger and Friends | 10 | 10 | 0 | Per F. E. Gladstone, Esq.:— Mayor of Chichester (J. Coffin, Esq.) | 2 | 2 | 0 |
| C. T. Grainger, Esq. | 10 | 10 | 0 | Rev. Canon Ashwell | 2 | 2 | 0 |
| Baroness Lionel de Rothschild | 10 | 0 | 0 | E. W. Johnson, Esq. | 1 | 1 | 0 |
| Lady de Rothschild | 10 | 0 | 0 | J. D. Antill, Esq., Portsea | 1 | 1 | 0 |
| Novello, Ewer & Co. (H. Littleton, Esq.) | 10 | 0 | 0 | F. E. Gladstone, Esq., Chichester | 1 | 1 | 0 |
| Mons. A. Petersson (Rugby) | 10 | 0 | 0 | Lady Elizabeth Adeane | 1 | 1 | 0 |
| Baroness Mayer de Rothschild | 5 | 5 | 0 | Lamborn Cock, Esq. | 1 | 1 | 0 |
| Earl of Leven and Melville | 5 | 5 | 0 | Alan Cole, Esq. | 1 | 1 | 0 |
| Boosey & Co. | 5 | 5 | 0 | E. J. Hopkins, Esq. | 1 | 1 | 0 |
| Frederick Clay, Esq. | 5 | 5 | 0 | "Potteries" Tonic Sol-fa Choir | 1 | 1 | 0 |
| Messrs. S. & P. Erard | 5 | 5 | 0 | Ridley Prentice, Esq. | 1 | 1 | 0 |
| Kirkman & Sons | 5 | 5 | 0 | J. Seligman, Esq., Glasgow | 1 | 1 | 0 |
| A. G. Kurtz, Esq. | 5 | 5 | 0 | H. C. Shepherd, Esq., Newcastle | 1 | 1 | 0 |
| Signor & Mdme. F. Lablache | 5 | 5 | 0 | Miss Maria Tennent | 1 | 1 | 0 |
| John Mitchell, Esq. | 5 | 5 | 0 | John Thomas, Esq. | 1 | 1 | 0 |
| Madrigal Society (London) | 5 | 5 | 0 | Major Carpenter | 1 | 0 | 0 |
| A. H. Novelli, Esq. | 5 | 5 | 0 | Dr. F. B. Hawkins | 1 | 0 | 0 |
| The Hon. Baron Cleasby | 5 | 0 | 0 | Lady Charlotte Legge | 1 | 0 | 0 |
| Dowager Countess of Westmoreland | 5 | 0 | 0 | | | | |
| Mrs. Bourne | 5 | 0 | 0 | | | | |
| Henry Lahee, Esq. | 5 | 0 | 0 | | | | |

The Committee's Statement can be had on application from the Hon. Secs., by whom donations will be received and acknowledged.

OTTO GOLDSCHMIDT, } Hon. Secs.
ARTHUR S. SULLIVAN, }

201, Regent Street, W., April 1, 1873.


# MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

## ITALIAN VIOLINS.

THE Advertiser has TWO EXCELLENT ITALIAN VIOLINS, (Amati, 1759, and Straduarius, 1676,) of which he wishes to dispose. Further particulars of Herr REUSCH, Organist, Hôtel à Bains, Gernsbach, Grand Duchy of Baden.

## "KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," at the Pimlico Rooms, April 23rd; April 29th, Walworth; May 7th, Town Hall, Shoreditch.

## "WAKE, LINDA, WAKE."

MR. JOHN BARROW will sing Wellington Guernsey's popular Serenade, "WAKE, LINDA, WAKE," at Miss L. Edmond's Concert, Store Street Concert Hall, Wednesday Evening next.

## "THE MESSAGE."

MR. VERNON RIGBY will sing Blumenthal's very popular Song, "THE MESSAGE," at Mrs. John Macfarren's Morning Concert, on Friday, May 9, in Hanover Square Rooms.

## "MARINELLA."

MR. WADMORE will sing Randegger's admired Song, "MARINELLA," at the Lecture Hall, Sydenham, April 29.

MISS PURDY will sing on the 25th inst., at Islington; 29th and 30th, City; 1st May, at Mr. Trelawney Cobham's Matinée; and on the 5th, Hanover Square Rooms. Address, 35, Victoria Road, Kensington, W.

## "ONE WORD."

MADAME SAUERBREY and Mr. HEMMING will sing Nicolai's popular Duet, "ONE WORD" ("Dis moi un Mot"), at Herr and Madame Sauerbrey's Concert, at the Hanover Square Rooms, on Thursday Evening, May 1.

MISS MARGARET HANCOCK (winner of the Contralto Prize at the Crystal Palace National Music Meetings), is open to Engagements for Concerts. 91, Adelaide Road, Haverstock Hill, N.W.

MR. VAN HEDDEGHEM is open to Engagements. Address, 5, St. Patrick's Terrace, Lower Road, Cork.

## THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.


## TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Messrs. Ashdown & Parry | £5 | 5 | | P. Sainton, Esq. | £1 | 1 | 0 |
| Messrs. John Broadwood & Sons | 2 | 2 | | Mrs. Mounsey Bartholomew | 0 | 10 | 6 |
| *Messrs. Chappell & Co. | 5 | 5 | | J. L. Clark, Esq. | 0 | 10 | 6 |
| John Boosey, Esq. | 1 | 1 | | Mrs. Roney | 0 | 10 | 6 |
| G. Bruzeau, Esq. | 1 | 1 | | F. Depret, Esq. | 1 | 1 | 0 |
| Messrs. Cramer, Wood & Co. | 1 | 1 | | Thomas Wingham, Esq. | 0 | 10 | 6 |
| Charles Coote, Esq. | 1 | 1 | | George Grove, Esq. | 1 | 1 | 0 |
| W. H. Cummings, Esq. | 1 | 1 | | Henry Leslie, Esq. | 1 | 1 | 0 |
| *Messrs Duncan Davison & Co. | 5 | 5 | | Mrs. Jeffs | 1 | 1 | 0 |
| Messrs. Schott & Co. | 2 | 0 | | Richard Jeffs, Esq. | 1 | 1 | 0 |
| Robert Cocks & Co. | 1 | 0 | | C. Oberthür, Esq. | 1 | 1 | 0 |
| Professor Wylde | 1 | 0 | | Lady Thompson | 1 | 0 | 0 |
| John Gill, Esq., R.A.M. | 1 | 1 | | Alfred Hays, Esq. | 1 | 1 | 0 |
| Wilhelm Ganz, Esq. | 1 | 1 | | The Misses E. | 0 | 10 | 0 |
| Messrs. R. Mills & Son | 1 | 1 | | A. Randegger, Esq. | 1 | 1 | 0 |
| Messrs. Hopwood & Crew | 2 | 2 | | J. Corbyn, Esq. | 0 | 10 | 0 |
| J. Lamborn Cock, Esq. | 1 | 1 | | Sir W. Sterndale Bennett | 1 | 1 | 0 |
| Messrs. Stanley Lucas, Weber & Co. | 1 | 1 | | Miss Edith Wynne | 1 | 1 | 0 |
| Messrs. Metzler & Co. | 1 | 1 | | Herr Ernest Pauer | 1 | 0 | 0 |
| J. Whitmore, M.D. | 1 | 1 | | B. Lumley, Esq. | 2 | 2 | 0 |
| Messrs. Hutchings & Romer | 1 | 1 | | A. Schoelsser, Esq. | 1 | 1 | 0 |
| *Rev. J. E. Cox, D.D. | 1 | 1 | | William Cremer, Esq. | 0 | 10 | 0 |
| C. Lonsdale, Esq. | 1 | 1 | | Two Friends | 0 | 12 | 0 |
| Messrs. A. Hammond & Co. | 1 | 1 | | William Beavan, Esq. | 0 | 10 | 0 |
| G. F. Jefferys, Esq. | 1 | 1 | | A Friend | 0 | 5 | 0 |
| Messrs. Henderson, Rait, & Fenton | 1 | 1 | | H. C. Deacon, Esq. | 1 | 1 | 0 |
| W. Dorrell, Esq. | 1 | 1 | | J. M. Levy, Esq. | 3 | 3 | 0 |
| J. W. Davison, Esq. | 1 | 1 | | Madame Parepa-Rosa | 5 | 5 | 0 |
| W. Kuhe, Esq. | 1 | 1 | | J. Joachim, Esq. | 2 | 2 | 0 |
| Messrs. Duff & Stewart | 1 | 1 | | G. Baum, Esq. | 0 | 10 | 0 |
| J. Blumenthal, Esq. | 1 | 1 | | A Friend | 0 | 5 | 0 |
| W. H. Clemow, Esq. | 1 | 1 | | John Francis Barnett, Esq. | 1 | 1 | 0 |
| —— Baker, Esq. | 1 | 1 | | Henry Joachim, Esq. | 1 | 1 | 0 |
| Novello, Ewer & Co. | 1 | 1 | | A Kind Friend | 1 | 1 | 0 |
| E. Aguilar, Esq. | 1 | 1 | | A. A. | 1 | 1 | 0 |
| Sir Julius Benedict | 1 | 1 | | J. Miles, Esq. | 1 | 1 | 0 |
| Matthew Green, Esq. | 1 | 1 | | Mdlle. Bondy | 0 | 5 | 0 |
| W. Mudie, Esq. | 1 | 1 | | Edward Jeffs, Esq. | 0 | 10 | 0 |
| Charles Green, Esq. | 1 | 1 | | Otto Goldschmidt, Esq. | 1 | 1 | 0 |
| R. Carte, Esq. | 1 | 1 | | Mrs. J. Holman-Andrews | 0 | 10 | 0 |
| George Dolby, Esq. | 1 | 1 | | Louis Ries | 0 | 10 | 6 |
| John Mitchell, Esq. | 2 | 2 | | Mons. Paque | 0 | 10 | 0 |
| F. Davison, Esq. | 1 | 1 | | Collected by Dr. Marks | 25 | 0 | 0 |
| Madame Patey | 1 | 1 | | Sir Francis Goldsmith 10 10 0 | | | |
| C. Santley, Esq. | 2 | 2 | | J. Mocatta, Esq. 2 0 0 | | | |
| D. H. Hastings, Esq. | 1 | 1 | | F. G. Henriques, Esq. 1 0 0 | | | |
| Charles Ollier, Esq. | 1 | 1 | | Other Friends 11 10 0 | | | |
| Cuningham Boosey, Esq. | 1 | 1 | | Wm. H. Holmes, Esq. | 1 | 1 | 0 |
| E. Bubb, Esq. | 1 | 1 | | Dr. Spark | 0 | 10 | 0 |
| R. W. Ollivier, Esq. | 1 | 1 | | John Child, Esq. | 0 | 10 | 0 |
| W. Tucker, Esq. | 1 | 1 | | | | | |

* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

Digitized by Google

## "ANOTHER WORLD."*

(*From the "Pall Mall Gazette."*)

The author of this work warns readers very emphatically against classing it with other works of the same kind. We are not to regard it as a new *Utopia*, as a second *Erewhon*, but are to accept it as an account from actual experience, or at least actual knowledge, of a Star world which exists. Every author who puts forth a narrative of life or travels in an imaginary sphere is obliged to make similar assurances. Often much ingenuity is shown in explaining the means by which the information concerning the imaginary sphere has come to hand, but the writer with whom we have now to deal does not stoop to ingenuity, and contents himself with earnest assertion. The author, or "editor," as he prefers to call himself, frankly admits that if he were to attempt to explain, he would further, in due consistency, be bound to explain his explanation; and that thus the reader would only see "one enigma solved by another apparently more insoluble than itself." Like the champions of Biblical inspiration, he maintains that the genuineness of his "fragments" is sufficiently proved by internal evidence; and that of two difficulties it will be less difficult to look upon them as revelations from "another world" than as the product of human invention. All this is very clever, but does not alter the fact that "*Another World*," like all the books which its author will not allow that it resembles, is an account of an ideal system of society in which many of the arrangements are very admirable, and some exceedingly droll. Others, again, are neither good, bad, nor amusing, but simply fantastic, without any sort of significance. Lovers, for instance, in the Star city of Montalluyah, address the loved ones in a style which seems to have been suggested partly by the Song of Solomon, partly by *Alice's Adventures in Wonderland*. "Soft as the Kamouska," sings the superior young man of Montalluyah to the idol of his heart, "thine eyes penetrate and search the soul with the ingenuity exercised by Orestes to find a treasure. Sweet as the milk of the Meleeta is thy breath. Thy breasts are like the electricity of Turvee," and so on.

Though ample information is furnished on the subject of love-making and marriage ceremonies among the inhabitants of Montalluyah, we are not told to what extent the privileges known in our own mundane sphere as "women's rights" have been introduced in the Star city. It is true that health, morals, and new applications of scientific discoveries are the things chiefly cared for in "another world;" and as every one is good, and consequently happy, laws are scarcely necessary, and legislation altogether out of the question. If women, then, have no political functions assigned to them in Montalluyah, that is probably owing to the fact that in that happy realm there are no political functions for them to perform. But they possess one notable advantage over the women of this world—they choose their own husbands, and are allowed three distinct opportunities of picking one out from a collection of no fewer than eighty-five young men. The young men are such good young men in Montalluyah that the notion of one of them rejecting a young lady's proffered hand does not seem, as a matter for serious consideration, to have struck the "Tootmanyoso," to whose genius the laws and customs of the Star city are due.† As all the women in Montalluyah are beautiful and amiable, it may be thought impossible that out of eighty-five marrying men at least one would not be found ready to accept any candidate for matrimony of the opposite sex who might present herself. But what guarantee could there be that the particular individual so offering himself would be acceptable to the would-be bride?‡ In a cotillon, for a temporary partner, the mode of choice invented by the "Tootmanyoso" for marriage would and does answer; but it seems inapplicable to long and serious engagements. As there are no ill-assorted unions in Montalluyah, as all love-making takes place openly and according to regulation, and as "irregularities," whether before or after marriage, are absolutely unknown, it follows that one great source of dramatic complications is wanting in the Star world.

Nor, apart from a few humorous incidents which might easily be developed from the customs attendant on the choice of a husband, can we see much scope for comedy in the lovely but monotonous life of Montalluyah. The very notion of evil, except as comparatively imperfect good, will in due time, no doubt, disappear from the place. But some traditions on the subject, though not enough for stage purposes, seem still to be maintained; and in the girls' schools it is, we are sorry to learn, found necessary to keep the young ladies apart, lest they should converse on "inconvenient" subjects. Hideous sounds, too, produced from gongs constructed for the purpose, are heard every morning in their sleeping chambers, the noise being continued until, throwing aside their "naturally luxurious" habits, they spring from their beds and silence the well-worked alarums. If it were known of a young lady that she had a tendency to talk on "inconvenient" subjects, and that she could not be got out of bed otherwise than by the loud reverberation of an inharmonious gong, her chances of persuading one out of even so large a number as eighty-five young men to marry her would, we should think, be seriously diminished.

Nevertheless, women are instructed in the art of pleasing, and are "required to attend to their personal appearance abroad and at home." As much probably is expected of the men, only what is considered pleasing in Montalluyah would be thought less so in England. Under the head of "Gentleman's Costume" we read that "gloves are not worn by men, but their trousers being so massive they can place their hands in the ample folds when walking in the sun." This, in plain English, means that in Montalluyah gentlemen do not wear gloves, and that they walk about with their hands in their pockets. The ladies are more refined; and we are assured, *àpropos* of a ball room custom of "choosing by hands," that "ladies are very particular about their hands, and, as may easily be conceived, give them a little extra attention before going to a party."

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

† Hermes declares that they have the power at the next day meeting.—Ed.

‡ "*He* does not offer—*she* selects"—says Hermes.—Ed.

## ROYAL ITALIAN OPERA.

A very few words may describe the performance of *La Favorita*, one of the incidents of last week. The new comer, Madame Paoli, has decided ability, and, on the whole, made a very good impression. But to sustain, even creditably, the character of Leonora is by no means an easy task. It has been essayed by many of the most renowned lyric artists: from Rosina Stoltz—accepted by Donizetti as its original representative—to Grisi, and from Grisi to Madame Pauline Lucca, who owns, in a degree unsurpassed by any predecessor or contemporary, the qualifications of person, voice, and histrionic genius indispensable to its poetic embodiment. To compare Madame Paoli with any of these would be alike unjust to them and to herself. Nevertheless, as we have hinted, she has unquestionable merit. She made a strong impression in the duet with Fernando, which, though weakened by her somewhat laboured, if not altogether ineffective, delivery of the air, "O mio Fernando," with its brilliant sequel, was strengthened and confirmed by her entire performance in the last and most striking scene of the opera—that of the meeting between Leonora and her lover in the cloisters, which culminates in the death of the unhappy heroine. As an actress, Madame Paoli seems a little cold and reserved; but in this particular scene she gave signs of intelligence and true dramatic feeling. That she is well versed in the business of the stage was clear in every situation of importance—having said which we have no more to add. The Fernando, or Ferdinando ("*les deux se disent*"), of Signor Nicolini requires no new description. In more than one respect it resembles the inimitable assumption by Mario of that very ill-treated personage; and when Signor Nicolini has made himself as thorough a master of climax as that greatest of lyric comedians he will approach still nearer to the *beau idéal*. In the *finale* of the third act, where Fernando resents the indignity put upon him by the courtiers and throws both his honours and his broken sword at the feet of the offending Sovereign, his declamation and his acting were alike forcible. But Signor Nicolini should husband his resources—if only because they are exceptional and deserve the husbanding. The sensation of the evening was naturally created by the first appearance of M. Faure, always a singer and actor of mark, but now one of the most finished masters of his profession. The character of Alfonso IX. is not an over agreeable one; but M. Faure brings to it a grace and dignity which more than atone for its unsympathetic attributes. No one can look "every inch a king" more thoroughly than this accomplished gentleman, whose popularity, here as elsewhere, increases year by year. His rendering of the melodious "*romanza*" (why so styled it is difficult to explain), "A tanto amore," when Alfonso bestows the hand of his cast-off mistress upon his most valiant and devoted captain, is simply perfect; and the "encore" evoked the other night was as spontaneous as it was general. The fine bass voice of Signor Bagagiolo told well in the music of the fulminating priest, Baldassare. Mdlle. Irma Sassi, a *débutante* (here at any rate), must be judged in some part of higher importance than that of Inez. The chorus and orchestra performed their duties as well as possibly could be desired, under the able direction of Signor Vianesi.

The first performance of M. Gounod's picturesque opera

Digitized by Google

*Faust e Margherita* (as it is entitled at Covent Garden) may be dismissed in a few words. The part of Margherita taxes more severely the powers of Mdlle. Amalia Fossa than that of Violetta (*La Traviata*), in which she recently made her first appearance before an English audience. The music is hardly suited to her voice, nor is the character quite within reach of her dramatic acquirements. Her most effective scene was that where Margherita, missal in hand, tries vainly to pray in the Cathedral, baulked in her endeavours by the sepulchral denunciations of (to her) the unseen Mephistopheles. Here she was really earnest and effective. But we have seen so many great representatives of Faust's unfortunate victim that it is difficult to put up with a merely average assumption, such as that of Mdlle. Fossa. The rich and mellow contralto voice of Mdlle. Scalchi was again heard to the utmost advantage in the music assigned to the somewhat insignificant part of Siebel (a pure invention of M.M. Barbier and Carré, the French librettists), and she was encored both in the garden air, "Parlatele d'amor," when gathering flowers for Margherita, and in the interpolated song, "Quando a te lieta" (Act 4). The Faust of Signor Nicolini is now, perhaps, the best on the stage. Signor Nicolini looks, acts, and sings the part in such a manner as for the most part to satisfy the judgment of connoisseurs, however exacting. To specify a single example of his singing—"Salve! dimora casta e pura"—the beautiful address to Margherita's humble domicile—was faultlessly given; and it is but fair to add that the effect was enhanced by the delicate and masterly execution of the ornate and graceful *obbligato* passages for the violin, assigned to Mr. Carrodus, leader of the orchestra. To criticize the Mephistopheles of M. Faure at this time would be superfluous. Nothing more striking in its way has been witnessed on the operatic boards. It is, in fact, both in a vocal and dramatic sense, a masterpiece. Nor is the Valentine of Signor Cotogni, if not precisely up to the standard of our own Santley's memorable impersonation, to be overlooked. It has really fine points, and the death scene is alike natural and impressive. The admirable trio for Faust, Mephistopheles, and Valentine, when the last named meets his death at the hand of his sister's betrayer, was as effectively sung as on any occasion we can remember. Mdlle. Anese and Signor Tagliafico were, as usual, the Marta and Wagner: better could not be wished in either instance. How *Faust e Margherita* is generally represented at Covent Garden, and what Mr. Harris, aided by the subtle art of the painter, has done for the animated scene of the Kermess, and for the more solemn business of the Cathedral, all frequenters of the opera know. Signor Vianesi conducted, and the orchestra and chorus, now so familiar with the *chef d'œuvre* of M. Gounod, did their very best. As of old, the chorus of old men, in the scene of the Kermess, was encored and repeated.

The *Favorita* was repeated on Saturday, with Mdlle. D'Angeri, instead of Madame Paoli, in the part of Leonora. The new lady was generously encouraged by the audience; but, as Dogberry says, "Comparisons are odorous," let us not, then, attempt them. Enough that Mdlle. Angeri exhibits undeniable promise. The rest of the opera was precisely as on the occasion already recorded.

The first appearance for the season of Mdlle. Albani, the young and charming *prima donna* from Canada, who created so deep an impression last year when she made her *début* as Amina, and fully confirmed that impression as the heroine of *Lucia di Lammermoor*, was naturally looked forward to with unusual interest, and Covent Garden was attended on Tuesday evening by an audience full of expectation. In this instance expectation was by no means disappointed. When, in the now usually adopted costume, she advanced from the wings and stepped before the footlights, she was greeted with such favour as sufficiently proved that her return to the scene of her first successes was a welcome event. This cordial and unanimous reception was rewarded by a most finished and eloquent delivery of the opening *cavatina*, "Regnava nel silenzio," with its florid sequel, "Quando a me," and again by the parting love-duet with Edgardo, "Sulla tomba oscura," to which the truest and most genuine expression was given; the high notes at the conclusion, the facile command of which is one of Mdlle. Albani's most precious acquisitions, sounding as clear and penetrating as they were legitimately put forth. The curtain fell amid loud applause, followed by a double "recall." The duet with Enrico, "Il pallo funesto," when the selfish and despairing Enrico, through the instrumentality of a forged letter, convinces Lucia about the falsehood of Edgardo, sufficed to prove that Mdlle. Albani has been carefully considering the histrionic side of her art. Both sensibility and earnestness were here exhibited, and Lucia's dismay on rapidly glancing at the contents of the fatal document which leads to her ruin was exhibited with unmistakable truth. The opening portion of this duet was given by Mdlle. Albani with as much sentiment as the more tuneful *cabaletta*, "Si tradirmi tu potrai," with impassioned expression. She had a worthy partner in Signor Cotogni, one of the best Enricos now on the stage. The contract scene, where the abrupt appearance of Edgardo strikes all who are engaged in it with surprise, and Lucia especially with terrified amazement, afforded further opportunity for the young singer to show what progress she is making as an actress. We need scarcely add that the quintet with chorus, "Chi mi frena," in which the part allotted to Lucia is of the highest significance, roused the accustomed enthusiasm, and was followed by the accustomed "encore." Here Mdlle. Albani sang her very best. The entire *finale*, of which this quintet is the most striking feature, went off with unusual spirit, and again the chief singers were called before the curtain.

Naturally the great scene of the last act, the scene in which the distraught Lucia, in the presence of a numerous retinue, gives eloquent tongue to her despair, in now the most plaintive and touching, now the most florid and brilliant strains, was the culminating point of Mdlle. Albani's performance; and her delivery of this, from beginning to end, especially of the *cabaletta*, "Sparge di qualche pianto," left little, if any, room for criticism. After this she was thrice called before the foot-lights, amid applause from all parts of the house. Her voice appears to us to have acquired additional strength—it wanted no additional sweetness; her execution of *bravura* passages and *fioriture* has wonderfully advanced, and her expression is just what we remember last year. A more decided success on such an occasion has rarely been attained. The laurels offered Mdlle Albani last year, and looked at with a certain timidity, were now grasped with a firm hand and unhesitatingly placed upon her brow.

The new tenor, Signor Pavani, upon whom devolved the arduous character of Edgardo, is evidently an artist of long experience and more than considerable ability. He is one of the exceptions to the too prevalent vice of trembling on sustained notes, and on that account alone would be acceptable; but it is to be feared that he has come too late to make a position here. His most striking performance was the "Maladetto sia l'istante" of the second act. Signor Edardi sang the small tenor part of Bucklaw, and Signor Raguer was very effective in the air with chorus which Raimondo (Bide-the-Bent) delivers at the commencement of the third act; the fine duet between Edgardo and Enrico, which precedes it, being, as usual, omitted. Signor Vianesi conducted in the orchestra.

The opera on Monday was the *Africaine;* the *Barbiere di Siviglia*—with Mdlle. Smeroschi as Rosina, and another new tenor, Signor Montanari, as Almaviva, was given on Thursday; and *Lucia*—in place of the *Sonnambula*, originally announced—is advertised for to-night (Saturday).

---

LEIPSIC.—In order to afford such of the public as are more particularly anxious to know what living composers are doing an opportunity of gratifying their taste, Herr R. Seitz has determined to give a series of what he calls Novelty Concerts. The concerts will not take place at stated intervals, but from time to time, as may seem advisable to Herr Seitz. The first concert came off on the 30th ult., when the programme included: Octet for 4 Violins, 2 Violas, and 2 Violoncellos. by Herr Joachim Raff, Op. 176 (published in March, 1873); two Duets (from Op. 25) for Soprano and Alto, by Franz von Holstein (published November, 1870); "Schottische," by E. Geibel; "Melusine," E. Geibel; Violin Sonata, A. Corelli, arranged for Piano and Violin by William Hepworth, Schwerin (published in March, 1869); three Pianoforte Pieces, Romance, Op. 5, Carl Max Meyer, Brussels (published March, 1873); "*Phantasiestücke*," from Op. 2, Ernst Deurer, Heidelberg (published in April, 1868); five "Biblical Pictures," from *Palmblätter*, by K. Gerok, set to music by E. Lassen, Weimar, Op. 49 (published in March, 1873).—Herr Theodor Wachtel has appeared at the Stadttheater in *Les Huguenots*, *Il Trovatore*, and—of course—*Le Postillon de Longjumeau*.

Digitized by Google

## HER MAJESTY'S OPERA.

The season began on Tuesday night, at Drury Lane, with a very effective performance of the (once in a year) never unwelcome *Lucrezia Borgia* of Donizetti, the principal characters in which were allotted to Mdlle. Tietjens (Lucrezia), Madame Trebelli-Bettini (Maffeo Orsini), Signor Mongini (Gennaro), and Signor Medini (the Duke of Ferrara). What of new can there possibly be to say about an opera so familiar to every amateur? What of new about the well-known artists who shone conspicuously in the cast? How often shall it be told that Mdlle. Tietjens is the legitimate successor of Giulia Grisi, as chief of the "tragedy queens" who, for years past, have trod the lyric boards? Enough that she retains, and is likely to retain, her hold upon the public, as the Norma, Lucrezia, Semiramide, Anna Bolena, and, last, not least, Fidelio (which Grisi was wise never to attempt) *par excellence*. The great scenes in her Lucrezia are now just as we have known them for years past. The unmasking of Lucrezia by the injured and revengeful nobles; the trio of the poisoned cup, "Guai si te sfugge;" the duet when the agonized mother forces the antidote on the unconscious victim to whom she has been compelled by her husband to administer the poison; and the imploring supplication, "M'odi, m'odi," after revealing to Gennaro that he also is a "Borgia," require no fresh description. It will suffice to add that (excepting the trio, which, through no fault of hers, be it understood, was hardly so well given as we have been used to) they produced their accustomed effect, and roused the accustomed enthusiasm.

Madame Trebelli-Bettini, often and not unjustly styled a legitimate successor to the incomparable Alboni, gave the romance in the prologue, "Nella fatal di Rimini," and the famous *brindisi*, "Il segreto per esser felice," in her best manner, and, need it be added, was called upon to repeat the latter—which she did, from the second stanza. Signor Mongini's Gennaro is what it has always been since his first assumption of the part in this country. His delivery of the charming melody, "Di pescatore ignobile," differs in a measure from that of other distinguished tenors, in its somewhat over-elaboration; but it was given with earnest feeling and unanimously encored. Signor Mongini's noble voice, with its full and resonant high notes, is in admirable order, and this was emphatically shown by his delivery of the soliloquy, "Deserta in terra," from another opera (*Don Sebastian*), which he is in the habit of interpolating at the beginning of the second act. In the trio, already named, he did not sing the beautiful melody allotted to Gennaro, while Lucrezia and her husband are in private and angry discourse, in the subdued "*mezza voce*" to which other great tenors have accustomed us, and it consequently lost something of its effect and missed the seldom failing "encore." Signor Medini (from Naples and Cairo), to whom was, on Tuesday night, entrusted the important character of the Duke, although evidently suffering from cold, will, we think, prove himself an artist of a high stamp. His vocalization appears to us thoroughly pure and genuine, and his acting that of a practised and intelligent comedian; besides which he possesses a voice of rare quality. More will be heard of this gentleman, or we are much mistaken. One of the subordinate parts was assigned to another stranger, Signor Pro (from Rome), who represented that exemplary personage Gubetta with characteristic forbidingness; the others being set down for Signors Rinaldini (Rustighello), Sinigaglia (Liverotto), Zoboli (Gazella), Marchetti (Vitelozzo), Casaboni (Pertrucci), and Campobello (Astolfo). After which no more need be written about *Lucrezia Borgia*. The reception given by the audience to Mdlle. Tietjens and the other "principals" was in the highest degree cordial—as was that accorded, before the opera began, to Sir Michael Costa, who conducted the performance. The "Generalissimo of all the Orchestras," as he has been appropriately styled, deserves hearty recognition of the manifold services he has rendered in his capacity. Sir Michael Costa has further improved his orchestra (which still enjoys the valuable co-operation of M. Sainton, as chief of the first violins) and also his chorus. Thus the general performance, which he directed with all his well-known zeal and precision, was, so far as he was concerned, everything that could be wished. The National Anthem was performed by chorus and orchestra, at the beginning of the evening.

Mr. Mapleson's future arrangements look well upon paper. Mdme. Christine Nilsson, Mdlles. Ilma di Murska, Clara Louise Kellogg, and Marie Roze are once more in the company, besides some strangers, of whom, knowing nothing, we can say nothing. The department on the other side is, in its way, also strong, including Signors Campanini, Fancelli, &c., among the tenors, in addition to Signor Antonio Aramburo, about whom there has been a good deal of talk. In the baritone and bass departments will be found most of the favourites of last season, including Signors Rota, Mendioroz, Agnesi, Borella, &c. But the subject need not further be dwelt upon. As the unknown artists come and are heard, so they will be judged according to their merits; the old ones will doubtless maintain the repute they have earned.

The only absolute novelty promised is an opera called *Il Talismano*, founded on Walter Scott's *Tales of the Crusaders*. This opera was left in manuscript by the late Mr. W. Balfe, not entirely completed, the task, if we are rightly informed, having been kindly undertaken, under certain conditions, by one of Balfe's oldest and most intimate friends, Sir Michael Costa. Mr. Mapleson announces the *Favorita* of Donizetti, the *Mignon* of Ambroise Thomas, and Meyerbeer's *Dinorah* as "novelties;" but this can only be intended in the sense that certain parts are assigned either to new aspirants or to singers who have not hitherto attempted them—as in the instances of Mdlle. Tietjens, who is to play the Leonora of Donizetti, and thus complete her triad of "Leonoras;" and of Mdlle. Ilma di Murska, who, for the first time, undertakes the character of Filina, in the *Mignon* of M. Thomas. The last paragraph in the prospectus informs us that, in consequence of the satisfaction caused "in musical circles" by the production of Cherubini's *Deux Journées*, the director will be induced to repeat the opera, should "the other important arrangements permit." Some may be inclined to think that the reproduction of this masterpiece—which, it will be remembered, was played but once last summer—would be the important event of the season.

*Lucia di Lammermoor*, with Mdlle. Ilma di Murska as the heroine—the part in which she first appeared before a London audience—was given on Thursday. *Semiramide*—with Mdlle. Tietjens, Madame Trebelli-Bettini, and Signor Agnesi, as the Queen, Arsace, and Assur—will be performed to-night (Saturday).

## MUSIC IN BERLIN.

*(From our own Correspondent.)*

Amongst the most extensively circulated and tamely unchallenged delusions obtaining in English society is the impression that North Germany in general, and Berlin in particular, are the headquarters of modern musical culture. When anyone, known as a votary of the divine art, who has resided for some time in the Prussian capital, is fortunate enough to come to London for a holiday, and makes his appearance at certain old familiar harmonious haunts, straightway his musical acquaintance proceeds to congratulate him upon the good luck that has fallen to his share, in that he has been permitted to worship within the very *penetralia* of Apollo's temple, and must have been, unless he shamefully neglected his opportunities, *au dernier mieux* with the gracious Polyhymnia herself. In vain he protests against these felicitations—those who utter them are firmly convinced that Berlin is an earthly paradise of sweet sounds; that its society teems with accomplished *dilettanti;* that its concerts are monumentally classical; that its operatic performances are as nearly perfect as anything human may hope to be; that every second young lady you meet in a Berlin salon is a happy combination of Arabella Goddard and Theresa Tietjens; and that the Prussian *jeunesse dorée*—by the way there is no such thing in Prussia, the *jeunesse* here is not even *argentée*—is, in the first place, military; then, orchestral and choral—as dexterous in handling the fiddle-bow as in manipulating the needle-gun; familiar with counterpoint as with strategy.

These are some of the articles of faith of a creed which is honestly and resolutely believed in by a vast number of British musicians and music lovers who have never lived in Germany, and who not unreasonably imagine that, because the Fatherland has produced the greatest composers, the German school must be the best, the German ear the most cultivated, the German taste the most pure, the German executants the most accomplished. Were these deductions correct, it would be logical enough to derive from them the further belief that in the capital of Germany all these excellences should be more fully developed than they can be anywhere else. But, from the first to the last, the deductions alluded to are erroneous. The existing German school of teaching, both vocal and instrumental, is conspicuously deficient in the higher scholastic attributes, if it may be

Digitized by Google

fairly judged by the pupils it turns out. At the present moment there are not two *prime donne* in Germany whose intonation is pure, and whose vocalisation is not clumsy and laboured, nor is there one tenor capable of sustaining a part richly embellished with *fioriture* like that of Almaviva, of Otello, or of Ottavio, to the satisfaction of a Covent Garden audience. The object of the modern German school, with regard to the voice, appears to be to develop power at the expense of quality; of flexibility and tone-colour it seems to take no account whatsoever. Consequently, all our tenors here roar, and all our *soprani* squeal—the one class as reckless as the other with regard to the *summum bonum* of all vocalisation—namely, a steady fidelity to the *middle of the note*—and they are applauded vehemently by audiences that plume themselves upon the possession of musical culture and critical acumen. This besetting sin of German operatic artists—viz., that they sing out of tune—characterises the concert-room vocalist as well as the amateur performer. A German young lady who sings in tune is really as great a rarity as a Tuscan peasant or artisan whose intonation is incorrect. Fortunately, "tea and a little music" is not so common a form of entertainment here as it is in England, and a foreigner rarely becomes intimate enough, however long he may live in Berlin, with a native family to be subjected to the *peine forte et dure* of young ladies' vocal performances. But he can get his teeth set on edge at the Royal Opera, or the Academy of Singing, any night of the week during the winter—nay, at the former institution all the year round, save a few weeks during the extreme violence of a northern summer's blazing heat. For the infliction of acute suffering upon a person afflicted with a sensitive musical ear, the Opera House has no rival, to the best of my belief, in Europe. Englishmen, for whose delectation the finest living vocalists are annually gathered together from all parts of the world, can hardly realise the fact that an Art Institute, richly subventioned by the Royal Exchequer, and supported by the public so heartily that financially it has nothing to wish for, is unable to secure the services of a *prima donna*, a first tenor, a contralto, or a basso profundo, who can sing in tune. Yet such is its melancholy case. Since Pauline Lucca turned her back upon Berlin in disgust, we have had no leading soprano part sung evenly and uniformly in tune until the arrival of Madame Artôt, with a scratch company of Italian artists, seventh-rate vocalists and actors, but infinitely more agreeable to listen to than the indigenous staff of the Hofoper. The performances throughout the winter, played to crowded houses for the most part, have afforded the strangest contrast of admirable *mises-en-scène* and execrable singing. No *impresario* acquainted with the London public would have ventured to offer it such entertainments. The chamber music, with the glorious exception of Joachim's quartet series, has been more inoffensive, but insignificant and tiresome. One young pianist, Herr Joseffy, has made a mark, and will probably be heard in London a year or two hence; but the average merit of the performances, vocal and instrumental, has been of an order that could never obtain a hearing in St. James's Hall, Hanover Square Rooms, or the Crystal Palace. At one of Mr. Joseffy's concerts, which I attended, a picked audience of local *dilettanti* rapturously applauded and recalled a lady for singing a long and elaborate *cavatina* of Rossini's exactly a quarter of a tone below the key in which it was accompanied by the concert-giver. As a proof of the decadence into which musical taste has fallen in this city, I may mention that the dearth of vocal and instrumental entertainments with any pretension (founded on fact) to excellence is so great that when Mr. Ullmann issues his annual announcement of the three concerts he gives here every winter, there is a competition for the tickets that reminds one of the good old Jenny Lind days. Now, Ullmann's *troupe* is made up of respectable mediocrities; and his programmes are composed of the most venerable stock pieces that have ever been hacked to death any time these twenty years. People who frequent London concert-rooms shudder when they see "Di piacer," "Ah! perdona," "Der Wand'rer," and "Le Carnaval de Venise," printed in their afternoon's *menu*. Here the would-be æsthetic and exclusive Berliner, despite their Wagner worship, pay almost any price to listen to those antiquated *morceaux*. I do not wonder at it, considering the quality of their ordinary musical fare; but I maintain that the English public is in every way better catered for, and that it deserves so to be; not because it can pay higher prices for first-class talent—that is an accident of circumstances—but because it has better taste, more ear, and greater cultivation in the art of music, man for man and woman for woman, than has the German public—always excepting that of Vienna, which is *facile princeps* in those respects.

Berlin has Joachim, it is true; but so has London. In every other respect, musically speaking, London is as far ahead of Berlin as it is, say, of Aberdeen. I do not mean in the quality of its operatic or orchestral performances only, for those are after all chiefly rendered by foreign artists, but with respect to its native talent. Where may be heard, not only here, but in all Germany, such a ballad-singer as Mdme. Lemmens-Sherrington, Mdme. Sainton Dolby, or Miss Edith Wynne? What German tenor ever could be compared to Sims Reeves—and where is the baritone in the Fatherland who can hold a candle to Santley? In the list of the half-dozen finest living pianists there will be found no name of German-born man or woman, save that of Clara Schumann; and her we can at least balance, if not surpass, with Arabella Goddard. Liszt is a Hungarian, Rubinstein a Russian, Delaborde a Frenchman. The first living violinist is a Hungarian. The two best 'cellists are an Italian, Piatti, and a Belgian, De Swert—by the way, the latter has resigned his post at the Prussian Court, and intends visiting London this season. In all the great vocal careers Germany is nowhere—she produces no first-class voices, and no great artists. Why should English people sit down contentedly under the impression that, musically speaking, they are not to be compared with the Germans? You shall hear more good music, and better performed, during a week in London than you shall throughout a whole season in Berlin! And, depend upon it, the majority of English men and women moving in middle-class society is gifted by nature with a more correct ear, and has acquired more refined taste, judgment, and appreciation, of the merits and demerits of musical performances and compositions than is possessed by the corresponding class in Germany. As for the superiority in quality of the average English voice over the average German voice, there cannot be a doubt about it. Both schools of vocalisation are radically bad; but the English is the least vicious. This, too, is very certain, that no music-hall British public would tolerate the singing that nightly elicits the applause of the Berlin Royal Opera audience. *Dixi, et liberavi animam!—Daily Telegraph.*

---

*(To the Editor of the "Musical World.")*

DEAR SIR,—As a great admirer of German musical ability, of which a four years' residence in that country has afforded me ample opportunities of judging, I cannot withhold my opinion of the article which appeared in the *Daily Telegraph* of Wednesday, April 9th. The Berlin correspondent of that paper seems to be very partial in his statements, which in an Englishman might be excusable, but in a musician and (or?) a musical critic is anything but fair.

It is but rarely that we hear it said that Germany stands second to any nation with respect to its instrumentalists, but the correspondent aforesaid in order to convince us that such is the case, writes:—

"In the list of the half-dozen finest living pianists there will be found no name of German-born man or woman, save that of Clara Schumann, and her we can at least balance, if not surpass, with Arabella Goddard. Liszt is a Hungarian, Rubinstein a Russian, Delaborde a Frenchman. The finest living violinist is a Hungarian. The two best 'cellists are an Italian, Piatti, and a Belgian, De Swert."

Is the writer of the above unaware of the existence of a pianist of the name of Hans von Bülow, of a 'cellist, Grützmacher, and of a violinist, Singer, of whom, by the way, it has been said, that could he exchange his right hand for that of Joachim, the ideal of a violinist would be realized.

In the same article certain English vocalists are held up as a pattern to our Teutonic brethren, who are nevertheless content to be enthralled by the singing of a Mallinger and of a Wachtel.

The writer very sensibly refrains from drawing comparisons between the composers of different nationalities because he is but too well aware that an enquiry into the subject might remove a little of the gilt from the article of which English readers are to derive the full benefit; but in place of this he attacks the German school of teaching—vocal and instrumental—which, according to him, "is conspicuously deficient in the higher scholastic attributes, if it may be fairly judged by the pupils it turns out." If "our own correspondent" were to devote a short time to running over the names of the principal English composers and instrumentalists he would discover—no doubt much to his chagrin—that they, for the most part, have been educated in Germany, or, at least, by Germans. He would also not be less surprised to find that the whole of England could not produce an orchestra like, for instance, that of the "Gewandhaus" in Leipzig, in which the musical spirit of Mendelssohn, who so long directed it, has not entirely died out.

Taking the article headed "Music in Berlin" as a whole, it would seem little else than a puff for England at the expense of other nations. We have seen a similar display of spleen in a small commercial war, in which one of the persons interested writes up—"No connection whatever with my envious neighbour next door."

Much more might be said respecting the musical merits of the respective nations, but I fear that if I do not at once forward these hurriedly-written lines they will reach you too late for insertion in your next Saturday's number; so I will at once subscribe myself, yours respectfully,

WALTER E. LAWSON.

56, *Geneva Road, Brixton, S.W., April 9th*, 1873.

[The letter of the *Daily Telegraph's* correspondent is reproduced elsewhere. We have nothing to say to Mr. Lawson, unless it be that if Herr Wachtel is a singer, then we do not greatly care about hearing any more singing.—A.S.S.]

Digitized by Google

## ROYAL ALBERT HALL.

The Easter attraction at the huge building in Kensington Gore was a concert, given by that rising young composer, Mr. F. H. Cowen, who, upon his merits, as a representative of our modern school of musicians, in which he shares the honours with Mr. J. F. Barnett and Mr. Arthur Sullivan, is undoubtedly the right person so to come before the public. Mr. Cowen's concert was the more remarkable and attractive from the fact of his *Rose Maiden* being revived; another feature being the performance of a movement from his No. 1 Symphony. Had Mr. Cowen no stronger claim upon artistic tastes than these compositions it would be strong enough to justify no little enthusiasm. But the young composer showed in his second symphony, lately produced at the Crystal Palace, a vast improvement over his earlier style both in largeness of idea and elaboration of detail. The *Rose Maiden* is smooth and tuneful. In the orchestration considerable skill is displayed, and the instruments are used with felicity, while the solos and choruses are written with due regard to the voice. Mr. Cowen was fortunate with his vocalists, Mdme. Lemmens-Sherrington singing the soprano, Mdme. Patey undertaking the contralto, Mr. Maybrick the baritone, and Mr. Edward Lloyd the tenor parts. Mdme. Sherrington's fine voice tells admirably in the vast area of the Hall, and not a gradation of light or shade is lost. She gained great applause by her rendering of the melodious air, "Bloom on, my roses," and for her share in the duet, "I know a rosebud shining," each of which was given in faultless manner. Madame Patey created a marked effect in the air, "Yet chime they so sadly," which was unanimously encored, and Mr. Edward Lloyd pleased universally in the *scena*, "Far from the summer's blossom." The cantata was conducted by the composer, and with the aid of an efficient, although not large, band went very well indeed. The other great attraction of the evening—passing over the beautiful and masterly *allegretto* from Mr. Cowen's No. 1 Symphony—was the *finale* to Mendelssohn's unfinished opera, *Lorely*, in which Madame Sherrington took the solo. To describe the beauties of this fragment would require much more space than we can give, so many are the points of interest. The manner in which the climax is reached, when, the Rhine spirits having been summoned, the vengeful Lorely does justice upon her betrayer, displays the extraordinary genius of Mendelssohn in a manner more pronounced, perhaps, than in any other of his works. This magnificent music was very finely rendered, the chorus being at home in their parts, and Madame Sherrington singing the solos as probably few other artists could. It is scarcely necessary to enter into the details of the rest of the concert, which comprised various well-known ballads, sung with effect by Mr. Vernon Rigby, Mr. Lloyd, Mr. Maybrick, Mdlle. Carola, Miss Isabel Weale, and Madame Patey.

—o—

## LONDON BALLAD CONCERTS.

Easter holiday pleasure-seekers, musically inclined, could scarcely have desired a more acceptable entertainment than that provided for them on Monday by Mr. John Boosey, at Exeter Hall. The London Ballad Concerts have achieved a wide popularity, and may now, after a probation of seven years, be regarded as a fixed and permanent institution. The fact is not at all surprising; on the contrary, there would be reason for wonder if it were otherwise. The original idea, suggested by a belief that a very large ballad-loving public existed in the metropolis and its environs, was thoroughly well-founded; and the form of the programmes, which comprised a mixture in fair proportions of old songs and new songs, was excellent. The old songs, in experienced hands, were certain to please; while the new songs were adjudged according to their merit; and it must be admitted that the Ballad Concerts have been the means of bringing forward a number of good things, from the pens of living composers entitled to consideration, which otherwise might never have been written—or, at any rate, never have enjoyed the opportunity of a public estimate of their value. In adhering to the plan which he first adopted, and departing from it in no essential particular, Mr. Boosey has done wisely. All who care about the style of music he advocates are aware that a "ballad concert" announced by him is a "ballad concert" in the strictly legitimate acceptation of the phrase. How much variety may be secured by a carefully selected programme, after the model hinted at, need not be told. Of course, to make the thing attractive at all points, the singers must be of the best; and this has been kept in mind by the director, who has always endeavoured to enlist the services of the most experienced artists. An occasional sprinkling of instrumental music—in the shape of solos for pianoforte or violin, &c.—takes nothing away from the professed object of the concerts, the selections being invariably contrived to fit more or less the special character of the entertainment. To conclude, however; as there are people who like oratorios and operas, and people who like symphonies, quartets, sonatas, &c., so there are people who like genuine songs and ballads, old and new. For these last Mr. John Boosey has known how to provide, just as Mr. Arthur Chappell knew how to provide for quite a different class of amateurs, and thus to establish his now famous Monday Popular Concerts.

There were two Ballad Concerts on Tuesday, one in the afternoon and one in the evening, each a pattern in its way. A few words about the evening concert are all that is requisite. The singers were Misses Jenny Pratt, Enriquez, and Banks, Messrs. George Perren, Guy, and Santley, who gave a well-varied and interesting series of songs and ballads so much to the satisfaction of the audience that "encores" were the rule rather than the exception. To take all these demonstrations into account would exceed our limits. We must, therefore, be satisfied to instance those in the first part of the programme. Mr. Santley, in splendid voice, giving the "Stirrup cup" of Signor Arditi with even more than his ordinary spirit, was compelled by unanimous desire to repeat it, and, being no less favoured in a vigorous new maritime ditty by Mr. J. L. Hatton, "The British Tar," to some thoroughly characteristic words by Mr. J. V. Bridgeman, returned to the platform and indulged the audience with the popular setting by "Henriette" of Charles Mackay's ballad, "The King and I." Miss Jenny Pratt, being called back after Mr. Henry Smart's perennial "Lady of the Lea," substituted Sir Julius Benedict's always welcome ballad, "By the sad sea waves." Mr. Guy, the promising young tenor from our Royal Academy of Music, was twice recalled after Ascher's melodious romance, "Alice, where art thou?"; and Miss Enriquez was greatly applauded in Mr. Taylor's setting of Mr. C. L. Kenney's poetical stanzas, "Turn where I may my tearful eyes." Dussek's canzonet, "Name the glad day," was sung by Miss Banks—who was first to resuscitate it at the Monday Popular Concerts; Mr. George Perren, encored in Nelson's "Mary of Argyle," substituted Balfe's "Come into the garden, Maud;" and Miss Enriquez was obliged to repeat Madame Sainton Dolby's charming ballad, "When we are old and grey." Bishop's "Tell me my heart" (Miss Banks), and Balfe's "When other lips and other hearts" (Mr. George Perren), brought Part I. to a successful conclusion. In Part II. there was quite as much enthusiasm about the vocal music, but further details are not called for. To the foregoing must be added, however, the overture to *Guillaume Tell* (encored), and other pieces performed upon harmoniums by the Le Jeune family, who have adopted for their exhibitions the nomenclature of "Orchestral Combination;" and two brilliant fantasias —"Air Irlandais" and "Le jet d'eau"—the compositions of Mr. Sydney Smith, whose name as an author of drawing-room music of the most agreeable kind has fairly been pronounced "a household word," and who plays just as agreeably as he composes. The "Air Irlandais" being encored, Mr. Sydney Smith played another of his favourite pieces. Herr Meyer Lutz accompanied all the vocal music on the pianoforte in a manner that left nothing to desire. At the morning concert, where, besides the singers already named, Mdme. Patey and Mr. Edward Lloyd appeared, the post of accompanist was held with no less ability by Mr. W. Ganz.

—o—

## BACH'S MATTHEW *PASSION* AT ST. PAUL'S.

Few could have believed, some years ago, that the Matthew *Passion* of John Sebastian Bach would ever attain the popularity—or, in other words, the hold on public sympathy—which, after a neglect so long and undeserved, it has now reached. Even Mendelssohn, the first to resuscitate it from the oblivion in which it had remained for a century, or Sir Sterndale Bennett, founder of the Bach Society, and earliest in this country to insist resolutely upon its transcendent claims to admiration, would scarcely have believed that a time was not far off when as many as five performances of the very greatest work of its kind ever produced would be heard, in less than as many days, by vast crowds of appreciative listeners. And yet we have only just recently borne witness to the fact. At Albert Hall, under the direction of Mr. Joseph Barnby, who took the initiative two years since, in Westminster Abbey, and at his own excellent concerts, the Matthew *Passion* was performed on Monday, Tuesday, Wednesday, and Thursday in Holy Week; while on the Tuesday it was the principal feature of a solemn act of worship within the walls of our great Metropolitan cathedral. To Mr. Barnby's continued efforts in this direction we must take another opportunity of referring. Our present duty is to say a few words about the special service at St. Paul's, than which anything more impressive could not well be imagined. Long before the service began crowds came in through the western door, the holders of favoured tickets for places under the dome being admitted by the south. At seven o'clock the church was thronged in every part, the number present being computed at upwards of 10,000. And yet a congregation more religiously attentive perhaps never assembled in a church. A large majority were in all

Digitized by Google

likelihood attracted by Bach's sublime music; but the service preceding it—a special service for the occasion—was followed as scrupulously as though there had been no unusual thing to come after. It could scarcely have been ushered in more appropriately than with the voluntary played by Mr. George Cooper, organist of St. Sepulchre's, Chapel Royal, &c., who began with J. S. Bach's Prelude and Fugue in E minor (one of Mendelssohn's particular favourites), a slow movement in A minor from Onslow, and "He was despised," from Handel's *Messiah*. While these beautiful pieces went on the congregation were quietly taking their seats. Then the "Miserere mei Deus" ("Have mercy upon me, O God,") began with due solemnity, the sentences of the priest being intoned by the Rev. Sparrow Simpson, a minor canon of the Cathedral. The music of this was the ancient "*Tonus Regalis*," adapted by Dr. Stainer, with the addition of an effective "Gloria" of his own composition. The remaining part of the form of service, including the Confession and Lord's Prayer, was "Old English."

This portion of the ceremony was succeeded by the music of the *Passion*, for the efficient rendering of which Dr. Stainer, Sir John Goss's successor as organist of St. Paul's, had made all the necessary preparations. There was a surpliced choir of not far from 300 singers, a thoroughly efficient orchestra of stringed and wind instruments, nearly 50 in number, also in surplices, besides an additional unsurpliced vocal contingent in the transepts, numbering upwards of 400, for the purpose of aiding and encouraging the congregation to take part in the chorals. The principal singers were Mr. Kerr Gedge, who recited the narrative, &c., of the Evangelist admirably, and Mr. Winn, principal bass, to whom were allotted the words of the Redeemer; two other basses, Messrs. De Lacey and Horscroft, divided the less important music set down for Pilate, Peter, and Judas. The soprano and alto solos were entrusted to boys. The recitatives were accompanied on the pianoforte by Mr. Walker, instructor of the boys at St. Paul's. Dr. Stainer conducted, and the organ part was played throughout by Mr. G. Cooper. There being no sermon, and the preliminary service being comparatively short, much more of the *Passion* music was introduced than would otherwise have been practicable. For the greater part, the selections were given in a highly praiseworthy manner. In the magnificent opening chorus, "Come, ye daughters, weep with me," the chorale, "O Thou begotten Son of God," which sounds so clear and bright above the vocal and instrumental elaborations of the score, was intrusted to some 70 boys, trained by Mr. George Bennett, B.A., of Christ's Hospital. The effect was admirable. All the choruses, with one exception—"Have lightnings and thunders in clouds disappeared," by some accident started off too impetuously—were delivered with remarkable precision; and it is no little to say that the first (already named) and the last, "In tears of grief we here recline," one of the loveliest and most pathetic examples of choral writing in existence, were best of all. The shout on the word "Barabbas," when the multitude, in answer to Pilate's question, elect that the criminal, instead of Jesus, shall be released, was strikingly impressive. The *chorales*, almost without exception, were well sung, and in several of them a large number of the congregation joined with more or less goodwill; let us point especially to "O Lord, Thy love's unbounded," "O Father, let Thy will be done," and "O Lord, who dares to smite Thee?" But, under the circumstances, further criticism would be out of place. We need only repeat what we have already said—that the *Passion* music of Bach, as an integral part of the act of solemn worship, is incomparable. For that intent it was composed, and, thus presented, it can never fail to edify, whether the congregation join audibly in the Lutheran *chorales*, or merely listen to them, inwardly moved by their simple eloquence.

After the *Passion* music came the collect, "Almighty God, we beseech Thee to behold this Thy family;" and then the Blessing was pronounced from the altar by the Bishop of London. The organ voluntary played by Mr. Cooper as the congregation dispersed included a very interesting and not generally known Prelude with Fugue in A minor, by Bach,* followed by Handel's chorus, "All we like sheep have gone astray." The greatest credit, it is only fair to add, is due to Dr. Stainer for the care and skill which he must have devoted to the preparation of this most interesting special service.

---

METZ.—M. Gounod's *Faust* was recently given here for the first time in German, and attracted a very large audience.

* Belonging to a volume of pieces, in Bach's own handwriting, purchased at Dr. Burney's sale and now in the possession of Mr. Cooper.—ED.

## MUSIC IN VIENNA.

The three Trio Soirées got up by Mdme. Auguste Auspitz-Köler, assisted by Herr Joseph Hellmesberger, and Professor Heinrich Röver, of the Conservatory, took place on the 13th, 20th, and 27th ult., in the Bösendorfer Rooms. The programme included:—I. Trio in B flat, Op. 4, Karl Goldmark; Sonata in C minor, for pianoforte and violin, Phil. Em. Bach; Sonata in A flat, Op. 110, L. van Beethoven; Trio in G minor, Op. 110, Robert Schumann. II. Quartet in E flat major, W. A. Mozart; Sonata in A minor, Op. 23, L. van Beethoven; Sonata in F minor, Op. 14, Robert Schumann; Trio in E flat major, Op. 35, G. P. Grüdener. III.—Sonata in D minor, Op. 121, for pianoforte and violin, Robert Schumann; Nocturne in E flat major, Op. 148, for pianoforte, violin, and violoncello, Franz Schubert; Double Sonata, Corelli; Trio in E flat major, Op. 40, for pianoforte, violin, and horn, Johannes Brahms.

Joseph Haydn's oratorio, *Stabat Mater*, was performed on Good Friday, for the first time in a church of this capital, by the Altlerchenfeld Union for Sacred Music. The principal vocal solos were taken by Mdme. Friedrich Materna, of the Imperial Operahouse, Mdlle. Antonia Wolf, of the Gesang-Verein, Herr Pirk, and Dr. Emil Kraus.

Mdlle. Rabatinsky, late of the Imperial Opera, was married on the 25th ult., to Herr Joseph Zacharias, a rich manufacturer of Berlin.

The Brothers Johann and Eduard Strauss, celebrated on the 6th inst., in the rooms of the Musical Union, the fiftieth year of the existence of the Strauss Concerts. It was exactly fifty years ago, on the 9th, that Herr Strauss, sen., opened with his first orchestra, consisting of 18 performers. He gradually increased it to 30, and, with it thus augmented, paid several professional visits to Paris, London, Brussels, and all the great cities of Germany. At his death, in September, 1849, his eldest son, Johann, assumed the direction, and subsequently increased the number of performers to 42. He, also, undertook professional tours all over Europe. In 1853, the direction was assumed by Joseph Strauss, and from 1862 it was shared between Joseph and Eduard. Joseph died in 1870, and Eduard is now sole director, the orchestra numbering 47 musicians. Of these, the oldest is the first flautist, Herr Jacob Trauer, who has held his post 35 years. A great number of his colleagues have been members of the orchestra for periods varying from 15 to 20 years.

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*Boulogne-sur-Mer, April 9th.*

On Thursday last *La Muette de Portici* (otherwise *Masaniello*) attracted a good, average audience to the theatre. On Thursdays, I don't know why, but the orchestra is never so good as on the other three nights of performance during each week that the *troupe* of Clement has been here! The well-known overture, however, was performed with more spirit and precision than any other part of the opera. Madame Depoitiers, and M. Bresson (as Masaniello), sang their best, and were ably supported by Madame Kinnel and MM. Fronty, Bourard, Kinnel, Gerard, and Faro. The part of Fenella was "impersonated" by Mdlle. Osmond, our *première danseuse*, whose expression and gesticulation were admirable. I wonder if it was by accident or on purpose that she wore a dress on the skirt of which were three flounces—one black, the next yellow, and the third red—forming the Belgian colours, and recalling to one's mind the historical fact that *Masaniello* was the opera performed at Brussels on the night of August 25th, 1830, at which all the "Reds" had given *rendezvous*, and after which the Revolution immediately commenced.

*Le prémier jour de bonheur*, Auber's last opera, produced in Paris in February 1868, was given on Saturday. It is pretty, and the plot, though not very intricate, is interesting, particularly so to some of our *concitoyens;* while a grotesquely represented English Milord (by name Sir John Littlepol Green Becker Brown, of 24, Pitt Street, Tottenham Court Road,) is on the stage. The whole is founded on an incident during the war between England and France in 1746, when Dupleix, the French Governor of

Digitized by Google

Pondicherry, marched upon Madras, and compelled that town to capitulate. The story is simply this: A young English lady and her cousin have wandered out of Madras and suddenly find themselves in the enemy's camp. An armistice which they think exists has expired a few hours, and they are made prisoners. The officer in charge of the outpost has seen the lady in England and admires her, and, at her solicitation, sets her free, her plea to him being that there is a ball in Madras next night; the cousin is, however, secured. Of course, the French officer follows the "liberated dove," and gets taken prisoner. The ball takes place, at which he plays high and wins; but news comes from the governor that the English cousin is about to be shot for a spy, and that a French prisoner must do so also. Helène, the heroine, hearing of this ceases, as she has hitherto done, to hate Gaston, the hero, and begins to pity him. Well "pity is akin to love," and Sir John, the cousin, who is not shot, returns, and all ends happily.

This opera has been played before by this company, while at Rennes, so all the artists were well up in their parts; Mdme. Depoitiers, as the heroine, looking and singing as piquantly as possible, especially in two songs I would mention, "Les officiers français, dit on, sont maitres en galanterie," and "La chanson de Suzanne et du beau caporal." Mdlle. Faigle I have never heard sing so well; "Ah! voici la nuit" she gave with more ease and tone in her voice, than I thought she possessed. M. Bresson, who has a good voice if he always knew how to utilize it, took the part of the hero. His singing was not so good as in *La Muette*. Sir John (the Englishman) was a piece of bouffe acting just suited to M. Herrewyn. Messrs. Kinnel and Gerald sang with taste the minor parts of two French officers. The choruses went well, the *mise-en-scène* good, and last, not least, the orchestra, very good, especially as I know there were only four in the band of thirty-two who had seen the score two days before. The introduction to the second act, for the violins, was especially good, and M. Champenon is really to be congratulated on his generally very efficient band, which he always conducts with precision and spirit. The repetition of *Hamlet* on Sunday to a rather small audience finished one week, and the constant ringing of church bells, to summon the faithful to the innumerable masses prescribed for this week, "are all the sounds" we hear.

*Boulogne-sur-Mer, April 16th.*

The *Stabat Mater* at the church of Saint Nicholas on Thursday; a mass of Cherubini's on Sunday last at the same church, and Haydn's "Imperial" mass at the Cathedral on Sunday, constituted our "observance" of Holy Week. The latter was splendidly rendered by a picked band, under the direction of M. Picard, a chorus, partly of amateurs, and soloists, among the latter of whom one could not fail to recognise and admire the voice of M. Fronty, our barytone at the theatre. After the mass this gentleman sang, with earnestness and taste, a composition of his own to the words "Laudate Dominum;" I believe it was called a "*Salut.*"

On Sunday evening, at the theatre, Auber's *Haydée ou le Secret* was played. Monday, being "Lundi de Paques," was an extra night, and *Geneviève de Brabant* delighted a large French, and small English, audience.

*Le prémier jour de bonheur* was repeated on Tuesday to a not over large audience. Three of the principal characters in this opera are supposed to be English. Why only one of them should act the buffoon in the shape of bad grammar and over-exaggerated pronunciation is to me a mystery. In fact, M. Herrewyn (who, by the way, is very particular about the spelling of his name, and wrote to the local papers last week that one of the eight letters composing it had been left out, or something of the sort) "gagged," and when there was a chance of a verb "present" he made it "imperfect;" for instance, are English supposed to be so badly "up" in French as *always* to say "oh oui je *voulais*" for "oh oui je *veux*," or "j'allais" for "Je vais." I followed in the "book of the opera," so know that M. Herrewyn did not, many times, follow the words written to Auber's music by Messrs. Dennery and Cormon.

The wind last week was in the *east*. On Sunday it was *Easter*. It has turned finer since, or I might have to report, in a superlative Anglo-French expression, it is *east-est*. S. C.

## ILMA DI MURSKA AT MANCHESTER.

The Manchester papers, without exception, have been in extasies with Mdlle. Ilma di Murska's performance of Dinorah in Meyerbeer's celebrated opera. One speaks as follows:—

"The end of our short opera season was signalised by a performance of Meyerbeer's *Dinorah*, for the benefit of the lady whose name, perhaps, more than any other, is associated with the representation of the woes and wayward humours of the distracted village maiden. How prettily the character is conceived by Mdlle. Ilma di Murska we need not say to any one who has seen how gracefully she interprets everything she undertakes. The music might have been written expressly for her voice and style. Certainly in nothing are her special qualities more valuable than as the heroine of *Dinorah*. Not only is there the world-famed 'Shadow Song'—which, by-the-bye, is never heard as it ought to be except on the stage—but almost every *morceau* for soprano in the opera makes as great demands upon the capacity of the vocalist for the execution of florid passages of every conceivable form. These were given in Mdlle. di Murska's best manner, and over and over again she drew down the enthusiastic plaudits of her audience."

A writer in another widely-circulated journal has the subjoined:—

"In concluding our notices of these operatic performances we would again reiterate our felicitations on their success in all senses, for nothing has been wanting on the part of the management, both on the stage and in the auditorium, to conduce to the enjoyment of the audiences, and foremost among those who deserve praise must be placed Signor Li Calsi, who has had the musical direction throughout the season. He has kept the band well together in a most unobtrusive manner, and to him is due, in no small measure, the very perfect performances that it has been our agreeable duty to listen to and report on. We shall anticipate with increased interest and pleasure the future visits of Mr. Mapleson's company, since there is such a disposition on all sides to give as perfect representations as is possible in a provincial theatre."

Another paper of no less wide-spread authority thus expresses its opinion:—

"The deeply-interesting performance of Mdlle. Ilma di Murska as the heroine is well known to Manchester amateurs. In this opera she made her first appearance here, and the enthusiastic manner in which she was received last night warrants us in saying that her acting and singing were never more heartily appreciated. Every phase of the poor girl's phantasy was vividly realised, and so thoroughly did Mdlle. di Murska identify herself with the unfortunate Dinorah, that some of her hearers would experience something like a shock when she came to the front, as she was frequently compelled to do, to acknowledge the frantic cheering. The contrast between the frenzied demeanour of Dinorah and the grateful amiability of Mdlle. di Murska was certainly rather startling."

A fourth critic expresses himself in the following terms:—

"Meyerbeer's romantic opera was given last evening for the benefit of Mdlle. Ilma di Murska, and it would be difficult indeed to find an opera better adapted for showing off both the dramatic and vocal qualities of the fair Hungarian *prima donna*. Her conception of the character of the half-crazy peasant girl seems even more perfect than on the occasion of her previous performance here in *Dinorah* a few years since, while her singing of the very difficult music was so fine that we feel quite inadequate to do Mdlle. di Murska justice. This visit of the opera company will be memorable for two performances if for nothing else—Gilda and Dinorah. In both Mdlle. di Murska proved herself to be as great an actress as she was known to be a vocalist, and we feel sure that on future occasions her impersonations of these characters will attract all lovers of the lyric drama."

The impression made upon the Manchester operatic public by Mdlle. di Murska's wonderful execution of the two exceptional airs allotted to the "Queen of Night" in the *Flauto Magico* need not be described. London amateurs know well enough that since Anna Zerr no singer has been able to master them so thoroughly.

---

Reval.—Glinka's celebrated opera, *Life for the Czar*, was given here for the first time at the benefit of Herr Schmidt, the conductor, and pleased immensely. Herr Heck, in the principal part, made a great hit, and was called on fourteen times, a thing never known before in these latitudes.

Naples.—After the fourth representation of *Aida*, Verdi was escorted to his hotel by 20,000 persons, amid extraordinary enthusiasm. Two orchestras, stationed in front of the hotel, afterwards played a selection from his works. Verdi appeared on the balcony, and was loudly acclaimed. "It was not enthusiasm," says one reporter, "it was delirium."

Digitized by Google

# ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

## MR. CHARLES HALLÉ'S

### Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Thirteenth Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

| | |
|---|---|
| FRIDAY, May 2, | FRIDAY, May 30, |
| FRIDAY, May 9, | FRIDAY, June 6, |
| FRIDAY, May 16, | FRIDAY, June 13, |
| FRIDAY, May 23, | FRIDAY, June 20. |

The forthcoming series of "Recitals" will again in a measure differ from the majority of its predecessors. The programmes will be more varied, and Mr. HALLÉ ventures to think—the eager desire for novelty, a marked distinction of the present day, taken into consideration—more agreeably varied, and generally instructive. At each "Recital" it is intended to include compositions—duets, trios, &c.—in which the pianoforte is accompanied by other instruments. One of the concerted pieces will invariably be selected from works belonging to the "modern German school"—from Robert Schumann to Johannes Brahms, Raff, &c.—now a topic of discussion in all musical circles, whether amateur or professional. Each of these composers, together with others unnecessary to designate by name, will be illustrated by some representative piece, in which the style and peculiar way of thinking of the author may be exemplified to the best advantage. The experiment was tried by Mr. HALLÉ at his Twelfth Series (1872), and met with such warm encouragement as to embolden him to repeat it.

In other respects the scheme of the "Pianoforte Recitals" will be entirely in consonance with the spirit of those which the aristocracy and the general musical public have for so many years liberally supported. The programme of each "Recital," as a matter of course, will include a grand sonata for pianoforte alone, by Beethoven, or some other universally recognised master. Perhaps no more acceptable way of making the value of these great works evident could be designed than that of providing an opportunity of comparing them with what has been written since they were produced. To shut out what is doing at the time in which we actually live would not only be unfair, but injudicious; and Mr. HALLÉ believes that by a further introduction of several among the most remarkable examples of "the modern school," the interest of his hearers will, as before, be very considerably enhanced.

The other solo pianoforte pieces to be performed by Mr. HALLÉ will be selected from works of acknowledged masters—from J. S. Bach and Handel to Dussek, Weber, Schubert, Mendelssohn, Chopin, and their most renowned contemporaries. It is hoped that this variety may sustain the repute of the programmes, as it must surely enrich them, by opening up new sources of interest for the consideration of earnest amateurs, who desire to perfect their knowledge and experience, by making themselves acquainted with all styles of pianoforte music which, after their manner, legitimately uphold the dignity and purity of art.

The programmes, as on previous occasions, are to consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five, P.M.

For the concerted pieces Mr. HALLÉ has secured the valuable co-operation of Mdme. NORMAN-NERUDA (Violin), Signor PEZZE and Herr DAUBERT (Violoncellos), &c.

At each "Recital" there will be two vocal pieces.

Descriptions, analytical and historical, of the various compositions will, as usual, accompany the programmes.

#### PRICES OF ADMISSION.

| | For the Series. | | | Single Tickets. | | |
|---|---|---|---|---|---|---|
| | £ | s. | d. | £ | s. | d. |
| Sofa Stalls, numbered and reserved .. .. .. | 2 | 2 | 0 | 0 | 7 | 0 |
| Balcony .. .. .. .. .. .. .. .. | 1 | 1 | 0 | 0 | 3 | 0 |
| Area .. .. .. .. .. .. .. .. .. | — | | | 0 | 1 | 0 |

Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 39, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS'S, 4, Royal Exchange Buildings; AUSTIN'S Ticket Office, 28, Piccadilly; and by Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

Subscribers wishing their Seats reserved are requested to notify their intention to Messrs. CHAPPELL and Co. on or before Monday, April 28.

## CRYSTAL PALACE SATURDAY CONCERTS.

### TWENTY-FIFTH CONCERT—THIS DAY—APRIL 19, 1873.

#### PROGRAMME.

OVERTURE, "Athalie" .. .. .. .. .. .. .. *Mendelssohn.*
ROMANCE, "Quand de la nuit" (*L'Eclair*)—Mr. CUMMINGS .. *Halevy.*
ARIA, "Love not the world" (*Prodigal Son*)—Miss JULIA ELTON .. *Sullivan.*
VIOLONCELLO SOLO—M. CROS ST. ANGE.
ARIA, "Mi paventi" (*Britannico*)—Madame OTTO-ALVSLEBEN .. *Graun.*
ARIA—Signor FOLI.
THE CHORAL SYMPHONY—the vocal parts by Madame OTTO-ALVSLEBEN, Miss JULIA ELTON, Mr. CUMMINGS, Signor FOLI, and the Crystal Palace Choir .. .. .. .. .. .. *Beethoven.*
Conductor .. .. .. .. .. .. MR. MANNS.


### DEATH.

On the 6th inst., at 14, Victoria Grove, Brompton, VALENTINE, eldest son of the late VALENTINE MORRIS, Esq., of The Retreat, Battersea, in the 60th year of his age.

### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*


# The Musical World.

LONDON, SATURDAY, APRIL 19, 1873.


AT last orchestral music is looking up. A very short time ago pessimists and grumblers found in its condition a fertile theme, and many who were neither pessimists nor grumblers, but simply well-wishers to the advance of art, joined in their lamentations. What was the condition referred to? The answer might be made a long one, but it will suffice to state that only during the "season" could an orchestral work be heard without travelling as far as the Crystal Palace and sitting at the feet of Mr. Manns. True, the Crystal Palace is easily reached, and the performances there are so good that a few of them go a great way. But this could not remove from London proper a great shame and disgrace, nor relieve London amateurs of music from the necessity of blushing in presence of the "intelligent and questioning foreigner." A change, however, was bound to come sooner or later. When Mr. Arthur Chappell showed, through the Monday Popular Concerts, that a public for great classical works could be created by dint of perseverance, and when Mr. Manns proved that such works are not limited to "chamber" music, the advent of popular orchestral concerts became a question of merely a very short time. That advent is now, we hope and believe, a matter of current record, the best proof of which may be found at the Royal Albert Hall any day between this and the end of October next. We refer, of course, to the series of orchestral concerts conducted by Mr. Barnby, and associated with the International Exhibition. The performances in question have several unique features, to which reference was made by us a few weeks ago; our present purpose, however, is only insistence upon their value and their meaning. As respects the greatness of their value too much can hardly be said, judging by the doings of this the opening week. Mr. Barnby's orchestra, if not a "machine" able to satisfy the demands of a Hector Berlioz, is large enough for effect in a building so resonant as that at Kensington Gore; and its quality already leaves so little to desire—that complete efficiency may be expected very soon. With good means, the promoters are working up to the best of ends. Their programmes, thus far, show no trimming to catch popular applause, but, rather, a determined holding up of the best models of art. Here, for example, is a group of compositions which have had one or more hearings since the Exhibition opened:—Beethoven's Symphony, No. 8, Mendelssohn's *Scotch* symphony, Haydn's *Surprise*, Handel's first Concerto for organ and orchestra, Auber's *Exhibition* overture, the overtures to *Guillaume Tell*, *Die Zauberflöte*, and *Le Medecin malgré lui*, a ballet air from Schubert's *Rosamunda*, and the March from Gounod's *Reine de Saba*. These works speak for themselves, and we need not take the trouble to show what an admirable thing it is to have such music, well played, made a matter of daily enjoyment to every one with a shilling to spare. Let us here render honour where honour is due, and acknowledge the heavy obligation

Digitized by Google

under which the cause of music is placed by the enterprise of Messrs. Novello, Ewer and Co., who have taken the concerts in hand—an obligation not less heavy by the fact that the works performed are not those which readily lend themselves to the abstract purposes of speculation. We hold that an *entrepreneur*, who is also a music-seller, does a perfectly legitimate thing when he makes one vocation serve the purpose of the other. But when, as an *entrepreneur*, he does a spirited thing for art, without reference to other interests, he may fairly claim the highest honours of his class. In such a position stand Messrs. Novello with regard to the Exhibition Concerts, just as, for many years past, Messrs. Chappell have stood with regard to the Monday Popular Concerts. They cannot expect the public to rush, money in hand, for symphonies and overtures, and they have incurred heavy responsibilities in sheer reliance upon a general appreciation of high-class musical enterprise. We trust their reward will be great; but in any case they are doing all that can be done to make orchestral concerts thoroughly popular, and to remove a blot upon the musical reputation of this metropolis.

We may add to the foregoing that the promises of the prospectus are being carried out as regards young artists. Several vocalists have already been heard, and we understand that arrangements have been made for the speedy appearance of some instrumentalists not yet known to fame. All this promises well.

—o—

## THE VAN PRAAG TESTIMONIAL.

We have been requested to insert the following "card":—

"Mr. Van Praag begs to inform the subscribers to his Testimonial that his departure for California is fixed for the 26th inst. He therefore requests them to forward their subscriptions to Messrs. W. D. Davison & Co., 244, Regent Street, as early as convenient. Mr. Van Praag cannot refrain from expressing his deep gratitude to those ladies and gentlemen who so liberally subscribed to aid him in his project—especially Dr. Marks, who interested many old friends in his case, and Messrs. J. W. and W. D. Davison, the latter of whom promoted the Testimonial. With many kind wishes to all the ladies and gentlemen subscribers, Mr. Van Praag has the honour to subscribe himself their grateful servant.

NATIONAL MUSIC MEETINGS.—We understand that the lists are now finally closed, and that no more competitors than those who have already entered will be allowed to compete in July next. The number of entries is large, and the contest in each class is expected to be unusually keen and exciting.

ROYAL ALBERT HALL CHORAL SOCIETY.—The Fifth Subscription Concert of this Society is announced to take place on Wednesday next, the 23rd inst., when Mendelssohn's *Elijah* will be performed, the solo vocalists being Madame Otto-Alvsleben, Madame Patey, Mr. Sims Reeves, and Signor Foli. Dr. Stainer will preside at the organ, and the band and chorus, numbering 1200, will be conducted by Mr. Barnby.

SACRED HARMONIC SOCIETY.—Bach's celebrated St. Matthew *Passion* will be performed, for the first time by the Society, under the direction of Sir Michael Costa, on Friday next, the 25th inst. Madame Lemmens-Sherrington, Madame Patey, Mr. E. Lloyd, Mr. Patey, Mr. C. Henry, and Mr. Santley are entrusted with the principal vocal parts; and an interesting feature in the performance will be the *obbligato* accompaniment to the song, "Come, blessed cross," played on the viol da gamba (the instrument for which Bach designed it), instead of (as ordinarily), on the violoncello. The viol da gamba has probably not been played in public in this country since the death of C. F. Abel—nearly ninety years ago. In consequence of the length of the oratorio (which is to be given in its entirety) the performance will commence at half-past seven.

HERR JOSEPH JOACHIM, after a stay among us which, though brief, was a series of triumphs, has left England for Germany.

## OCCASIONAL NOTES.

SIGNOR VERDI, "inspired by the sun of Naples," has composed a string quartet, which was performed for the first time at his own residence, after the representation of *Aida*. *Il Piccolo* says that "it is not inferior to the finest creations of Beethoven. . . It is a superb work, in which melody and science, with astonishing art, attain the most ravishing effects." If all this be true, and we unfeignedly hope so, Mr. Arthur Chappell will know how to add Verdi's name to his repertory.

LÉON GATAYES, the musical critic, and friend of Alphonse Karr, was once challenged by a Pianist whom he had censured in one of his notices. At the appointed hour, the persons concerned all met upon the ground. But the Pianist's seconds, for reasons best known to themselves, did not appear so bloodthirsty as on the day before. They began discussing the matter with the seconds on the other side, giving them to understand that, if Léon Gatayes were to demand an apology, it would not be refused. The critic saw at a glance the position of affairs; the consequence was that he declared himself willing to accept the apologies of his adversary, adding, however, that he should not consider them valid unless written, and on stamped paper. Scarcely had he made known his determination, ere the Pianist's seconds rushed off to a neighbouring village for pens, ink, and stamped paper. The Pianist drew up, then and there, the required apologies. "I never had but this one duel," Gatayes used to say, "and nobody can tell how delighted I felt at the turn it took."

### A LADY'S EASY CHAIR.

(*From "Another World."*)

As an instance of luxury in simple things, I will mention a peculiar soft reclining cushion, or settee, particularly adapted to exhibit the lady and her costume to the greatest advantage. As the lady sits down, however gently, it yields to the pressure, leaving her surrounded by the portion not pressed, which thus forms a background, and, as it were, a frame to the living picture. When she rises the elastic cushion resumes its pristine form. The least movement is sufficient to cause the seat to rise or fall, and I have often seen ladies amuse themselves with this gentle exercise. To these settees a pad is attached. On a spring being touched this opens, and forms a fan which by its own movement fans the lady, and at the same time emits a refreshing perfume, continuing to act until the lady closes it by touching a spring. These settees are covered with silk of various colours, adapted to the ladies and their costumes; a peculiar crimson ornamented with gold is the favourite colour. They are allowed to be used by the married ladies alone, and are much liked by them, the more so, perhaps, that in the colleges girls of all ranks are not allowed to use any seats but those without backs. Hermes.

A VERY charming *Soirée Musicale d'Invitation* was given at the Beethoven Rooms on Thursday, April 3rd, by Mrs. J. Holman-Andrews. Mr. Gadsby's cantata, *Out of the deep*, was exceedingly well rendered, accompanied by the composer, who may be congratulated on the vocally written and tuneful melodies of his work. Ample justice was done it, the choruses steadily and well sung, and the solos, in the hands of Miss Gertrude Holman-Andrews, were charmingly given. Mr. Faringham assisted admirably in the tenor music, and Mr. Gadsby supplied, as far as possible, Miss Edith Holman-Andrew's place in the sweet duet, "I look for the Lord." The latter young lady was unfortunately prevented by a severe cold from singing, a circumstance much regretted, as the sisters have already made their mark as duettists; and beside this, a new song by the younger sister was to be sung by Miss Edith, to which everbody was looking forward to with pleasure. Mdme. Laura Baxter was *hors de combat*. Nevertheless a very enjoyable and charming selection of music gave great pleasure to all present. The Rev. W. G. Martin M.A., conducted admirably; and we must mention with the highest commendation the two instrumental solos—Mr. Charles Gardiner on the pianoforte, and Mdme. Sidney Pratten on the guitar. Mrs. Holman-Andrews' accompaniments were played with her usual artistic skill.

Digitized by Google

## PROVINCIAL.

LIVERPOOL.—A performance of the *Messiah* was given at the Amphitheatre on Good Friday, before a large audience. The principals were Madame Billinie Porter, Miss Jessie Bond, Mr. W. B. Ling, and Mr. Alfred Brown, supported by a band and chorus numbering about 120, under the conductorship of Mr. Armstrong. "Too much praise," writes a correspondent, "can scarcely be given to the band for the efficient way in which they accompanied the solos, the piano passages being carefully attended to. The principals acquitted themselves well, the gem of the evening being Madame B. Porter's rendering of 'I know that my Redeemer liveth,' which was enthusiastically encored. Some of the chorus, also, had to be repeated. Mr. Armstrong wielded the *bâton* with a firmness and steadiness, which might be copied with advantage by many who assume the post of conductor."

EDINBURGH.—The *Daily Review*, of Monday, April 14, said:—

A large audience assembled in the music class-room of the University on Saturday afternoon, to listen to Professor Oakeley's final organ recital. The programme, as will be seen, was arranged with a special reference to the Easter festival:—"Overture, 'Passione,' Haydn; Chorales (*a*), 'Christ lag in Todesbanden' (A.D. 1524), (*b*) 'Jesu, deine Passion' (A.D. 1609), harmonized by Bach; airs from *St. Paul* (*a*), 'But the Lord is mindful of his own,' (*b*) 'Be thou faithful unto death,' Mendelssohn; 'Agnus Dei' (Mass No. 1), Mozart; solo and chorus, 'Though all Thy friends forsake Thee' (*Crucifixion*), Spohr; 'Cujus animam' (*Stabat Mater*), Rossini; armonia religiosa, 'Silver trumpets,' &c.; quartett, 'Since by man came death;' chorus, 'By man came also the resurrection of the dead;' quartett, 'For as in Adam all die;' chorus, 'Even so in Christ shall all be made alive;' chorus, 'Worthy is the Lamb' (*Messiah*), Handel."

EXETER.—The theatre opened on Saturday evening last, under the management of Mr. Frederick Neele, for a short season of twelve nights. The *corps dramatique* included the following names—viz, Miss Fanny Durrant, Miss Emily Leng, Miss Lizzie Ashmore, Miss Emma Ellis, Miss Clara Hutchinson; Mr. G. W. Harris, Mr. Arthur W. Ricketts, Mr. Robert Mendlicott, Mr. S. Granville, Mr. Walter Cooke, Mr. H. Nelson, Mr. G. Polini, Mr. H. Cremlin, and Mr. E. M. Robson. On Monday, the clever *tragedienne*, Miss Josephine Fiddes, commenced a starring engagement of eleven representations in Hazlewood's equestrian drama of *Lady Godiva*.—W. S. J.

WARRINGTON.—On Thursday, the 10th inst., a concert was given at the public hall, before an appreciative audience. The vocalists were Madame Billinie Porter, Miss Jessie Bond, Mr. W. B. Ling, (of Cambridge), Mr. Watson, and Mr. Alfred Brown. Mr. A. Borst was the organist. The various "numbers" in the programme were satisfactorily performed, the singing of the ladies being especially applauded,—the only drawback was that the hall was not better filled.

EDGBASTON.—We take the subjoined from the Birmingham *Daily Post*, of April 9:—

"The twentieth concert of the Edgbaston Amateur Musical Union took place in the Exchange Assembly Room, on Tuesday, in the presence of a large and fashionable audience. The band of about forty performers, was composed of the members of the society, assisted by some half-dozen professional instrumentalists, including Mr. Humphries, first violin, a lady pianist, two vocal soloists, a glee party, and the members of the local German choir, known as the Liederkranz. Mr. Duchemin, honorary conductor, wielded the *bâton*. Since the abandonment of Mr. Anderton's Saturday Orchestral Concerts the band of the Edgbaston amateurs has acquired importance as the only local body to which the public can look for a symphony or other orchestral work; and it is gratifying to be able to add that the members appear to be equal to their responsibilities. There is thoroughness about everything they undertake which cannot fail to produce the most satisfactory results, and has already placed them in the first rank of English amateur orchestras. From concert to concert the improvement made is not perhaps easily perceptible, but as compared with their playing a season or two ago, there can be no doubt that the performances of the band on Monday revealed a striking advance. This improvement is the more noticeable from the fact that the orchestra is now dependent to a much less extent than formerly on professional assistance, and its merits and defects are substantially those of the amateurs themselves. Detailed notice of their various performances on Monday night is scarcely called for, but the most effective and creditable effort of the evening was the execution of Beethoven's Symphony, No. 2. This noble work had evidently been rehearsed with care and thoroughness, and its several movements fully mastered. The fine March from *Egmont*, forming the conclusion of the third *entr'acte* to Goethe's tragedy, had been arranged for the band by Mr. C. J. Duchemin, and its performance showed the pains that had been bestowed upon it. The overture to *Fra Diavolo* would have been all the better for an additional rehearsal; but if the *ensemble* in this instance was not so satisfactory as in other performances, the merits of individual players was even more conspicuous, the solo passages for the cornet and other wind instruments being executed generally with great neatness and finish. Miss Ryland displayed a good expressive style and considerable executive powers, in the pianoforte solos devolving upon her. Mr. Duchemin's new *galop de bravura*, which furnished the subject of her concluding performance, is a showy, brilliant, spirited piece, combining bright agreeable themes with elaborate and effective harmonic setting. Miss Moore possesses an agreeable soprano voice, not deficient in culture, though wanting in evenness, and her singing of two songs by Beethoven and Bishop was received by the audience with warm marks of favour. Between the parts the members of the German Liederkranz, a choir of male voices, assisted by a few outsiders, sang Strauss's charming Danube Waltz, arranged in quartet, with pianoforte accompaniment by Miss Heritage, and delighted the audience so much by their unity and precision that the performance was encored. Mr. Duchemin conducted throughout with his habitual good judgment."

## BALFE'S NEW OPERA.

(*From the "Daily Telegraph."*)

In our remarks upon the prospectus of Mr. Mapleson's season at Drury Lane Theatre, we said that the presentation of Balfe's *Talisman* in a foreign dress would be an event not at all creditable to native art. But while this is undoubtedly true, it is also a fact that the presentation in any shape of a new work by such a composer should excite no ordinary interest. Not having an English stage whereon to place it, we welcome it on that of Italian opera, especially in a theatre associated ever since 1835 with Balfe's fame, and at a time when public attention is directed to the dead composer by the presentation of his MSS. to the British Museum, as well as by the expected "inauguration" of his bust at Drury Lane. But there are other reasons, not, perhaps, very widely known, which go far to make legitimate the connection of his last opera with the Italian stage. Balfe is chiefly recognized in England as the composer of a few popular English works, the fact being ignored or lost sight of that, during his whole life, he not only vindicated the claims of native art, but held a firm and recognised position in the art of Italy and of France. It may be worth while to state some facts in proof of this, and for the earliest we go back as far as 1829, when Balfe produced, at Palermo, his first opera, *I Rivali*, following it up the next year, at Pavio, with *Un Avvertimento di Gelosi*, written especially for Ronconi. *Enrico IV.* was brought out at Milan in 1831, and closed the composer's early labours for the Italian stage. That his first three operas were produced in the form now chosen for his last work is a fact sufficiently noteworthy to call for remark. In 1838, having meanwhile composed *The Siege of Rochelle* (1835), *The Maid of Artois* (1836), *Catherine Grey* (1837), *Joan of Arc* and *Diadeste* for Drury Lane, Balfe acquired the distinction of being the first Englishman to write an Italian opera for the Anglo-Italian stage. His *Falstaff*, the work in question, was played at Her Majesty's Theatre, and the principal parts were sustained by the illustrious quartet—Grisi, Rubini, Tamburini, and Lablache—whose singing is still a favourite theme with every operatic *laudator temporis acti*. Three years later Balfe wrote *Keolanthe*, a work destined to be produced at Vienna under his own direction; and in 1842 the gifted composer invaded the French stage with *Le Puits d'Amour*, an *opéra comique* which had a remarkable success. That his next opera, *The Bohemian Girl*, was placed on the Italian stage at Her Majesty's in 1858, with the co-operation of Piccolomini, Giuglini, and Belletti, most readers will have in mind; but it may not be so generally known that the same work was played in the Austrian capital as *Die Zigeunerin*, and also at Hamburg. In 1844 Balfe again appeared on the French stage, this time with *Les Quatre Fils Aymon*, which speedily made its way all over the Continent, and, as *I Quattro Fratelli*, had a "run" at Her Majesty's in 1851—Sophie Cruvelli, Colletti, and Gardoni taking part in its performance. Till this time the doors of the Paris Grand Opéra had been shut against our composer; now, however (1845), they opened for the admission of his *L'Etoile de Séville*, with which opera, and one other produced at Trieste in 1856, Balfe's direct labours for the foreign theatre came to an end. Not so his successes on the same field, *The Bondman* (1846) being played at Berlin by special desire of the present Emperor of Germany, and *The Bohemian Girl* achieving so much success in Paris four years ago that the composer was presented with the cross of the Legion of Honour.

Digitized by Google

We have given the foregoing particulars of Balfe's connection with other operas than that of England because they have, just now, perhaps, a special interest and significance. In view of them, it is nothing new to see his *Talisman* announced as *Il Talismano*, and brought forward in a foreign dress. Moreover, Balfe was a cosmopolitan in art; and, aside from the accident of its composer's birth, his music can hardly be said to have any country. True, for reasons so obvious as not to require stating, his English operas are full of English ballads; but the versatility of his gifts was such that he could adapt himself to the exigencies of whatever position, and be an Italian among Italians, or a Frenchman among Frenchmen. As regards the music of the opera, which is so soon to be heard for the first time, we are not able to say anything from actual knowledge; but there are reasons for anticipating a work of special excellence. It was the misfortune of our composer that the demands upon him were incessant, and that he could meet them with facility and success without doing entire justice to his rare gifts. *The Talisman*, however, is the fruit of Balfe's ripest years and most studied art. He began the opera in 1865, doing his work with, for him, such unexampled deliberation that he had not quite finished it when death unhappily called him away. Under circumstances so unusual, much may be expected; while the interest shown in *The Talisman* by Sir Michael Costa will secure a careful and efficient performance. As is generally known, the part of Edith Plantagenet will be sustained by Madame Nilsson, who, we doubt not, esteems herself honoured by association with artists such as Sontag, Cruvelli, Viardot, Alboni, Stolz, and Piccolomini, all of whom have sung Balfe's music on the Italian stage.

In the course of these remarks nothing has been said about Balfe's English career, because that is still fresh in the memory of his countrymen. What we desire is to excite public sympathy in favour of the last work of a gifted countryman, and to show, with that object in view, how far he has a claim to more than the limited honours of a purely national composer.

## REVIEWS.

### Chappell & Co.

*Off to the Country.* Morceau de Salon pour le Piano. Par Arthur Polinski.

This is a timely publication, even though "Society" has not yet ceased to cry "Off to the Town." When the trees are showing their fresh young leaves, and the primroses are peeping out on every bank, thoughts of the country will arise, whatever fashion may say as to the superior attractions of a crowded *salon*. The music before us is showy and effective in its way—just such music, in regard to joyousness and brilliancy, as thoughts of the country should inspire.

*Sir Ronald the Rover.* Song. Written by Frederic May. Composed by B. W. Horner.

The Sir Ronald here named seems to be a kind of glorified pirate belonging to the Viking order. At any rate, he sails away on some expedition, leaving a lady behind him, thoughts of whom induce his return earlier than was at first intended. He finds the lady faithful to him, and we are obliged to conclude that they both live happily ever afterwards. The music is conventional in its character, but well written and full of spirit. We should not be surprised to find "Sir Ronald the Rover" become a great favourite among amateurs.

*A Merry Peal.* Valse Joyeuse par Jules de Sivral.

This is a very pretty *morceau de salon* full of pleasant tune, and no less pleasant effects. M. de Sivrai knows how to write even trifles with musicianly skill, and in the piece before us he has put forth all his power. It is by no means difficult, for which reason it may safely be recommended to young amateurs who desire to make the most of their present ability.

*Original Voluntaries for the Organ or Harmonium.* Composed by George Forbes.

When a composer sets to work upon music intended for such very different instruments as the organ and harmonium, he, of course, places himself at a considerable disadvantage, and can hardly hope to succeed in producing music equally adapted for both. Mr. Forbes's pieces, however, may be played on both with considerable effect, and will prove of great use in the numerous churches which boast, if not a harmonium, at most but a small organ. The voluntaries are agreeably diversified as to style, but all are essentially religious and quite fitted for service use. We commend them without hesitation as adapted to supply a want very generally felt. The book contains sixteen pieces of convenient length.

*Serenade.* (Ch. Gounod.) Transcribed for the Pianoforte by W. Kuhe.

M. Gounod's well-known melody is here treated in Mr. Kuhe's best style. It makes a pretty and effective drawing-room piece.

*Babil and Bijou.* Fantasia. Introducing the popular songs, "Bijou," "Faces in the Fire," and the celebrated Spring Chorus. Arranged for the Pianoforte by W. Kuhe.

The title of this piece is its own recommendation. Everybody knows more or less of the *Babil and Bijou* melodies, and every young lady pianist will hasten to possess herself of Mr. Kuhe's effective but not difficult transcription.

### Boosey & Co.

*Remember or Forget.* Song. Words and Music by Hamilton Aidé.

We have here a simple story of wrecked hopes and disappointed love, illustrated by simple but expressive music. The song is one of those which are sure of a welcome whenever decently sung, and which are so easy that to sing them decently involves no special requirements save earnest feeling for the theme.

*Love and Tears.* Ballad. Written by C. L. Kenney. Music by W. F. Taylor.

Mr. Taylor studies great simplicity in all his music, and the piece before us shows that he knows how to attain his object. A little more originality and distinctiveness would have improved the song; but amateurs who care nothing for either one or the other will find no difficulty in giving their approval.

### St. James's Pianoforte and Music Company.

*The Song of the Fern.* Written by George Ker. Music by W. M. Graham.

The words of this song are quite unworthy of the subject. Here is an example, by way of proof:—

"Deep in the valley, hid from view,
Where scented hawthorns grow,
The sheep and kine oft passed me by
To drink from the stream below.
See how they prize my foliage green,
The poor me sometimes buy,
I adorn the proudest in the land,
Though mark'd a fern am I."

When a composer puts music to such stuff as this he deserves not to succeed, and we are bound to say that Mr. Graham has not succeeded, unless his object was to write down to the poet's level.

### J. B. Cramer & Co.

*The Songs of Wales (Part I).* With Accompaniments for Piano or Harp. Edited by John Thomas (Pencerdd Gwalia).

This edition of Welsh songs contains the music of the principality, as it appeared in the publications of the late John Parry, George Thomson, and others; and when the same air is given by Parry and Thomson, with different words and accompaniments, both copies are re-produced. Mr. John Thomas's work as editor is to furnish each number with at least one song, hitherto unpublished in a vocal form, and, also, to write historical and traditional notes, as well as a preface on the Bards, Bardic Institutions, and Minstrelsy of Wales. It will be gathered from this that the publication is one of considerable importance and value to all who set store by national music. The first part—first of twelve—promises well. It is very cheap, capitally printed, and contains twelve songs, of which three are given with Haydn's accompaniments, the others being arranged by Parry, Purday, and the editor.

*The Spinning Song.* From Wagner's opera, *Der fliegende Holländer*. Arranged for the Pianoforte by Jules Brissac.

The prettiest piece in all Wagner's operas, deserves to become widely known, and M. Brissac has adapted it for the pianoforte in excellent style. The adaptation makes a really capital drawing-room solo, and as such we commend it without reserve.

### A. Hammond & Co.

*Souvenir de Marie Thérese* (1663). Gavotte Favourite pour Piano. Par Ch. Neustedt.

The popularity of Gluck's Gavotte in A has caused quite a run upon that form of movement, and we are somewhat in danger of having a little too much of it. The work before us is decidedly more modern in style than the music of 1663, and we are disposed to think that it never had much to do with Marie Therese. But, in any case, the Gavotte is pretty and interesting, qualities sufficient to recommend it whatever may be the date of its composition.

*Leipziger Lerchen.* Waltzes. By Josef Gung'l.

Any dance music from Herr Gung'l's pen is welcome, even when, as in this case, he scarcely comes up to his highest standard. The German composer's least successful efforts invariably display merit sufficient to warrant us in giving them a recommendation.

*Frieden's Palmen.* Waltzes. By Kéler Bela.

A fairly tuneful and thoroughly *dansante* set of waltzes. They are easy to play.

Digitized by Google

C. Lonsdale.

*The First Rose of Summer.* Song. Words by Arthur Matthison. Music by Cesare Vaschetti.

Mr. Matthison's address to the first rose of Summer does not equal that of Moore's to the last; but its intention is good. The music aims at, and achieves, simplicity; both theme and accompaniments being as unambitious as possible. For this reason the song lies well within the means of the least educated amateur, and will probably find acceptance as a true "home song."

## *LOHENGRIN* AT THE SCALA.*

(*Concluded from page* 219.)

The only novelty in the libretto is the abolition of duets, trios and cavatinas according to the old forms, a fact which appears more plainly in the music than in the book. And here I come to Wagner's highly vaunted merit, for which the most stubborn feel disposed to award him the palm as an innovator. In *Lohengrin*, if we except the quintet, which is, perhaps, the finest piece in the opera, and which is cast in the forms used by everyone, we do not meet a cavatina, properly so-called, a duet, a trio, or a concerted piece in the manner of the other composers of the present day. But is this a circumstance over which we ought to rejoice? Or is it not rather equivalent to going backwards several centuries, and to making musical art what it was at first, when, scarcely emerged from the naves of the church, it still preserved the character of the sacred melopea? This was about the fourteenth century, as musical historians inform us, and it is in this period that we must look for Wagner's predecessors; but there was then a magnificent justification of the form, namely, the poverty of art, while in Wagner, on the other hand, it can have none but the poverty of the artist. Cavatinas, duets, trios and concerted pieces were looked upon as gradual conquests of music; they are nothing but forms of acknowledged beauty, in which the melody is exhibited to the best advantage. To suppress them would be to destroy the work of ages. What would be said of a poet who would admit nothing but blank verse, and desired to abolish rhyme, on the pretext that no one speaks in rhyme; to abolish the sonnet, asserting it to be the Procustesian bed of poetry, in which the thought is obliged to be truncated and diluted in fourteen verses; and to abolish the eight-line stanza, the six-line stanza and the three-line stanza as so much old rubbish? The cavatina, the trio and the duet, are respectively the strophe, the canzona and the ode of music; let us assume that cadences, against which it has, for some time past, been the fashion to wage war, are the poor rhymes; carry out consistently the fine crusade, and, in music as in poetry, you will leave nothing but accent—that is to say, declamation. This is what Wagner has done for music; poetry still awaits its Wagner.

It is said: "The trio, duet, and cavatina, in the modern style, are injurious to dramatic probability." Even were this true, they would be justified, because to suppress them would be injurious to music; but it is not true that they are. In the recent operas of Meyerbeer, Verdi, Gounod, and a hundred other celebrated composers, we have seen the situations logically developed by the system of duets, trios, and concerted pieces. Let us suppress cabalettas, repetitions, ritornellos, embellishments, and everything which, dallying only with the music, ruined the drama; such things were the natural excess resulting from the development of musical art; but, while correcting one excess, do not, for pity's sake, let us fall into the contrary excess and sacrifice the music to the drama. The modern repertory of our own great composers, and of the great composers of every country—of really great composers—has shown how far reform may go without becoming destruction. Even Wagner himself cannot altogether renounce conventionalisms, because, if he did, he would have to do away with all pieces in unison, for they are after all nothing but a fiction; and if anyone begins justifying the choruses of Wagner, he must by the same rule, justify the quartets and trios of Meyerbeer and of Verdi; if we would condemn the ones, we must end by annihilating entirely that grand creation, modern melodrama.

But it would take too long to discuss Wagner as a reformer. I will turn to Wagner as a composer. Before I had an opportunity of hearing *Lohengrin*, certain home and foreign critics had filled my head with an account of the miraculous virtue of the Reformer's music. The more reasonable among them—who were, however, suspected of heresy by the immaculate—gave me to understand that Wagner's operas really contained much that was wearisome, but that the weariness experienced was compensated by beauties such as no composer ever did write, or ever will be able to write; in support of their assertion, they cited the two preludes of *Lohengrin*, and the chorus on the arrival of the Swan. This verdict, which looked like a concession, was accepted in good faith even by the opponents of this kind of music. Well, I swear that I will let any one *cut off the end of my finger*, if this also is not a mirage produced by the fatigue of the traveller in a flat, sterile region of recitatives, where sustained notes, violin-tremolos, and trumpet sounds are the only things which grow, and where the traveller never feels the fresh wing of a melodic zephyr brush across his face. A patient companion of mine said, at the first performance, that, when a man traverses a desert, whether of Sahara or of *Lohengrin*, if he comes up to only a puddle and four leaves of salad, for which, to render thanks to an all-merciful Heaven, he kisses the sand which is scorching his feet. The comparison will appear irreverent and sacrilegious; but sacrilegious people have never done the harm that may be produced by common-place ejaculations, the result of blind enthusiasm, superseding the judgment. I do not for a moment doubt the good faith of the Wagnerites; but it is time to declare openly, and I do declare, that in this same *Lohengrin* there is nothing superhuman, marvellous, or gigantic; whatever it contains which is fine, is fine, and nothing more than fine. If we come to examples, which the Wagnerists in the brutality of their feticism repudiate, I do not know any musician who would not give the two preludes in *Lohengrin*, and something more, for the overture to *Dinorah;* and, as regards dramatic and descriptive music, I am not sure that in this opera of Wagner's there is a single piece to be placed side by side with the incantation scene in *Der Freischütz*; or, as regards concerted pieces, anything that does not pale before the dagger scene of *Les Huguenots*, or the chorales of *Le Prophète*.

Let the reader observe that I am citing German names, so that I may not expose myself to the charge of idolatry, which I have preferred against the Wagnerites. In the grandiose pieces of *Lohengrin*, the best part is always the effect of sonority; the novelty consists entirely in the cymbals, which stun us. What is really fine is in the orchestration; but the substance is not much if you divest it of all its paraphernalia, and inspiration does not constitute a thousandth part of the ingredients of these *miracles*. I will mention the best piece in *Lohengrin*—the Quintet of the first act, which the public applauded unanimously—and I ask whether we have not hundreds of *larghi* of the same pattern in our repertory at home, and whether Mercadante, Verdi, Meyerbeer, and Donizetti, have not written a hundred times in the same style, only with a better *motive*. But *motives* cause the Wagnerites to smile with pity. Wagner does not thus disdain them; if he finds one, or half a one, he presses it to his heart, and never relinquishes his grasp of it; he caresses it as he would a darling little son, who, intimidated by his father's learning, wants to run away; he proves by his behaviour the truth of what others have already said on various occasions: It is not Wagner who will not have anything to do with melodic ideas, but melodic ideas which will not have anything to do with Wagner.

Leaving out of consideration the *miraculous* pieces, we all agree about the rest; it is wearisome, insupportably wearisome. The music ought, at least, in the recitative, to move nervously, to be agitated, to writhe, to follow with hasty steps the passions, and to give a colour to the sentiments of the characters; but it does nothing of the kind; it is one continuous and uniform movement, almost always *largo;* one inexhaustible monotony of clarionet groans and violin whisperings, interpolated, now and then, by some trumpet sound or other, and, though somewhat more parsimoniously, by the harsh clash of the cymbals. It is a picture in which the figures are neglected for the general tint of the background, and, unfortunately, the tint of the background is of a fog colour. "The instrumentation is most learned," they say. I do not constitute myself a judge of that; I merely go by my own impressions and those of the public, and I affirm that

* From the *Gazzetta Musicale di Milano.*

Digitized by Google

such learning is oppressive, and would make us bless a little of our own dear ignorance, which, instead of seeking out the algebraic sense of man, is contented with the modest portion of his heart.

However, learned or not learned, one thing is evident: the abuse of the same means to obtain effects, and the really puerile straining for the latter. I may mention the piece in the second act with the effect of a reply in the distance, repeated *five* times; a composer made of common stuff would have been contented with three, but Wagner is not made of common stuff, and had an excellent reason for repeating the reply five times, namely——that no one had ever repeated it more than three. It would be easy to mention this or that opera, where effects or modes are repeated even oftener, but it would not be easy to mention one where the repetition occurs without any need for it, scenic, dramatic, or musical. Now, either I do not know what I am saying (which is most probably the case in the eyes of incurable Wagnerites), of this useless repetition, this painful endeavour to attain something which is unattainable, this abuse of sonorous effects, is nothing more or less than *poverty*. It is the *poverty* of a man of powerful mind—this I readily admit—but, for goodness' sake, do not utter the word: *genius*, for genius means, above everything, riches; not simply riches of learning, which may be amassed by study, but riches which come *ab intestato* from Heaven, and which study teaches a man to spend appropriately. For anyone who does not allow himself to be misled by what he has heard, or by what he has seen in his dreams, the Wagnerian Colossus is nothing more or less than a man of strong mind, who desires something he does not possess, namely: *genius*, and who, while feeling he has the strength of Samson, knows he has a bandage over his eyes, and pines away at the idea of his own impotence. This explains many things; among others, and above all others, the nervous arrogance of his spiteful disposition, and the supreme contempt with which Wagner affects to speak of all the grapes as unripe. We know that he who cannot do what others do is strong only in despising their efforts.

Real *genius*, robust and fruitful, can admire, because it can create; admiration is a kind of creation on our part of other men's works.

But there is another truth connected with the faith revealed by Wagner to his disciples, and through them transmitted to us, namely: the supreme difficulty of perceiving the hidden beauties in the great Reformer's music. According to certain criticisms, his music is an *impasto*, or mixture, of darkness and light, in which, at first, we see only the darkness, but whence there emerge gradually beautiful forms, tenderness, and bright flashes, which even hurt the optic nerve.

"So great"—a Belgian critic lately proclaimed to the world—"so great is the delight of perception that it becomes pain."

"And delirium," he should add.

To no one who possesses a certain amount of musical experience did the music of *Lohengrin* appear difficult or abstruse; as for myself, the more I opened my eyes, the more I beheld the void in it. I may be short-minded and short-sighted—I always had a suspicion that such was the case, and it would not strike me as a novelty were anyone to tell me so—I may be short-minded and short-sighted; but, till my mental and visual deficiencies prevent me from seeing the miracles of Italian and German genius, while they cause me to kneel before every altar at which some musical god of yesterday or to-day is worshipped, and abandon me only before the altar erected to Wagner, allow me to keep my tears for some other affliction, and to remain indifferent to this one.

I can very well explain, however, the good faith of the Wagnerites, for whom every glance cast into the darkness of *Lohengrin* or *Tannhäuser* reveals some fresh beauty, causing them to weep for joy. It is a very natural physiological and psychological phenomenon. There was a time when all Wagnerites, like the rest of mankind, were children; if they ever did what I used to do myself, and what, also, several of my most intimate colleagues of twenty years since used to do, they will recollect that, shutting their eyes and keeping them closed a certain period, they beheld a hundred pretty things. At first all was a black vacuum, but then there were strange circles, and then curious shapes, mountains and seas, just as in Wagner's music—it was something perfectly charming; I never saw anything so beautiful with my eyes open. It is certain that the fanatical admirers of Wagner judge with their eyes shut, taking for something absolutely true that which their own fancy thinks it beholds, and accepting that which is a purely subjective phenomenon as the authentic work of their master.

In the same fashion, the faithful see the eyes of Madonnas move. Balzac tells a little story, which is a perfect gem, concerning a kind of pictorial Wagner. This reformer having abolished a couple of trifles—outline and shade—painted a picture before which he went into ecstacies for years, without letting anyone else see it; the day on which he showed it to his friends, who could perceive in it nothing but blotches, the poor fellow went mad and died. Had he only met with a dozen adepts, he would have founded a school, and, at the present day, we should possess Painting of the Future as a companion to music of the same period.

I conclude my long prattle by saying that I am most delighted at having had a close view, and seeing what Wagner is, because it will teach me and a thousand others to hold more dear, and think more highly of, our own great composers. S. Farina.

## SACRISTAN AND LYRIC ARTIST.

By Ferdinand Gumbert.*

(*Concluded from page* 203.)

In the afternoon of the 5th January, 1842, the manager, Herr Spielberger, entered my room quite unexpectedly. It must, I knew, be something particularly important he wished to communicate, because, when he had anything to say in the way of business to the members of his company, he usually sent the messenger to beg they would call upon him in his room at the Theatre, or at his private house. He gave me no time to put any questions but said without further ado:

"Can Formes sing Sarastro to-morrow evening?"

"To-morrow evening?"

"Yes, to-morrow evening. You know that to-morrow is a festival here in Cologne—that of the Three Kings? I must give an opera, and can give only *Die Zauberflöte*. But, as it has been performed several times lately, I want, in order to ensure a full house, some especial attraction. If Formes sings, all Cologne will flock to the Theatre. Is he ready?"

"Perfectly."

"Very well, then you arrange all the rest, while I look after the bills of the day and the advertisements in the papers; we must not lose a minute. How about rehearsals?"

"Well, I think we might have one with piano at 9 o'clock to-morrow morning, and one at 10 upon the stage."

"Very good, I leave all to you."

Directly the manager had disappeared, I wrote to Formes as follows:

"Dear Formes,—To-morrow evening you will appear as Sarastro. Be at my place at 7 o'clock to-morrow morning, so that we may once go through the part, music and dialogue. There is a pianoforte rehearsal at 9, and a stage-rehearsal at 10."

I took these lines to the Post Office, whence a coach left every hour with letters and passengers for Mühlheim.

According to the appointment made in my letter, Formes appeared punctually at 7 o'clock on the morning of the 6th January, at my rooms, having walked the distance from Mühlheim to Cologne. His eye beamed with delight at having reached the goal of his wishes; but not the slightest sign of anxiety or excitement was visible in his demeanour.

After we had been through the part, which went off without a fault, we proceeded to the theatre. Formes had gradually made the acquaintance of all the members of the company, so that he received a friendly welcome from everyone. In his daily intercourse, moreover, he had become closely attached to my dear friend and colleague, August Thomas, and myself, following our advice like an obedient child.

The pianoforte rehearsal was succeeded by the rehearsal on the stage at ten o'clock. The result was a complete success, so that, immediately afterwards, the manager, Herr Spielberger, concluded with Formes a three years' engagement, at a rising salary.

* From the *Neue Berliner Musikzeitung*.

Digitized by Google

Formes then set out, again on foot, to return to Mühlheim, re-appearing at 5 o'clock p.m., in my room, after having once more walked the distance. Having rested half-an-hour, we both —for I myself sang Papageno that evening—started for the Theatre.

I need hardly say that the announcement at the top of the play-bill (the latter is lying before me as I write these reminiscences):

"First appearance on any stage of
"HERR FORMES
"of Mühlheim,"

had filled the house to the ceiling. Everyone wanted to see the Mühlheim Sacristan as Sarastro. Hundreds were turned away from the doors, unable to obtain admission.

That I felt the importance of the evening more than Formes did, and that, in consequence, I was most uneasy and absent during my scenes of the first act, is a fact for which the reader may take my word. The time previous to Sarastro's appearance in the finale struck me as fearfully long. At length the moment came; my heart beat as though it would burst. Formes entered as calm and unembarrassed as ever; he looked magnificent; his strongly marked features with his expressive eye, and black hair falling down his back, his well-knit, imposing figure, seemed made expressly for the part. In the auditorium, where —as is always the case on such occasions—the restlessness of curiosity and expectation had up to then predominated over every thing else, you might have heard a pin drop.

But, after the very first vocal passage: "Steh' auf, erheitre dich, o Liebe," with the low "doch," the applause roared like a hurricane through the house, and, after the first act, there was a tumultuous call for Formes. When the curtain went down, Formes fell upon my neck, and wept copiously. The conductor, Kreutzer, and Herr Spielberger, the manager, did not allow the success of the pupil's first appearance to make them forget the teacher. They paid me the most flattering compliments. The second act began. Formes had recovered his composure. He spoke his long speech in a distinct and dignified manner, and sang the following numbers, as I was accustomed to hear him sing them, without a fault and in the finest voice. Of course, he was rapturously applauded. After the performance, we supped together, and Formes again set out for Mühlheim. So ended the 6th January, 1842. In the subsequent thirty years, up to the present hour, I have seen many a *début*, but not one so brilliant and so full of promise as that of Carl Formes.

Formes experienced no difficulty in obtaining his discharge from his previous post, so that he was able immediately to enter upon the fulfilment of his engagement as a member of the Stadt-theater, Cologne. But I had reserved the right of choosing the parts in which he was to appear next, so that we might not loose, by over-haste, the fruit of so great a success. Unfortunately, I was not able to act any longer as Formes's friendly adviser; I was myself destined to enter upon a fresh career. My first songs were written in Cologne, and, when sung by Formes, met with so favourable a reception, that Kreutzer urged me to devote myself exclusively to composition. As my engagement in Cologne expired on the 1st May, I resolved to return to Berlin, and study music zealously. I have never regretted so doing, and cherish a faithful and loving feeling of gratitude towards poor old Kreutzer, who died at Riga, in 1849.

Under my guidance still, Formes sang the Hermit (*Der Freischütz*); the Commander (*Don Juan*); Oroveso (*Norma*); Sir George (*I Puritani*); and Gaveston (*La Dame Blanche*), with equal success. On the 2nd May, 1842, I bade farewell to Cologne and the stage. Formes and Thomas accompanied me to the steamboat, and waved their adieus as the vessel glided away. In several letters which he wrote to me in Berlin, Formes complained that no one would study his parts with him so patiently and conscientiously as I had been in the habit of doing. Then —as is the way of the world—his letters stopped, and to learn his subsequent fate, his successes in Vienna, London, St. Petersburgh, and New York, I had to consult the papers.

---

It was not till ten years later, in December, 1852, on the occasion of a short engagement at the Royal Operahouse, Berlin, that I was destined to see Formes again. Strange to say, his first part was Sarastro. But even before his public appearance I observed, to my regret, a very great change for the worse in his manner. The good natured honest fellow was merged in an arrogant, dogmatical actor, who was ashamed of the "Sacristan" of former times, and gave himself out—even in my presence—as a Heidelberg student, who had been expelled from his university. In beerhouses, too, he was very fond of narrating his heroic deeds at the Vienna barricades, in 1848.

That I was anxious to see him again on the stage after a lapse of ten years, is a fact which everyone will easily understand. Next me in the pit of the Operahouse stood my friend and Cologne colleague, Thomas, who for many years had then been a member of the Theatre Royal. At length Sarastro appeared. Formes's voice was yet vigorous; it had lost compass in the lower notes, but had gained two upper ones. His vocal style had contracted from the Italians, with whom he had sung, much that was good, and also a great deal that was bad—especially a faulty *legato*. But what had formerly moved me even to tears in the simple Mühlheim Sacristan: the wondrous *timbre*, the full, soft tone, the unaffected and touching delivery—all this was out of the power of the world-renowned singer to offer me. During the evening my neighbour on several occasions nudged my arm, and whispered: "That was a tone of days gone by."

Formes's performance was, however, a great success; the "Heiligen Hallen" air had to be repeated in obedience to a tumultous encore. But what would the audience have said, had they been able to hear it sung as the Mühlheim Sacristan sang it ten years previously?

—o—

## NICOLO ISOUARD.

### An Episode in the Life of an Artist.*

The Hôtel de Salme, at the end of the Consulate, and the commencement of the Empire, was one of the most magnificent in Paris, and of the most frequented by the world of fashion.

In 1800, a large number of persons met there to hear a perfectly new opera (*Le Tonnelier*), by a young composer of great talent, though as yet but little known. Artists and amateurs were enchanted with it. Among the audience was M. Ouvrard, then the richest banker in Paris. In his enthusiasm he never ceased applauding the young composer, then twenty-four years of age. It was very late at night before M. Ouvrard left. To reach his carriage he had to pass through the courtyard of the hôtel. In so doing he saw accidently a piece of paper upon the ground. Its form, as well as the seal attached to it led him to suppose it was a summons. To pick it up and get into his carriage, was the affair of an instant. He had scarcely arrived at his own hôtel before he examined the paper. It *was* a summons, leaving the person no alternative but to pay at once the sum due, or be lodged at Clichy, the debtors' prison. M. Ouvrard read the summons through, and was surprised to find in it the name of the composer of *Le Tonnelier*.

The debt was 3,000 francs, and for a sum so trifling—in the eyes of a banker—the future of a young and talented artist, at the outset of his career, was on the point of being gravely jeopardised. M. Ouvrard, a man of generous sentiments, determined this should not be, and, the next day, wrote the artist the following letter:—

"Do not be anxious, my dear sir; the paper you lost, yesterday evening, at the Hôtel Salme, has fallen into good hands. The finder is delighted at a circumstance which enables him to be useful to a young man whose talent he appreciates. Make yourself easy with the thought that you no longer owe your creditors anything. The person in question begs you, also, to excuse him for having taken the liberty of reading the document without your permission. He feels a great interest in your future, and, knowing that there are frequently in an artist's life material obstacles which prevent him from developing his powers, he begs you to accept the ten bank notes, each for 1,000 francs, accompanying this letter. Do not thank him for what in his eyes is merely a small sum on account of your future success."

This letter was addressed to Nicolo Isouard, afterwards so celebrated as the composer of the operas *Cendrillon* and *Jaconde*. *Cendrillon* was performed, in 1810, a hundred times successively.

* *From Le Guide Musical.*

Digitized by Google

The two pieces brought Isouard in more than 150,000 francs. while the management gained more than 1,000,000 for their share.

A short time afterwards, Isouard died at the age of 42—died of jealousy at seeing the preference evinced by the public for Boieldieu, who, also, pursued by the bailiffs in 1800, left his widow and children a considerable fortune, independently of his author's rights, which may be valued at 18,000 francs annually.

It is remarkable that this episode in an artist's life, and likewise Isouard's precarious position at the commencement of his career in the French capital, has never been mentioned in any of his known biographies. That of M. Fétis alone (Vol. iv, p. 404, 2nd edition) alludes to it in the following lines:

"After the capitulation of Malta, General Vaubois, who knew Isouard, and was very kind to him, advised him to go and settle in Paris, taking him with him as his secretary. On reaching Paris, Isouard found a devoted friend in Rodolphe Kreutzer, who aided him with his purse, &c."

We have taken the episode just related from a work published, in 1853, at Hamburg, under the title of *Fünfzig Jahre in beiden Hemisphären* (*Fifty Years in the two Hemispheres*), by V. Notte.

PETERSEN.

## WAIFS.

We are informed that Madame Bulli-Paoli, who, last week, appeared as Leonora in the *Favorita*, only took the Royal Italian Opera as a step *en route* for the United States, where she has an engagement.

A careful discipline prevails in all matters relating to the education of girls of every rank, but as soon as they attain one amongst the higher positions and marry, they are allowed, nay, encouraged, to indulge in many luxurious habits, to dress beautifully, and to wear magnificent jewels, but only according to their means.—"*Another World.*"

Gluck's *Armida* has been revived at Berlin.

Handel's *Messiah* is in rehearsal at Constantinople.

The *Lohengrin* failure at Milan cost the management 50,000 lires.

M. Faure plays in Brussels from the 18th to the end of the present month.

*La Fille de Mdme. Angot* reached its fiftieth representation on Saturday last. The house was crowded.

About the 25th of this month the Opera Comique will produce a new three-act work by M. Delibes, entitled *Le Roi l'a dit*.

M. Merelli, it is said, has given up directing opera-houses, and will be succeeded, at St. Peterburgh and Moscow, by M. Gaetano Ferri.

Mr. Murat Halstead, of the Cincinnati *Commercial*, has discharged the inaccurate printer who made him say of Mario, "Hail, king of terrors," when he meant "tenors."

The elder Booth had a broken nose. A lady once remarked to him, "I like your acting, Mr. Booth, but, to be frank with you, I can't get over your nose." "No wonder, madam," replied he, "the bridge is gone."

Poor Mr. Nelson Varley! An unfavourable critic in America has discovered that he suffers from "constriction of the base of his tongue." We have not heard whether Mr. Varley has booked his place in a return Cunard.

M. Offenbach has accepted for his theatre (La Gaîté), a drama in verse, entitled *Jeanne d'Arc*, the work of M. Jules Barbier. The music, by M. Gounod, comprises twelve choruses, two marches, two *ballades*, a *chanson*, and a *divertissement*.

Herr Saro, conductor of the German regimental band which took part in the Boston Festival, has been sued by his men for keeping to himself more than his share of the money. The court pronounced in favour of the men, and Herr Saro has had to disburse.

A commemorative tablet is to be affixed to the house in Berlin which Spontini inhabited from 1820 to 1842. Some such thing should be done in our own Great Portland Street, where Weber died; in Brook Street, where Handel lived; and in Great Pulteney Street, where Haydn lodged.

The "Student-Union" of the University of Delft will celebrate the twenty-fifth anniversary of its formation with a festival, beginning on the 10th of July. The principal works to be performed are *Judas Maccabæus*, the "Erlkönigstochter," by Niels W. Gade, and Schumann's "Neujahrslied." Madame Lemmens-Sherrington is to take the soprano parts.

A pianoforte maker, M. Petitclerc, has invented a new form of instrument. The part containing the strings is placed against the wall, the performer sitting with his back to it, and his face to the audience, at a keyboard which takes up very little room. The novelty has been examined and reported upon very favourably by MM. Thomas, David, Massé, Saint-Saens, Sax, and Cavaillé-Coll.

In its report of a recent performance of *Rigoletto*, by Mr. Mapleson's operatic company, at the Queen's Theatre, Manchester, an influential local paper has the following:—

"Mdlle. di Murska was a most charming Gilda. She had greater scope than in the opera on Wednesday night, and her performance on Thursday evening was a triumph from beginning to end."

Our correspondent at Vienna writes that the operatic season has been most brilliantly successful, Madame Adelina Patti having attracted crowded and enthusiastic audiences. The gifted *prima donna* has sung already in *La Traviata*, *La Sonnambula*, *I Puritani*, *Il Trovatore*, *Lucia*, and *Rigoletto*, and each night the receipts have been over £1,000. The Emperor and the Archduchess Gisella honoured the first performance of *I Puritani* with their presence, and on each occasion innumerable bouquets and frequent recalls proved the genuine success achieved by the artist. Madame Patti has also sung in a grand concert for the Concordia, a society for the relief of poor journalists, the receipts realized amounting to £1,200.

Under the head of "Our Musicians," a correspondent of the *Standard* writes:—

"I should much like to see the hulking idle fellows who infest our suburban fields made amenable to the recent Act; but unfortunately, the spreading of their nets and paraphernalia is not *per se* an offence, though if the intent for which the nets are spread succeeds, then, according to the Act, an offence has been committed, for which the loafers may be fined. They must also give their proper Christian names, surnames, and place of abode to any person requiring them, or may be separately fined for default. Notoriously, however, the efforts of most of these persons are directed to the capture of larks, and larks—at least such as we have—are omitted from the Act. Thus our really best musicians are totally bereft of the benefit of Parliament. Cannot some of your readers, who have time to enjoy constant strolls, watch the opportunity of witnessing a capture, and if it be not a lark (most of our other birds are in the schedule), summon the offender, or, at any rate, secure his name and address with a view to proceedings? And cannot some of our legislators extend the benefit to our beautiful larks by a short supplemental Act?"

MUNICH.—There is a report in certain circles anxious for a change, that Herr von Perfall is about to resign the post of Intendant of the Theatres Royal, and that he will be succeeded by Herr von Baligard, a half-pay captain and red-hot Wagnerite. Herr von Perfall, it is said, will be appointed to some other office at Court.—Two amateur performances are being organised this year, on the model of those given last year, by the Wagner Association. The proceeds are to be devoted to the purpose of enabling poor young musicians to attend the performances at Bayreuth. The King has placed the Royal Residenz-Theater at the service of the Association. The pieces selected for representation are the tragedy of *Tristan und Isolde*, by Hans Sachs; *Er macht Visite*, by Herr Bauermeister; and an English farce, *Borrowed Plumes*. For the last, *Der Zigeuner* is to be substituted the second evening.—Herr and Mad. Vogl have declined an offer from Vienna, and renewed their engagement at the Theatre Royal here, with a joint salary of 20,000 florins.—The King has presented Herr Nachbaur with the costume of Lohengrin. The helmet, armour, and weapons are of solid silver, and the other portions of the dress richly embroidered with the same precious material. Thereupon, a German paper—the *Echo*—observes that the present of a voice, and proper artistic training, would have been more useful to this Knight of the Puff; for, though fine feathers make fine birds, they cannot make an artist.

OF all that Hermes tells us in his fascinating and engrossing book, called "*Another World*," perhaps there is nothing more interesting than that which he relates about certain officers whom he denominates "Character Divers." Here is an example:—

"But for the Character Divers the services of numbers of men of extraordinary genius would have been lost to the State, and our world's progress in science, inventions, and happiness, retarded for centuries. Nay, perhaps the then comparative civilization would have been thrown back into barbarism, through the destructive play of bad passions and disappointed hopes. Numbers who, if their early faults had grown into confirmed vices, would later have led a life of crime, and become inhabitants of dungeons and emissaries of evil, now grew into men of great goodness and eminence. The germ of evil propensities was destroyed, the exuberant motive power of their nature regulated and turned to good, by means which the Character Divers thoroughly understood."

## MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"Original Church Music," by Clement Hamil Perrot.
CRAMER & Co.—"Meeting and Parting," by Herbert Baines.
NOVELLO, EWER & Co.—"The Organists' Quarterly Journal for April," edited by W. Spark, Mus. D.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# EFFERVESCING LOZENGES,

OR,

## SOLID THIRST QUENCHERS.

COOPER'S PATENT.

"Effervesce as soon as put in the mouth."—*Chemist.*
"The ingredients are perfectly harmless."—*Medical Times.*
"Destined to become very popular."—*Medical Record.*
"Quaintly, but well described, as a cough quencher."—*British Medical Journal.*
"Composition agrees with the description."—*Lancet.*

Price 1s., by post, 1s. 2d., of

**W. T. COOPER, 26, OXFORD STREET.**

THE MUSIC

Composed by **FREDERICK CLAY,**

In the Second and Fourth Acts of the Fairy Opera,

## "THE BLACK CROOK."

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley four times every evening.)
Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. 4s.
(Sung by Mdlle. Savelli with great applause.)
Song, "HOW THROBS MY HEART" .. .. .. .. .. 4s.
(Sung by Mr. Frank Celli.)

BLACK CROOK QUADRILLES. By Dan Godfrey (Pianoforte) .. .. 4s.
At half-price of all Musicsellers, and RUDALL, CARTE & Co., 20, Charing Cross.

## "THE FIRST ROSE OF SUMMER,"

NEW SONG,

Poetry by ARTHUR MATTHISON,

Music by **CESARE VASCHETTI.**

C. LONSDALE, 26, Old Bond Street.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps.. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

## LYON & HALL,

WARWICK MANSION.

BEETHOVEN'S SIX FAVOURITE WALTZES for the PIANOFORTE. Edited and Fingered by GEO. F. WEST. 3s. each.
MOZART'S FAVOURITE WALTZES. Nos. 1, 2, 3, carefully and effectively arranged by GEO. F. WEST. 3s. each.

THE ECHOES OF KILLARNEY: Reminiscence for Piano, introducing the "Meeting of the Waters." By BRINLEY RICHARDS. 4s.

THE ECHO OF LUCERNE. For Piano. By BRINLEY RICHARDS. 4s.

"Mr. Richards has introduced it (the echo) with marvellous effect. All will admire the perfect taste, &c., and thank the skilful arranger for those notes."—*Swansea Herald.*

London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.

Published this Day,

## "AVE MARIA,"

TRIO,

For Soprano, Mezzo-Soprano, and Contralto
(or Chorus *ad. lib.*)

Composed by **EDMOND DEPRET.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day,

## "REVERIE,"

POUR LE PIANOFORTE,

Par **WILLIAM CRAWFORD,**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

## "NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by **HENRIETTE.**

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

NOTICE.

## "LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By **AUGUSTUS A. HARRIS, Esq.,**

Will shortly be produced, under the title of

## "CLAIRETTE,"

"THE PET OF THE MARKET."

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so.'—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, April* 19, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 17. SATURDAY, APRIL 26, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 26, Verdi's Opera, "IL TROVATORE." Manrico, Signor Mongini; Il Conte di Luna, Signor Del Puente; Ferrando, Signor Campobello; Ruiz, Signor Rinaldini; Un Zingaro, Signor Casaboni; Azucena, Madame Trebelli-Bettini; Ines, Mdlle. Bauermeister; and Leonora, Mdlle. Tietjens.

Director of the Music and Conductor—Sir MICHAEL COSTA.

**Next Week.—Extra Night.**

MONDAY Next, April 28, Rossini's Opera, "SEMIRAMIDE." Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

TUESDAY NEXT, April 29, Flotow's Opera, "MARTA." Lionella; Signor Italo Campanini (his first appearance this season); Plumkett, Signor Agnesi; Lord Tristano, Signor Borella; Nancy, Madame Trebelli-Bettini; and Lady Enrichetta (Marta), Mdlle. Alwina Valleria (her first appearance).

**Subscription Night.—Production of LA FAVORITA.**

On THURSDAY Next, May 1, will be performed (for the First Time under the present management), Donizetti's Opera, LA FAVORITA, with new scenery, dresses, and appointments. Fernando, Signor Antonio Aramburo (his first appearance); Alfonso XI., Signor Mendioroz; Baldassare, Signor Castelmary (his first appearance); and Leonora, Mdlle. Tietjens (her first appearance in that character at Her Majesty's Opera).

Doors open at Eight; commence at Half-past Eight. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s. Box-office open daily from Ten till Five.

CRYSTAL PALACE.—THIS DAY, SATURDAY, April 26, at Three.—MR. MANN'S BENEFIT CONCERT and the AFTERNOON PROMENADE.—Programme will include Symphony in B minor—unfinished (Schubert); Choral Fantasia (Beethoven); Overture, "The Walpurgis Night" (Mendelssohn); and "Tannhäuser" (Wagner). Madame Otto-Alvsleben, Mdlle. Ostava Torriani, from Her Majesty's Opera (her first appearance); Signor Agnesi, and Mr. Sims Reeves. Solo violin—Madame Norman-Néruda. Solo pianoforte—Mr. Charles Hallé. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. Manns. Single numbered stalls, Half-a-Crown; admission to the Palace, Half-a-Crown, or by Guinea Season Ticket. N.B.—Stall tickets can now be secured at the Ticket Office.

MDME. ALVSLEBEN and Mdlle. TORRIANI in Mr. MANNS' BENEFIT CONCERT, THIS DAY.—CRYSTAL PALACE.

MR. SIMS REEVES and Signor AGNESI in Mr. MANNS' BENEFIT CONCERT, THIS DAY.—CRYSTAL PALACE.

MR. CHARLES HALLE and Mdme. NORMAN-NERUDA in Mr. MANNS' BENEFIT CONCERT, THIS DAY.—CRYSTAL PALACE.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W. CUSINS.—Dr. HANS VAN BULOW will make his first appearance in England, at the Third Concert, MONDAY, April 28, and will play Beethoven's Concerto in E flat. Stalls, 10s. 6d.; tickets, 7s., 5s., and 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W. CUSINS.—ST. JAMES'S HALL.—THIRD CONCERT, MONDAY, April 28th, at Eight o'clock. Symphony, letter Q (Haydn); Concerto for pianoforte in E flat (Beethoven)—pianoforte, Dr. Hans von Bülow (his first appearance in England); Overture, "The Naiades" (W. Sterndale Bennett); Symphony, "The Reformation" (Mendelssohn); Solos for pianoforte—pianoforte, Dr. Hans von Bülow; Overture, "Der Fliegende Holländer" (Wagner). Vocalists—Mdme. Otto Alvsleben and Mdlle. Gelmina Valdi (her first appearance). Stalls, 10s. 6d.; balcony (reserved), 7s.; unreserved, 5s. and 2s. 6d. Stanley Lucas, Weber and Co., No. 84, New Bond Street, W.; Austin's Ticket Office, St. James's Hall; Lamborn Cock; Chappell; Mitchell's Royal Library; R. Ollivier; Keith, Prowse and Co.; and A. Hays, Royal Exchange Buildings.

HERR and MADAME SAUERBREY'S EVENING CONCERT, under the patronage of
The Duchess of NORTHUMBERLAND,
The Duchess of ARGYLL,
The Countess of HADDINGTON, &c.,
THURSDAY, May 1, at the HANOVER SQUARE ROOMS. Vocalists—Miss Katharine Poyntz, Madame Sauerbrey, Mr. Alfred Hemming, Mr. Maybrick. Violin—Herr Ludwig. Pianoforte—Herr Sauerbrey, and his pupil, Miss Lizzie Glass. 27, Springfield Road, St. John's Wood.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 26, will be performed (for the first time this season) Verdi's Opera, "RIGOLETTO." Gilda, Mdlle. Albani; and Il Duca, Signor Nicolini.

Conductor, Signor BEVIGNANI.

**Extra Night.**

On MONDAY next, April 28, "FAUST E MARGHERITA," Margherita, Mdlle. Smeroschi; Meffistofele, Signor Nannetti (his first appearance in England); Valentino, Signor Cotogni.

Conductor, Signor VIANESI.

On TUESDAY next, April 29, "LA SONNAMBULA." Amina, Mdlle. Albani; Elvino, Signor Nicolini.

Doors open at 8 o'clock; the Opera commences at 8.30.

MR. TRELAWNEY COBHAM'S MATINÉE MUSICALE will take place on FRIDAY, 2nd May, at 24, BELGRAVE SQUARE, assisted by the following Artists:—Madame Florence Lancia, Miss Eleanor Armstrong, Miss Purdy, Miss Hope, and Mdlle. Limia; Signor Gardoni, Mr. Trelawney Cobham, Signor Caravoglia, Signor Federici, and Signor Foli. Pianoforte—Signor Tito Mattei. Conductors—Signor Pinsuti, Mr. Henry Parker, and Mr. Ganz.

MR. TRELAWNY COBHAM will sing at St. James's Hall, 30th inst.; at his own Matinée, 2nd May; St. George's Hall, 5th; Cardiff, 7th; Eyre Arms, 8th; Mdlle. Angele's Matinée, 13th; St. James's Hall, 19th; Beethoven Rooms, 22nd; and St. George's Hall, 26th. Address, 23, Somerset Street, Portman Square.

MDLLE. ALIE LINDBERG (the Russian Pianist), begs to announce her FIRST MORNING CONCERT, at the HANOVER SQUARE ROOMS, on MONDAY, April 28, at Three o'clock, when she will be assisted by Mdme. Elena Corani, Miss Mary Crawford, and Mr. Thurley Beale. Violin—Herr Wiener. Violoncello—Herr Daubert. Conductors—Herr W. Ganz, Mr. O. Williams, Signor E. Corani, and Mr. Docker. Stalls, 10s, 6d.; reserved seats, 7s. 6d.; at Novello's, 1, Berners Street, and at the Rooms.

THE ROYAL SOCIETY of MUSICIANS of GREAT BRITAIN—Instituted in 1738; incorporated in 1789—for the Support and Maintenance of Aged and Indigent Musicians, their Widows, and Orphans.

Patroness—Her Most Gracious Majesty the QUEEN.

The ANNUAL PERFORMANCE of Handel's Oratorio, the "MESSIAH," on FRIDAY Evening, May 2, at ST. JAMES'S HALL, at Eight o'clock. Mdme. Lemmens-Sherrington, Miss Georgina Maudsley, Miss Marion Severn, and Mdme. Patey; Mr. Edward Lloyd, Mr. W. H. Cummings, Mr. Lewis Thomas, and Signor Foli. Principal Violin—Mr. J. T. Willy. Trumpet—Mr. T. Harper. Organ—Mr. E. J. Hopkins. The Orchestra and Chorus complete in every department. Conductor—Mr. W. G. CUSINS. Tickets, 10s. 6d., 5s., 2s. 6d.; of all the principal Musicsellers; and of Mr. Austin, Ticket Office, St. James's Hall.

M. BILLET'S CONCERTS, ST. GEORGE'S HALL.—PROGRAMME of the FIRST RECITAL, TUESDAY Afternoon, April 29. Vocalist—Mdme. Florence Lancia. Violin—Mons. P. Sainton. Violoncello—M. Paque. Pianoforte—M. Billet. Trio, in F, Op. 80, No. 2, for Pianoforte, Violin, and Violoncello (Schumann); Mazurkas, "L'oiselet" and "Aime moi" (Chopin); Sonata, in C minor, Op. 35, for Pianoforte alone (Dussek); Grand Sonata, Op. 47 (dedicated to Kreutzer), for Pianoforte and Violin (Beethoven); Song, "Zuleika" (Mendelssohn); "Presto scherzando," in F sharp minor (Mendelssohn); "Nocturne," No. 4, in A major (Field); "Ungarische Tänze," Nos. 6 and 7 (J. Brahms)—for Pianoforte alone. Subscription Ticket for the Series of Three Recitals, One Guinea. To be had of M. Billet, 17, Keppel Street, Russell Square; and at St. George's Hall.

MRS. JOHN MACFARREN'S MORNING CONCERT on FRIDAY, May 9, at HANOVER SQUARE ROOMS. Vocalists—Miss Banks, Mdlle. Nita Gaetano, Mr. Vernon Rigby, and Mr. Santley. Pianoforte—Mrs. John Macfarren. Violin—Mr. Carrodus. Violoncello—Herr Daubert. Conductor—Mr. Walter Macfarren. Part 1.—Scherzo, *Allegro con spirito* (Dussek); Duetto, "Io resto fra le lagrime" (Donizetti); Aria, "Adelaida" (Beethoven); Polonaise Brillante, piano and violoncello (Chopin); Aria, "Deh vieni," *Figaro*, (Mozart); Aria, "Nasce al bosco," *Ezio* (Handel); Sonata quasi Fantasia, "Moonlight" (Beethoven); Cavatina, "What is this love?" *She Stoops to Conquer* (G. A. Macfarren). Part 2.—Song "The Message," (Blumenthal); Sonata in A, pianoforte and violin (Mozart); Air, "Au printemps" (Gounod); Hunting Song (A. Piatti); Song, "She wandered down the mountain side" (F. Clay); Cantabile and Rondo, piano, violin, and violoncello (Haydn). 15, Albert Street, Gloucester Gate, N.W.

Digitized by Google

## ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The EASTER TERM will commence on MONDAY, the 28th inst., and will terminate on Saturday, the 26th July.
Candidates for admission can be examined at the Institution on any Thursday, at Eleven o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

"KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," on April 29th, at Walworth; May 7th, Town Hall, Shoreditch.

"THE MESSAGE."

MR. VERNON RIGBY will sing Blumenthal's very popular Song, "THE MESSAGE," at Mrs. John Macfarren's Morning Concert, on Friday, May 9, in Hanover Square Rooms.

"MARINELLA."

MR. WADMORE will sing Randegger's admired Song, "MARINELLA," at the Lecture Hall, Sydenham, April 29.

MISS PURDY will sing on the 29th and 30th inst., City; 1st May, at Mr. Trelawney Cobham's Matinée; and on the 5th, Hanover Square Rooms. Address, 35, Victoria Road, Kensington, W.

"ONE WORD."

MADAME SAUERBREY and MR. ALFRED HEMMING will sing Nicolai's popular Duet, "ONE WORD" ("Dis moi un Mot"), at Herr and Madame Sauerbrey's Concert, at the Hanover Square Rooms, on Thursday Evening, May 1.

MR. VAN HEDDEGHEM is open to Engagements.
Address, 5, St. Patrick's Terrace, Lower Road, Cork.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

MISS MARGARET HANCOCK (winner of the Contralto Prize at the Crystal Palace National Music Meetings), is open to Engagements for Concerts. 91, Adelaide Road, Haverstock Hill, N.W.

MISS ANNETTA GWILT, R.A.M. (Contralto).
For Concerts, Lessons, &c., address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

HERR HANS VON BÜLOW begs to announce his arrival in London. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, W.

MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.
This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

ALEXANDRA PALACE EXHIBITION OF ART AND INDUSTRY.
All communications to be addressed to the Manager at the Palace, Muswell Hill, N.

ORGANIST Wanted, for St. John's Presbyterian Church, Forest Hill. Applications, giving particulars of former engagements, references, salary, &c., to be addressed to "The Managers," St. John's Vestry, Devonshire Road, Forest Hill, S.E.

ITALIAN VIOLINS.

THE Advertiser has TWO EXCELLENT ITALIAN VIOLINS, (Amati, 1759, and Straduarius, 1676,) of which he wishes to dispose. Further particulars of Herr REUSOM, Organist, Hôtel à Bains, Gernsbach, Grand Duchy of Baden.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

M. W. BALFE'S NEW OPERA.
"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

THE FAVOURITE MELODIES OF WALES.—Transcribed for the Pianoforte by BRINLEY RICHARDS.

Poor Mary Ann. 3s.
The Ash Grove. 3s.
The Rising of the Lark. 3s.
Bells of Aberdovey. 3s.
Jenny Jones. 3s.
The Morgan March. 3s.
March of the Men of Harlech 3s.
The Carmarthen March. Composed by Brinley Richards. 3s.
Maid of Llangollen. 3s.

All at half-price, post free in stamps. London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.

THE MUSIC
Composed by FREDERICK CLAY,
In the Second and Fourth Acts of the Fairy Opera,
"THE BLACK CROOK."

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley four times every evening.)
Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. .. 4s.
(Sung by Mdlle. Savelli with great applause.)
Song, "HOW THROBS MY HEART" .. .. .. .. .. 4s.
(Sung by Mr. Frank Celli.)

BLACK CROOK QUADRILLES. By Dan Godfrey (Pianoforte) .. .. 4s.
At half-price of all Musicsellers, and RUDALL, CARTE & Co., 20, Charing Cross.

"THE FIRST ROSE OF SUMMER,"
NEW SONG,
Poetry by ARTHUR MATTHISON,
Music by CESARE VASCHETTI.
C. LONSDALE, 26, Old Bond Street.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer*. STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Published this Day,
"ENGLAND'S HOPE AND PRIDE."
SONG.
Respectfully inscribed to His Royal Highness ALBERT, PRINCE OF WALES.
Composed by W. LOVELL PHILLIPS.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day,
"THE LARK,"
Duet, for two Mezzo-Soprano Voices,
Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.
Composed by IGNACE GIBSONE.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day,
THREE SONGS FOR VOICE AND PIANOFORTE.
No. 1. "THE VOICE OF SONG,"
No. 2. "THE OLD BALLAD,"
No. 3. "LADY MINE."
Composed by W. LOVELL PHILLIPS.
Price 3s. each.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.


Digitized by Google

## "ANOTHER WORLD."*

*(From the "Spiritualist," March 15.)*

This is a curious book, which professes to describe the manners and customs of people dwelling upon another planet. In the preface, the editor of the book states that the account is derived not from the imagination, but from actual knowledge, and is not written as a satire upon the follies of mankind. He adds, that many years passed away, and many tests were applied, before all doubts as to the reliability of the information received were removed from his own mind, but that if he attempted to explain how the facts reached him, the incredulity of the reader would be increased, because similar experiences would be outside the pale of his own knowledge.

Accepting the statement of the anonymous editor, that he believes the contents of the book to be drawn from actual knowledge, the probability is that the narrative was given through the mediumship of a private individual. It is not impossible that spirits from another planet may sometimes communicate, with more or less precision through a medium; it is also not impossible that scenes upon another world may be observed through the agency of clairvoyance, though many long years must pass away before all the sources of error incidental to the obtaining of knowledge by these methods can be understood and eliminated. The statements made in the book are like those which might be received through a partially developed trance or writing medium. In such cases the messages are often very much unconsciously coloured by the thoughts of the medium, especially when the medium is one who never becomes insensible while the communications are being given.

The professed author of the book narrates how he became the chief ruler of Montalluyah, and at once began to reform the evils existing in society throughout his empire; but the circumstance is palpable that the evils he had to remove were precisely those which afflict English society at the present day. There is less difference at the outset between the dwellers in London and the dwellers in Montalluyah, than there is between an Englishman and a Chinaman. Thus, the description of the original condition of Montalluyah would appear to have been conceived in an English brain, or to have had to pass through the brain of an English person before it was written. When it is remembered that the differences in the force of gravity and the amount of temperature would cause such very great physical differences in all kinds of organic life upon another planet, as compared with organic life upon the earth, when, also, the variations in the length of day and night are considered, it becomes the more evident that many of the thoughts in the book are of mundane origin. A vague idea pervades the popular English mind, that electricity has extraordinary powers. If a table rises in the air, or anything inexplicable takes place, Mrs. Grundy often satisfies her own mind with the remark, "It's all electricity!" In the book now under notice, there are said to be many different kinds of electricity which are applied upon another planet to a great variety of useful purposes, yet no practical information is given in the book how to separate the alleged different kinds of electricities, or how to apply them to the useful purposes mentioned, so that the communication stops just where it might begin to be valuable. The editor of the book, it is but fair to state, is conscious of the shortcomings just mentioned. He says, speaking of himself in the third person:—

*"If the fragments had been less fragmentary, and fuller information had been offered on the various subjects which fall under consideration, he would have been better satisfied. Nevertheless, he reflects that it would be hardly reasonable to expect, in facts made known under exceptional circumstances, the fulness of detail which we have a right to demand, when on our own planet we essay to make discoveries at the cost only of labour and research. He looks upon the fragments as 'intellectual aerolites, which have dropped here, uninfluenced by the will of man; as varied pieces detached from the mass of facts which constitute the possessions of another planet, and rather as thrown by nature into rugged heaps than as having been symmetrically arranged by the hand of an artist."*

In all mediumship, the individuality of the medium and the individuality of the communicating spirit seem to be blended; sometimes the one preponderates and sometimes the other. The best mediums are easily and frequently entranced. The less developed mediums are seldom or never entranced; and the messages through these are usually very considerably unconsciously coloured by their own thoughts and modes of expression. If the contents of the book before us were given through mediumship, there would appear to be more of the individuality of the medium than of the spirit in the messages received, and whether the spirit attempting to communicate belonged to the earth or another planet, we think there is no evidence in the book to show. All communications of this kind should, however, be printed, with full particulars about the method by which they were given, and a description of the development of the mediumship, so that the matter published may be of use to the rising body of students of mental science.

The book is an entertaining one, and contains suggestions of a valuable character relating to education and to social reforms. To the general reader it will be of as much interest as the late Lord Lytton's book, *The Coming Race*, it being a work of somewhat the same style.

* *"Another World; or, Fragments from the Star City of Montalluyah.* By Hermes. London: Samuel Tinsley. 1873.

---

## HER MAJESTY'S OPERA.

When, in 1865, Mdlle. di Muraka came out at Her Majesty's Theatre in the opera of *Lucia di Lammermoor*, she created an impression not easily forgotten. The first thing to strike every amateur was her originality. Both vocally and histrionically her performance differed from that of any Lucia with whom the public had been familiar. In appearance and demeanour there was something weird about her, and this peculiarity was found to tell powerfully in certain situations where the fate-struck Lowland maiden is put well nigh to her wit's end. Conspicuous among these situations were the duet with Enrico, when a glance at the forged letter, exposing the infidelity of Edgardo, drives Lucia to despair; the signing of the contract, her acknowledgment of which calls down the malediction of her first incredulous, then utterly confounded, lover; and last, and most impressive, the scene of the madness. What struck everybody at that time can hardly fail to strike everybody now. Mdlle. di Muraka looks, acts, and sings the part almost precisely as she looked, acted, and sang it eight years ago. She shows genuine feeling in the duet with her brother, and deep-felt emotion in the scene of the contract—almost crouching at the feet of Edgardo, while that offended lover, in stentorian tones and with demonstrative gestures, delivers the well-known malediction. But, as always, the scene of the madness is the culminating point. In this absorbing situation, which the poet has so well imagined and the musician so powerfully expressed, Mdlle. di Muraka won rapt attention from the beginning, and retained it to the end. The extensive range of her voice enables her to master the *bravura* passages with ease, and to add no little of her own with equally safe assurance. It is not, however, particular parts of this scene which invite criticism, but the whole as conceived and executed. Thus regarded, it is in its way unique. That Mdlle. di Muraka was called back and unanimously applauded may well be understood. Success could not have been more fairly earned.

The Edgardo of the evening was Signor Mongini, who in the duet of Act 1, and the "Malediction," gave play to the vigour and enthusiasm for which he has so long been noted, both qualities helping to a fitting climax in the soliloquy of the death-scene ("Fra pooo," &c.), upon which the curtain falls. Signor Mendioroz is an excellent representative of the important character of Enrico, which he not merely sings well, but acts with real dramatic intelligence. Signor Campobello, who has a bass voice of good quality, is a more than capable Raimondo, as was proved by his delivery of the air, with chorus, at the beginning of the third act. The subordinate characters of Arturo, Normano, and Alisa, were set down for Signor Rinaldini, Signor Casaboni, and Mdlle. Bauermeister. The orchestra and chorus, under the direction of Sir Michael Costa, were all that could be wished; and the fine concerted piece (quintet and chorus), which is the prominent feature of the most striking and ingeniously constructed of Donizetti's many *finales*, was admirably given, and, as usual, encored.

On Saturday the opera was the *Semiramide* of Rossini, who in the first act is for the greater part as instinctively Babylonian as in almost all the rest he is unconsciously and unmistakably Italian. Nothing remains to be said about this the last opera written by the prolific and genial composer for the country of his birth; nor, taking into consideration who on Saturday night were the representatives of the leading parts, are many words required about the performance—among the finest, by the way, that has been listened to for years. The Semiramide was Mdlle. Tietjens, *facile princeps* in the highest branch of lyric tragedy; the Arsace was Mdme. Trebelli-Bettini—who, as contralto in the same line, has now few competitors; and the Assur was Signor Agnesi, who acts the character of that mysterious personage, and sings the music which Rossini has put into his mouth so well that one might almost fancy him an Italian successor to the Italian

Digitized by Google

Tamburini. Even the tenor part of Idreno is competently filled by Signor Rinaldini; while Signor Campobello does his best for the music of the priest, Oroe, and Signor Casaboni his best for that of the Ghost of Ninus—in both instances the result being satisfactory. All the familiar pieces which have for so very many years been accustomed to court applause, and, when adequately delivered, to obtain it, were successful on the occasion under notice. The garden air (with chorus), "Bel raggio lusinghier," when Semiramide exults over the return of Arsace, was given by Mdlle. Tietjens in her most brilliant manner; while the two airs of Arsace, "Ah quel giorno" (Act 1), and "In si barbara sciagura" (Act 2), sung as they were by Madame Trebelli, made their never-failing impression. The four great duets—"Bella imago," for Arsace and Assur; "Serbami ognor," for Semiramide and Arsace; the almost interminable duet at the opening of Act 2, when Semiramide and Assur, confederates in the murder of Ninus, mutually reproach each other; and that scarcely less interminable, though much more beautiful, one, "Ebbene a te ferisci," in which Arsace reveals to Semiramide the fact that he is her son and the son of the poisoned Ninus, containing one of the most tuneful and expressive *morceaux d'ensemble* ever composed by Rossini ("Giorno d'orrore")—were listened to one after another with the old attention and delight. And no wonder, for they could hardly have been better rendered. *Semiramide* is an opera in the well-going of which Sir Michael Costa has always displayed the utmost interest. From the overture (unanimously asked for again) to the end, the orchestra has a prominent part to play; while the introductory music in the Temple of Belus, and the elaborate *finale* to Act 1, when the avenging spectre of Ninus appears, to the accompaniment of music which Mozart himself might have written, claim the chorus as an auxiliary no less important than the orchestra. Nothing more impressive than the acting of Mdlle. Tietjens in this scene could be imagined; the orchestra and chorus were almost all that could be desired; and a nearer approach to a perfect rendering of this, one of the finest concerted pieces of Rossini, can hardly be imagined.

The operas given during the present week have been *Lucrezia Borgia* (Monday); *Rigoletto*, with a new Rigoletto, a new Maddalena, and a new Gilda in Signor Del Puente, Mdlle. Justine Macvitz, and Mdlle. Ostava Torriani (Tuesday); and *Semiramide* (Thursday). For to-night we are promised (as a novelty) the *Trovatore*. More about the new comers in our next number.

## ROYAL ITALIAN OPERA.

Though Mdlle. Emma Albani is singing now, and Madame Adelina Patti is expected not long hence, the reappearance of the Hungarian, Mdlle. Smeroschi, so favourably received in July, 1872, was by no means an unwelcome event. Mdlle. Smeroschi made her *début* last year as Adina; this time she came forward with the still more important character of Rosina. One who could pourtray the heroine of *L'Elisir d'Amore* with such liveliness, and execute the music with such ready fluency, was not likely to fail in her delineation of Rossini's most vivacious heroine. Nor did Mdlle. Smeroschi in any way disappoint expectation; on the contrary, she even surpassed it, and her second assumption may be pronounced fairly equal, if not superior, to her first. Both her personal appearance and natural gifts fit her well for the two characters in which she has hitherto appeared among us. There is something undoubtedly in common between Rosina and Adina, although the former does not, like Donizetti's coquettish village heroine, first torment her devoted lover and then, at the most critical moment, appeal to him with gushing sentiment. The music given to Adina, moreover, is occasionally much after the style of that given to Rosina, admitting, as all must admit, that the superiority of the latter cannot for a moment be called in question. Taken as a whole, the Rosina of Mdlle. Smeroschi, while occasionally a little over-demonstrative, is a performance of more than average merit, and exhibits real dramatic perception. The music lies well for her voice,—a light *mezzo-soprano*, with the *soprano* quality in its upper range. She sang the famous soliloquy, "Una voce," extremely well, giving point to the emphatic sentences of the opening movement, and not a little significant meaning to certain parts of the *cabaletta*. The duet with Figaro, "Dunque io son, la fortunata," was also full of life and character, though here and there surcharged with ornamental flourishes, *not* Rossini's, and by no means so good as Rossini's own text; but, as all her predecessors have taken, and as all her contemporaries, high and low, persist in taking similar liberties with the greatest master of florid vocal writing that ever lived, Mdlle. Smeroschi can hardly be blamed for assuming that she also is entitled to "embellish," and shine at the expense of the original. Besides, what she does in this way she does with perfect facility. In the "Lesson Scene" she introduced "Rode's air with variations," which has been sadly hackneyed, and seems to be losing the charm that once belonged to it. Still, it is more in keeping with the situation than some things to which of late years we have been habituated by eminent artists.

The part of Almaviva was taken by Signor Montanaro, another of Mr. Gye's most recent importations. Signor Montanaro is master of the secret, now so rare, of executing Rossini's florid passages with invariable ease and fluency. This he showed, in spite of apparent nervousness, in the opening serenade, "Ecco ridente il cielo," with its sequel; and still more convincingly in "A che d'amore," the concluding movement of the duet with Figaro—"All' idea di qual metallo." His recitatives, too, were delivered in the style of one well acquainted with the legitimate Italian school, and his phrasing was for the most part blameless; but there are other qualifications necessary to an ideal embodiment of the gallant and adventurous Count, and these qualifications Signor Montanaro cannot be said to possess. In fact, an ideal Almaviva is almost as seldom met with as an ideal Don Giovanni. Further details would be superfluous. About the Figaro of Signor Cotogni, the Bartolo of Signor Ciampi, and the Basilio of Signor Tagliafico, there is nothing new to say; enough that each in its way presented the well-known characteristics, and was as effective as on any previous occasion. The subordinate parts of Bertha and Fiorello fell, as usual, to Mdlle. Corsi and Signor Fallar. The performance generally, under the direction of Signor Vianesi, was very good; the overture was played with great vigour and precision; while the masterly, spirited, and elaborately constructed *finale* to the first act, so far as orchestra and chorus were concerned, offered few points for criticism.

On Saturday night last, Mdlle. Albani again appeared in *Lucia di Lammermoor*, and with the same marked success as on the Tuesday previous. The house was the fullest of the season.

The news of the death, after a very brief illness, of Mr. Augustus Harris, for five-and-twenty years acting manager at the Royal Italian Opera, and in all important affairs Mr. Gye's chief representative and confidential agent, was spread about the theatre early in the course of last Saturday's performance, and was heard with very general regret. Mr. Harris died in the afternoon of the same day from congestion of the lungs. His place will be difficult to fill up, for in his peculiar way he was unrivalled.

The operas performed during the present week have been—*Un Ballo in Maschera*, with Madame Saar as Amelia, Signor Pavani as the Duke, and M. Maurel—another stranger—as Renato (Monday evening); *La Sonnambula*, with Mdlle. Albani as Amina, and Signor Nicolini as Elvino (Tuesday); and *L'Africaine* (Thursday). *Rigoletto*, with Mdlle. Albani as Gilda, is announced for this evening. M. Maurel is a "hit." More next week.

## NEWS FOR MESSRS. GYE AND MAPLESON.

The musical system of at least one "Star World"—according to Peruses, editor of that singular book, "*Another World*"—is very different from our own. In "*Another World*" "Do," "Re," "Mi," "Fa" are superseded by an alphabet of sounds through which definite ideas are expressed. In the happy country in question, a single harp, the effects being increased and varied by electricity, is said to combine in its tones the delicacy, expression, and oneness of a single executant with the brilliancy and power of a combined body of performers. If our musical instrument makers could adopt the plan here—what a boon for the lessees of our Opera Houses! To them the "electric harp" would sound most musical, though the reverse of melancholy, for the Saturday night orchestral payments would be confined to one instead of 80 recipients.

[What would the orchestral players on string, and wood, and brass, and percussion, say to this?—D. P.]

Digitized by Google

## THE BENEFIT OF MDME. PAREPA-ROSA AT CAIRO.

Since the opening of the Theatre here, there has never been a more splendid, gorgeous, or festive evening. We already announced, in No. 37 of this paper, the pieces sung by the celebrated artist; returning to the subject, we now give additional particulars. Mdme. Parepa-Rosa sang the 2nd act of the *Borgia;* Gounod's cavatina, "Plus grand dans ton Obscurité," from *La Reine de Saba*; the scena and prayer, by the celebrated poet, Berneldaka; the second act of Flotow's opera, *Marta*; "The last Rose of Summer;" and Arditi's "Estasi." A number of Greek, American, and English gentlemen got up a subscription for illuminating all the theatre with wax tapers, and expended more than 1,600 francs in flowers, magnificent ribbons, and verses in five different languages, which came from all parts of the house, while the electric light shone brilliantly upon Mdme. Parepa-Rosa. Each box was adorned with two nosegays, and sonnets printed in various colours. The theatre was filled to overflowing with the first society in Cairo. Moreover, as Medini was ill, the baritone, Cottone, undertook the part of the Duke, in *Lucrezia Borgia*, to oblige Mdme. Parepa-Rosa. The latter was attired splendidly, and radiant with the brilliancy of the house. On her appearance, the public broke out in vociferous applause. She and her companions, Corsi and Cottone, vied with each other in rendering this act one of the best portions of the evening's performance.

In consequence, also, of Medini's illness, Madame Parepa had to learn and sing, in twenty-four hours, a Greek song, in which she excited great enthusiasm, and which she had to repeat amid loud cries of *bis*. When the song was over, she was presented with two lyres, ornamented with French flowers, ivy and laurel. In one were two magnificent gold ear-rings with pendants in the Egyptian style, and in the other a gorgeous and most valuable gold necklace, in the same Egyptian style, three inches broad, and of massive gold. This present came from the association which had taken the benefit under its care. When the lady then sang, in the purest French, Gounod's air from *La Reine de Saba*, and "The last Rose of Summer," in her native English, it is impossible to describe the effect produced on the representatives of the different nations that inhabit Cairo. The enthusiasm became delirium, for everyone is invariably deeply moved at hearing his own language in a foreign land. From the Princes and Princesses Madame Parepa-Rosa received a bracelet set with diamonds; a medallion with a large brilliant in the centre, and others round it; another medallion ornamented with brilliants and turquoises; an enamelled watch, set with brilliants and pearls, with chain and case; a pair of very heavy Arab bracelets; a brilliant ring, and other objects which it would take too long to mention.—*L'Omnibus.*

---

The evening of the 25th March will be for ever indelibly fixed in the annals of Italian Opera at Cairo. On that evening took place the benefit of Mdme. Euphrosyne Parepa-Rosa. I will not attempt to describe all the ovations offered her by an audience as numerous as select. The theatre was crowded; there was not a place vacant even in the gallery. The boxes were contested for by eager applicants, and if the building had been three times as large, it would have been crammed to the ceiling. The selection of the entertainment is a fresh proof of the eminent artist's good taste. It comprised the second act of *Lucrezia Borgia;* the second act of *Marta;* the cavatina from Gounod's *Reine de Saba;* a Greek romance written expressly for the fair and famous vocalist; Arditi's celebrated waltz, "L'estasi;" and an overture with full band by Signor Bottesini. In the act from *Marta*, the famous song, "The last Rose of Summer," was given by Madame Parepa-Rosa in English so successfully that it had to be repeated; the Greek romance and Arditi's waltz were also encored. On this occasion, the lady indulged in a series of splendid *toilettes*, each more magnificent and elegant than the rest. The flowers offered her were so numerous that the stage appeared transformed into a garden. There were innumerable bouquets and garlands with elegant ribbons, and all kinds of poetical compositions in Italian, French, and English. To all this must be added the valuable presents sent by the viceregal Princesses, that is to say: a magnificent bracelet in brilliants; a *baeloque*, also in brilliants, and no less gorgeous; a watch with chain and brilliants; and a very valuable ring of the same kind. Nor were these the only presents received by the lady. It is the custom here with many to send money as well as other precious objects. Thus the Viceroy himself and many others forwarded, as the price of their boxes, several thousand francs! To sum up in a few words: both as far as regards public interest and private feeling, the benefit could not have gone off better, and all hopes of the fair and popular artist must have been amply fulfilled.

The season is now at an end. This evening, Mdme. Parepa-Rosa will say farewell to the Egyptian public, the opera being *Don Giovanni*, in which she will sustain the very difficult part of Donna Anna. A succession of unforseen and unpreventible circumstances has retarded the production of this opera, though the grand rehearsal took place a fortnight ago. Had not Mdme. Parepa-Rosa been concerned in the matter, the management would have given up all idea of having Mozart's great work performed, as the public will not be able to enjoy it more than a single evening. But the fame of Mdme. Parepa-Rosa as Donna Anna is so great, that the management has decided on giving the opera in spite of everything.—REG. (Correspondent of *Il Trovatore*).

---

## MUSIC IN VIENNA.

(*From a Correspondent.*)

In order to afford the visitors at the approaching grand Exhibition some idea of the musical capabilities of this capital, two concerts will be given on the 4th and 11th of May, by the Society of the Friends of Music, the Vienna Männergesangverein, the Philharmonic Society, and the Singverein combined. The first concert will be devoted to the most celebrated compositions of Schubert, and the second to one or more of the greatest works by Beethoven.

The managing committee of the Society of the Friends of Music have made Madame Gomperz-Bettelheim a significant present, for her rendering of the music allotted to David in Handel's *Saul*. It consists of a flattering letter of thanks and an admirably executed copy, in Carrara marble, of Michael Angelo's statue of him who overthrew Goliah. On the pedestal is a lyre, the device of the Society, and the words: "the 28th February, 1873," being the date of the performance in which the lady took part.

The right of presenting the opera entitled *La Coupe du Roi de Thule*, composed by Dias, and first produced at the Grand Opera, Paris, has been purchased for a very large sum by the management of the Imperial Operahouse here. The work will be produced during the period of the great Exhibition.

Miss Minnie Hauck took her leave of the Imperial Operahouse as Angélique, in *Le Domino Noir*, preparatory to entering upon her engagement at the Comic Opera. It was a great evening for her. The public overwhelmed her with applause, and called her on repeatedly. Nor were her comrades less friendly and demonstrative. On entering her dressing-room, she found it festively decked out; and, at the conclusion of the opera, the members of the company assembled on the stage, and Herr Walter, after making a spirited speech, handed Miss Minnie, in his own name and that of his colleagues, a splendid wreath. On the ribbon which tied it were the names of the donors. The only person who took no part in the proceedings was Mdlle. Ehnn, who expressly forbade her name appearing in connection with any ovation or mark of respect to her Transatlantic sister in art. Previously to appearing at the Komische Oper, Miss Hauck will fulfil a short engagement in Riga.

## ELECTRIC TELEGRAPH IN MONTALLUYAH.

(*From "Another World."*)

The electric telegraph among us is, in its rapidity, not unlike that used in your world, but is different in construction and mode of working. What is written at one station is reproduced in its exact size and form at another. Even a portrait designed at one end of the telegraph with the electric acid would be instantaneously reproduced at the other end, perhaps many hundred miles distant.

Digitized by Google

## GAIETY THEATRE.

Wallace's ever-popular *Maritana*—the *Bohemian Girl* of its composer—was given on Saturday afternoon, as one of the series of English operas promised in Mr. Hollingshead's recently-issued prospectus of the summer season. It is far too late in the day to discuss either Mr. Fitzball's drama, or the music allied to it by Wallace. *Maritana* long ago found acceptance, for reasons which are not obscure; and no gathering of English amateurs, attracted by it needs to have the merits of the opera pointed out. Saturday's audience was not a very large one, but what it lacked in numbers it made up for in enthusiasm, being stimulated thereto by a performance which, taken for all in all, was very satisfactory. Scarcely could a better representative of the heroine be found than Miss Blanche Cole, who acted with extreme propriety and intelligence, while her singing was that of a refined and accomplished artist. We cannot mention all the successes achieved by Miss Cole throughout her very able assumption of the Gitana; but, to take one or two at random, her delivery of the romances, "It was a knight of princely mien," and "The harp in the air," must have satisfied the most exigent taste. So long as Miss Cole remains on the English lyric stage it cannot be said that English opera wants a light soprano competent to do any work that comes within her range. Miss Lucy Franklin was an intelligent and efficient Lazarillo, keenly alive to the demands of the drama, and singing throughout with great earnestness of feeling. Her delivery of "Alas, those chimes so sweetly pealing" elicited much and deserved applause. The Don Cæsar was Mr. Castle, an American tenor, of whose doings in the concert-room we have several times had to speak. This was, we believe, his *début* on the English stage, and he must be congratulated with reference to a decided success. His voice is somewhat hard, when forced; and he barely reaches the ideal of such a reckless, though always generous, character as Don Cæsar. But, this apart, his performance gave satisfaction in a high degree. Mr. Castle showed himself quite at home with the conventional stage business, and was especially successful in the contrasted songs, "Let me like a soldier fall," and "There is a flower that bloometh," both of which were unanimously encored. Were it not that he will probably return to America, we should hail Mr. Castle's advent as a genuine acquisition to the resources of English opera. Signor Federici played the King fairly, and sang "Hear me, gentle Maritana" so well as to gain an encore. He has an agreeable baritone voice and style of which a good deal may yet be made. Mr. Aynsley Cooke was called upon to repeat "In happy moments." The minor parts were efficiently played, and Herr Meyer Lutz conducted with care and skill.

## EXHIBITION CONCERTS.

No reader of musical news will require to be told how much importance is given to music in the scheme of the Exhibition which opened at Kensington on Monday week. The very character and enterprise of the arrangements made with Her Majesty's commissioners by Messrs. Novello, Ewer & Co. have compelled attention from the first, and excited a desire that success may attend an effort so manifestly excellent in its purpose. All we have to do, therefore, on the present occasion is to record the beginning of the orchestral and vocal concerts, which will continue daily while the Exhibition remains open. Two such concerts were given on Monday week, it being thought probable that a large holiday audience would attend. Owing, however, to the attraction of beautiful weather, the Exhibition was not patronized to the extent anticipated, and the music suffered equally with the rest of the "show." It may have been, also, that sufficient measures were not taken with a view to publicity. At all events, it could not be gathered from the advertisement columns of Easter Monday's journals that there was any Exhibition at all. None of these things, however, affected the character of the concerts, and the first performance showed that Mr. Barnby directs a capital orchestra, numbering in its ranks many of our best players, and quite competent to the high class of work that lies before it. The programmes were all that lovers of musical progress could desire. In the first were Auber's *Exhibition* overture, Mendelssohn's *Scotch* symphony, and the excellent orchestral selection from Wagner's *Lohengrin*, arranged by Signor Arditi for one of his concerts a few years ago. These were played in admirable style, the quality of tone being good, and all due care being taken to obtain precision and expression. Mr. Barnby thus early showed himself at home with the orchestra, and the general effect produced under his intelligent guidance was quite satisfactory. At the second concert were played the overture to *Guillaume Tell*, Haydn's *Surprise* Symphony, Handel's Organ Concerto (No. 1), and the March from Gounod's *Reine de Saba*. When we say that Mr. Best was at the organ enough is said to prove that Handel's work lost nothing in the rendering. The vocal music, entrusted to Miss Walton and Mr. Thurley Beale, was all discreetly chosen and accompanied by the orchestra. Two concerts were also given on the following day, with the same programmes, since which the daily selections have included Beethoven's Symphony (No. 8), Mendelssohn's *Reformation* Symphony, the overtures to *Die Zauberflöte* and *Le Medecin malgré lui*, Gounod's *Saltarello*, &c. These things speak for themselves, and we feel sure that the character of the Exhibition concerts only requires to be known in order to obtain general encouragement. It has often been a matter of reproach that London supports no orchestral concerts. The chance of doing so is now afforded, and we hope to see the reproach taken away, at all events for the present summer.

Since the above was written we have attended another concert—that of Wednesday last—and can speak with even greater emphasis as to the efficiency of Mr. Barnby's orchestra, and the general merits of the performance. The programme included the overture to Wagner's *Der fliegende Holländer*, which had not been heard in London since the production of the opera at Drury Lane in 1870. A more interesting selection could not possibly have been made. Next came Beethoven's Symphony, No. 5, admirably played, and followed by the Dance of Reapers, from Sullivan's music to the *Tempest*, the whole concluding with Auber's *Exhibition* overture. In addition to these orchestral works, Miss Dones sang in a style of great promise, Gounod's "There is a green hill" and "It it is finished" from Bach's *Passion* (St. John). Not a word need be said in praise of a concert so made up, and we will not entertain a doubt as to the success of an enterprise so thoroughly educational. To do the latter, would be to despair of the fortunes of music in this country.

## LAFONT.

. . But a shadow was cast over all the evening's entertainment by a report—which, alas, turned out to be too true—that Lafont had just died. In England, where he was better known than any other French actor—except, perhaps, M. Regnier—he will be much regretted; and the recollection of the characters he played some four years ago will live long in the memory of all playgoers. His Montjoye especially stands out as one of the most masterly creations of the modern stage. But in Paris we have yet later and more vivid reminiscences of the fine old man. His Prince of Monaco, in *Rabagas*, was the most perfect ideal of a stage gentleman that can be imagined. His last impersonation of all, in *Le Centenaire*, was fully described in these columns. I cannot think of any living actor so happily suited for parts of this nature, and the death of Lafont leaves a gap in the French drama which may long remain unfilled.—*Paris Correspondence of the Daily Telegraph.*

## LAST LETTER OF CATHERINE HAYES.

(*From White's Echo of Many Lands.*)

The author possesses a valued *souvenir*, the last autograph letter ever written by Catherine Hayes; and as it clearly indicates that she had a presentiment of her approaching dissolution, the public will, perhaps, be interested in its perusal, more especially as she died within a few days after its dispatch. The letter, which is now for the first time published, is as follows:—

18, *Westbourne Park, London, W.*

"My dear Friend,—I was very much delighted to receive your kind note, and thank you much for your kind gift of *The Irish Princess*. I hope when you come to London to have the pleasure of seeing you (if you are not *too late*), and I shall then be able to tell you what I anticipate; *du reste*, the gratification I had in reading your opera. I am so busy now, it is quite impossible to give time or thoughts to any particular thing, but the fashionable bill time that carries us all away during this the most successful season of many past. Thanks for the paper, and believe me ever yours sincerely,

"*Dr. White.*" "Catherine Hayes."

Digitized by Google

## BELLEW IN AMERICA.

(*From the "Brighton Guardian."*)

We have already informed the Brighton public of the success which Mr. J. M. Bellew, the celebrated reader and elocutionist, has obtained in America. Some additional particulars, which may be of interest, have now come to hand. During the first six nights of his New York engagement, Mr. Bellew netted £500. He is under an engagement by which he is to receive as his share half the gross receipts, a guarantee being given that on no night shall he receive less than £50. In May he will return from America to England, and he will then, no doubt, give a series of readings in this country with all his blushing Transatlantic honours fresh upon him. His stay in England will, however, be limited by an engagement he has entered into to return to America, in September, for another reading tour of one hundred nights, on the terms of half receipts and a guarantee of £60 per night. His friends expect that he will clear about £10,000 by this engagement. After such financial statements one is prepared to hear that Mr. Bellew's reception has been enthusiastic, and that the American critics are loud in his praise. The success of New York has been repeated, or rather distanced, in Boston, where, as the local *Post* says, "It is no easy task to win recognition." The *Post* not only "recognises" Mr. Bellew, but avers that "such a success has seldom or never before been secured by a public reader in this country within so short a space of time," and says that Mr. Bellew's return "will be anticipated with delight by the thousands of admirers he has conquered in this city." The *Boston Post's* "final estimate" of Mr. Bellew is that he is "the best reader who has ever appeared in Boston." The Bostonians have heard, it may be remarked, both Fanny Kemble and Charles Dickens. A few days later, one of the *Globe* staff "interviewed" Mr. Bellew, and produced in his journal an agreeable and comprehensive account of the interview, pronouncing Mr. Bellew "an accomplished conversationalist and profound thinker, and above all a whole-souled gentleman."

## MR. TOM TAYLOR ON *HAMLET*.

Shakespere's *Hamlet* is at once, of all the master's works, the subtlest, most suggestive, and most metaphysical, and yet, of all his plays the oftenest acted and the most popular. It is said, indeed, that, taking town and country round, no play is so often seen on the stage in England as *Hamlet*, or so unfailing in its attraction, however presented. This popularity has given rise to an unusual familiarity with the play among actors. Every performer knows the part that belongs to his line in *Hamlet*. Many actors, in the course of their career, have acted every part, from lowest to highest; and of course all are familiar with the traditional business of the scenes. One result of this is that the play can be put upon the stage, in any theatre, at the shortest possible notice. Hence it is a play more often resorted to than any other in emergencies or for *débuts*; and none, as a rule, receives so little rehearsal, or is so often "pitchforked" on to the stage. Again, the cast includes so many parts, all in their degree important, that it is hardly possible to fill them all satisfactorily out of the company of any one theatre. In the next place, the very frequency of performance, and the universal acceptance of the traditional stage-business, have blunted the perception, in actors and audience alike, of the force of language and the significance of situations. Ordinary performances of the play have, in fact, become like outworn impressions from old plates—once vivid, precise, and delicate in light and shade, but by over use become course and smudged, untrue at once, and indistinct.

There seemed to me, therefore, when, lately, release from official life gave me more leisure for æsthetics, room for a representation of *Hamlet*, in which the stage business should be determined, and, if need be, remodelled, by study of the text, without implicit deference to tradition, in which time and care should be given to rehearsals, and a cast selected from many companies. In a regular theatre, at least with a night performance, this was hardly possible; but it seemed possible at the Crystal Palace in an afternoon performance, in which competition or collision with the theatres would be avoided, actors enabled to combine their work with existing night engagements, and the play brought out on a new stage, in which tradition had not yet established its rule—nowhere more rigid than in the theatre. Hence the experiment I am about to make, on and after Saturday, the 3rd of May. I have myself chosen the actors, cast the parts, seen to the designing of costumes, the conduct of rehearsals, the stage business, and the scenic arrangements. I have not aimed at novelty for novelty's sake in any of these respects. I have felt myself as free to depart from the traditional stage business, in many of the most important scenes, as I have been ready to accept it in others; and am influenced both in my deviations and my acceptance by the desire to give the fullest effect to the scenes and the situations, under the guidance of the text.

In Shakspere's day, with audiences in imaginative accord with the mighty magician who wrought his spells upon them, it was possible for spectators, as for poet, to dispense with all material aid from scenery, and all concern about costume. This is no longer possible. But it is still a nice practical question how far scenic illustration and costume may be carried without endangering the rightful supremacy of the acting. I have attempted to find this means for myself, with what success the public must decide. But in these points, again, my object has been not to seek display or correctness for their own sake, but solely with the motive of giving the fullest effect to the imaginative and dramatic elements of the play, and in the measure that seems to me best calculated to bring these into due relief. My object has been to produce *Hamlet*, not for the sake of the actor who is to play the part of the Prince of Denmark, but chiefly for artistic and æsthetic reasons, for the sake of the dramatic art and the public, with as complete a cast and appliances as I could obtain under the circumstances of the moment.

Tom Taylor.

## The Late Mr. Augustus Harris.

Mr. Augustus Harris, the stage-director of the Royal Italian Opera, died of congestion of the lungs, on Saturday last, April 19th. He was the cleverest stage-manager of his time. He was engaged for the position he held at the theatre at the commencement of the Royal Italian Opera in 1847, and he mounted and superintended the *mise-en-scène* of every opera that was put on the stage from that time to this, with the exception of one season. His knowledge of costume of the different periods, his cleverness in grouping effects, and in stage arrangements generally, were marvellous, and scenic effects were never carried to such perfection in opera as under his guidance and superintendence. He was an accomplished linguist, speaking fluently several European languages, and a perfect master of his position. The Emperor of Russia appointed him stage-director of the Italian Opera at St. Petersburgh in recognition of the reputation he had acquired here—he going there in the winter season and returning to London in time for his duties at Covent Garden. He was also at certain periods engaged at Berlin, Madrid, Barcelona, and Paris, in the same capacity. He succeeded the Shakesperian reign of Charles Kean at the Princess's Theatre, in 1859, as lessee, and its destinies were under his rule until 1862. He made his first appearance as an actor there in 1842.

I was at Dover, after the London season of 1845, when I made the acquaintance of Mr. Harris in a very singular way. One evening, seeing the performance of a London company announced at the theatre, I, with a friend, went there, when we found ourselves added to half-a-dozen others in the boxes; the pit contained about twenty occupants, and the gallery scarcely rivalled the pit in numbers. The performance was, however, given, but during its progress the curtain accidentally fell and knocked down the young lady who was performing the principal character, thus bringing it to a sudden termination. Her violent screams induced me to go behind the scenes and ascertain the extent of damage done, and offer any assistance I could give to her, when I found Mr. Harris (who was the "*jeune première*" of the company) doing all he could to comfort and help the young lady in her distressing position.

He was born at Naples in 1826, and died at the age of 47, respected and liked by all who knew him.—*MS. Journal and Jottings, by* Henry W. Goodban.

Digitized by Google

# ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

## MR. CHARLES HALLÉ'S

## Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Thirteenth Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

| | |
|---|---|
| FRIDAY, May 2, | FRIDAY, May 30, |
| FRIDAY, May 9, | FRIDAY, June 6, |
| FRIDAY, May 16, | FRIDAY, June 13, |
| FRIDAY, May 23, | FRIDAY, June 20. |

The Programme of each "Recital" will include several concerted pieces for Pianoforte and other Instruments, duets, trios, quartets, &c., one of which (at least) will invariably be selected from works belonging to the "modern German school"—from Robert Schumann to Johannes Brahms, Raff, &c., and, as heretofore, a grand sonata for Pianoforte alone, by Beethoven, or some other great composer. Shorter solos for Pianoforte or other instruments will stand in the place of the two vocal solos formerly included in the programmes, which, as on previous occasions, will consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five P.M.

For the concerted pieces Mr. HALLÉ has secured the valuable co-operation of Mdme. NORMAN-NERUDA (Violin), Herr STRAUS (Viola), Signor PIATTI (Violoncello), &c.

Descriptions, analytical and historical, of the various compositions will, as usual, accompany the programmes.

## THE FIRST RECITAL

WILL TAKE PLACE ON

## FRIDAY AFTERNOON, MAY 2, 1873.

*To Commence at Three o'clock precisely.*

### Programme.

TRIO, in E minor, for pianoforte, violin, and violoncello (first time) *Haydn.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PIATTI.

RECIT. and ADAGIO, from Concerto in G minor, for violin..... *Spohr.*
Madame NORMAN-NERUDA.

SONATA, in F sharp major, Op. 78, for pianoforte alone ..... *Beethoven.*
Mr. CHARLES HALLÉ.

SONATA, in G minor, Op. 65, for pianoforte and violoncello (first time) ..... *Spohr.*
Mr. CHARLES HALLÉ and Signor PIATTI.

ARABESQUE, in C major, for pianoforte alone ..... *Schumann.*
Mr CHARLES HALLÉ.

TRIO, in B major, Op. 8, for pianoforte, violin, and violoncello (first time) ..... *Brahms.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PIATTI.

### PRICES OF ADMISSION.

| | For the Series. £ s. d. | Single Tickets. £ s. d. |
|---|---|---|
| Sofa Stalls, numbered and reserved .. .. .. | 2 2 0 | 0 7 0 |
| Balcony .. .. .. .. .. .. .. | 1 1 0 | 0 3 0 |
| Area .. .. .. .. .. .. .. | — | 0 1 0 |

Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS'S, 4, Royal Exchange Buildings; AUSTIN'S Ticket Office, 28, Piccadilly; and by Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

Subscribers wishing their Seats reserved are requested to notify their intention to Messrs. CHAPPELL and Co. on or before Monday, April 28.

# CRYSTAL PALACE SATURDAY CONCERTS.

**TWENTY-SIXTH CONCERT—THIS DAY—APRIL 26, 1873.**

LAST CONCERT OF THE SEASON.

## MR. MANN'S BENEFIT.

PROGRAMME.

OVERTURE and CHORUS, "Now May again" (*Walpurgis Night*) —Mr. HENRY GUY and the Crystal Palace Choir.. .. .. .. *Mendelssohn.*
ARIA—Signor AGNESI (from Her Majesty's Opera).
ARIA—Mdlle. OSTAVA TORRIANI (from Her Majesty's Opera—her first appearance).
SYMPHONY in B minor (unfinished) .. .. .. .. .. *Schubert.*
RECIT. and AIR, "Deeper and deeper still" and "Waft her angels" (*Jephtha*)—Mr. SIMS REEVES .. .. .. .. *Handel.*
SOLO for VIOLIN, "Fantasia"—Mdme. NORMAN-NERUDA .. *Ernst.*
ARIA, "Gli angui d'Inferno" (*Il Flauto Magico*)—Mdme. OTTO-ALVSLEBEN .. .. .. .. .. .. .. *Mozart.*
DUETTO—Mdlle. OSTAVA TORRIANI and Signor AGNESI.
SONG, *a*, } Mr. SIMS REEVES .. .. .. *Marliani.*
*b*, "Hunting Song," } .. .. .. *Mendelssohn.*
Accompanied by Mr. CHARLES HALLÉ.
CHORAL FANTASIA for PIANO—Mr. CHARLES HALLÉ, Mdme. OTTO-ALVSLEBEN, Miss BESSIE GOODE, Miss ANNIE BOTTERWORTH; Messrs. HENRY GUY, WADMORE, and H. A. POPE. The Crystal Palace Choir and Band .. .. .. .. .. *Beethoven.*
VERTURE, "Tannhäuser" .. .. .. .. .. .. *Wagner.*
Conductor .. .. .. .. .. .. MR. MANNS.


### MARRIAGE.

On the 9th inst., at St. Charles's, Ogle Street, Fitzroy Square, by the Rev. REGINALD TUKE, EDWARD GUERINI, Esq., of Cannes, to MARY ROSA, only daughter of WILLIAM WILBERFORCE, Esq., junior.

### DEATHS.

On April the 19th, at his town residence, after a short illness, AUGUSTUS HARRIS, of the Royal Italian Opera, aged 48. Friends will kindly accept this intimation.

On April 18th, at 15, Notre Dame de Lorette, Paris, PIERRE CHÉRIE LAFONT, aged 75 (uncle of Mdlle. Eugénie Coulon, of London).

### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, APRIL 26, 1873.

WE have received another letter from the poor outcast, "Miss English Opera," who manages, somehow, to raise the price of an occasional postage stamp. Here is the letter:—

SIR,—As I sat shivering "out in the cold," a passer-by dropped a copy of your valuable journal. I picked it up and eagerly read the leading article, which gives me some hope of being rescued from my fallen state, and once more holding the position I ought to hold by the side of my two sumptuously cared for sisters, Art and Science. I do not envy them, but feel proud of the rapid strides they are making in the world, and how they are encouraged and patronized by the wealthy and the Government! Ah! sir, had I been so cared for, I, too, might have done good service to the state, and been the means of keeping from the rising generation a vicious and degrading class of entertainments which has *vulgarized* and *polluted*, instead of *refined* and *elevated*, the mind.

With my now feeble voice I sing all honour to Messrs. Chappell and Novello, for their great exertions to raise chamber and "orchestral" music to the highest pitch of perfection; and when they have attained this desirable end, they will, perhaps, look from their stalls *beyond* the "Orchestra," and see what a large stage is lying waste, waiting to be cultivated again, and judiciously watched over, to make it what it was in my time, a thing of exquisite beauty, filling the air with sweet music. Yours very truly, MISS ENGLISH OPERA.

*Door Step, Opera Colonnade, Haymarket.*

There is something quite pathetic in the address given,—"Door-step, Opera Colonnade, Haymarket." It calls up an idea of homelessness peculiarly sad to the home-loving English nature—all the more sad in this case because the sufferer tells her story at the portals of an empty house, which, in some conceivable state of affairs, might be furnished as her residence. But touching pleas on the one hand and warm sympathy on the other can do little good. We live in a very matter-of-fact, prosaic, and practical world, which cannot be moved by mere sentiment, else would English opera have a home as sumptuous as her Italian sister. At present she asks for the impossible, unless her well-wishers are prepared to create a splendid pauper, and keep a roof over her head by "sending round the hat." All that can be done is to give the outcast temporary lodging now and then in places which happen to be vacated by the regular tenants—such lodging as that given to her on Saturday afternoons at the Gaiety Theatre. This, at all events, will keep her alive, and, in men's thoughts, till the advent of a time when she may exist upon her own resources, having no need for charity, or the sympathy of tender souls.

With the time just mentioned in view, those who are zealous for the English lyric stage will do well to remember that its prosperity can only be brought about by beginning

Digitized by Google

at the beginning. The old order of things must be swept away leaving no "crack" to tell the tale of its existence, or to taint the new with reminiscences of a disgraceful past. As a matter of fact, there is very little to dispose of thus. Fate has reduced the actual repertory of English opera to *Maritana*, *The Bohemian Girl*, and *Lurline*, while we have few artists specially identified with the national lyric stage. In effect, the ground is clear for new composers and new performers. But how to obtain them? and how to get a public which shall support them when found? Here the old difficulty recurs, and the subject is found to be revolving in a vicious circle. But the last point should be left out of the question at present. Nobody can say that such a public would not be forthcoming, and nobody can do any great thing in this world without faith. Let the partisans of English opera therefore assure themselves that success will be proportionate to desert. It is so in the long run, and the fact should encourage the sustained and strenuous effort which alone can meet the exigencies of the case. The creation of a worthy English opera will be a work of years. It demands a school of composition, and one of technical education for artists, neither of which exists, even on paper. To attempt to do without both the one and the other would be complete folly. Dramatic musicians may exist among us in sufficient numbers, and lyric comedians may abound, but the need of both is cultivation and opportunity. Without these things their talent will remain as unproductive as that of Gray's "mute, inglorious Milton;" or else it will assume the fantastic, ill-regulated shapes of which there are already examples sufficient.

But who is to establish our school of opera! The Government will not do so much is very certain. The Royal Academy of Music cannot—that is equally sure. Will "South Kensington" come to the rescue? If it did, it would be opposed by almost universal distrust. There remains the Crystal Palace, which has already done something in a casual and spasmodic way. We believe the great Sydenham establishment to be the sole hope of English Opera. Why, we believe this must appear to all who give the matter a serious thought. The Crystal Palace has resources in hand. It has a theatre, without the necessity of paying rent; it commands a public, unexacting because gratified by a hundred other attractions beneath the same roof; and it inspires confidence, because every enterprise it undertakes is carried out with spirit and success. Surely the ingenious managers of the Glass Palace can discover the way to utilise this unique position; not injuring themselves, while giving fresh life to a decayed branch of art. An hour's earnest thought over the matter will do more for English opera than all the virtuous indignation in the world. Is not the fortune of our lyric stage worth so much of effort?

---

THE *Pall Mall Gazette* of Tuesday, April 22, informs us that—"Madame Arabella Goddard sailed from Southampton, yesterday (Monday), for the United States."

ROYAL GALLERY OF ILLUSTRATION.—Mr. and Mrs. German Reed's entertainment, *Happy Arcadia*, after a very long and successful run, will be withdrawn on Monday, May 5th, when a new entertainment by Mr. F. C. Burnand will be produced, under the title of *Mildred's Well; or a Romance of the Middle Ages;* the said romance taking place in the present century—a chronological error which will be fully explained by the author. The music, our readers will be very glad to hear, is by Mr. German Reed. Mr. Corney Grain, who promises a new musical sketch in a few days, will give *All Abroad* for the 160th time; and the very clever and amusing fishing piece, entitled *Very Catching*, will conclude the entertainment.

## OCCASIONAL NOTES.

A STATEMENT has gone the round of the papers to the effect that the *viol di gamba* was to be publicly played last night in Exeter Hall, for the first time these ninety years. This is incorrect. The *viol di gamba*, admirably performed upon by Mr. Pettit, might have been heard any Friday in the Lent just past, at the Church of St. Anne, Soho; and might have been heard also at several of the Exhibition Concerts in Albert Hall, notably that of Wednesday last.

---

THE subjoined new regulation has been made by the Directors of the National Music Meetings at the Crystal Palace:—

"No Member of the Council of Musicians, who may have given instruction to any Competitor, or who might be directly or indirectly interested in the success of any Competitor, is eligible to serve on the Jury of the Class in which such Competitor may have entered."

This is perfectly fair, and so obvious that we wonder at its having been delayed till now.

---

WE are all more or less familiar with descriptive music from the time-honoured "Battle of Prague" to the various fantasias christened "Moonlight," "Absence," "Sleepless Nights," &c. A certain vagueness in the title is necessary to secure a sympathy between the mind of the composer and the imagination of the listener. It is quite possible to imagine moonlight described in musical phrases, but the artist must not attempt too much. A descriptive fantasia, entitled "The Fall of Paris and the Fortresses," just advertised, seems to promise rather more than could be performed. Besides several marches, this piece introduced the flag of truce, the sentinel on guard, the *sortie* from Paris, and, finally, the English feeding the Parisians. This last circumstance must be extremely difficult to describe musically. The rattle of knives and forks might, perhaps, be imitated, but it is difficult to conceive the sound of eating being accurately rendered by the most complicated harmony, especially as it is essential to mark that the French only were engaged in the consumption of the food, under the kind auspices of the English.

---

THE Richard Wagner Association for promoting the performance of the *Nibelungen* at Bayreuth—an association under the immediate patronage of the Emperor of Germany, the King of Bavaria, and the Grand Duke of Saxe-Coburg—lately held a meeting to settle its constitution. The principal statutes are as follow:—Every person purchasing a ticket, payable in three instalments of five florins each, in December, 1871; January, 1872; and January, 1873, is a member of the association. One person may become the possessor of several tickets. Tickets may also be purchased at a subsequent date, as far as the number of patron's certificates will allow, by supplementary payments. With the amount accruing from the sale of the tickets, patron's certificates will be purchased; for these, lots will afterwards be drawn by the members. For every thirty-five original tickets there will be an entire patron's certificate worth 300 thalers, or three thirds of a certificate, at 100 thalers each third. Each such part of a certificate entitles the holder to witness the representation of the entire work, that is to say, the four performances. The association furthermore undertakes, by getting up concerts, &c., to render the drawing for the certificates more favourable for the members by purchasing with the receipts of the concerts, &c., additional certificates, to be distributed among them. The association will also procure patrons' certificates from the central office for all persons desiring to become at once patrons of the undertaking. The performance of the "Festival-Stage-Play" will take place in the summer of 1874. The list of those who have taken tickets is already considerable, and among the names there are some very well known.

---

ROME.—A new opera, *Il Conte Verdi*, by Sig. Libano, was successfully produced, at the Teatro Apollo, on the 6th inst. Sig. Libano, who is a private gentlemen, young and rich, had already produced an opera, *La Guinara*, in Florence. The principal parts in *Il Conte Verdi* were sustained by Signore Wisjak, Ugolini, Signori Aldighieri and Gayarre. The composer was not in the theatre the first night, on account of a domestic calamity, but, on the second, he was called for and appeared nine or ten times.

Digitized by Google

## CONCERTS VARIOUS.

Miss Lillie Edmonds gave a concert on Wednesday evening, which attracted an overflowing audience to the Store Street Music Hall. The *bénéficiaire* sang with much taste, "I would I were a little bird," "The Naiades," and with Mr. J. Bolton, John Parry's A B C duet, in all of which she was deservedly applauded. Mr. Bolton gave the ballad of "Dearer to my soul thou art," with feeling and expression. Miss Alice Phillips, a daughter of Mr. Henry Phillips, displayed her voice to advantage in a song, "The cloud-cap't towers," and received great applause. Mdlle. Bonacich, Signor Salvini, and Mr. Pellissier, an accomplished amateur, gave some songs and concerted pieces admirably, the latter in Signor Tito Mattei's drinking song, "Lo Scapeto," was encored. Mr. F. Danville sang excellently the popular serenade, "Wake Linda, wake," and received an encore, as did also Mdme. Emmeline Thomas in a song with a harp accompaniment (well played by Mr. F. Chatterton). Among the instrumental performances worthy of notice was the playing of Miss. A. L. Okey, an Australian pianist only seven years of age, who performed in a perfect manner, and to the entire satisfaction of all present, Mendelssohn's Concerto in G minor, exhibiting wonderful execution for one so young. The Misses Clara Cox, Lucy Cramer, Annie Beech, with Messrs. John Barrow, W. C. Bell, and C. F. Webb contributed several vocal and instrumental pieces which added much to the success of the concert. Mr. Fred Chatterton was deservedly encored in a harp solo, and Mr. Lansdowne Cottell, with Messrs. Clarke, C. F. Webb, and Signor Zuccardi, were most efficient conductors.

Mr. Ransford gave his annual ballad concert on Monday evening, at St. James's Hall, and, we are glad to state, with decided success, the hall being full and fashionably attended. Mr. Ransford had a phalanx of talent to carry out his programme. The "Bijou Madrigal Union" sang several part-songs of a popular character, Madame Florence Lancia was encored in both her songs; Miss Ransford gave a song by J. R. Thomas, and sang two duets, one with her father, the other with Miss Alice Barth, in all of which she received the unanimous applause of the audience. Miss A. Barth, in Balfe's popular Irish ballad, "Killarney," displayed her voice to much advantage, as did also Madame Patey in a song by G. B. Allen, "Who can tell," and a song by Stanislaus. Mr. Ransford, on his appearance, received quite an ovation from his friends. The veteran sang, with his usual vigour, "Hearts of oak" and "Simon the cellarer"; he was loudly encored, giving the latter with great spirit. Mr. George Perren sang "Mary of Argyle" and the "Bay of Biscay," receiving an encore amid loud applause; as did also Messrs. Lloyd and Santley in "All's well." The former sang "The Pilgrim of love" and a song of Balfe's; the latter gave, with his accustomed excellence, a song of Blumenthal's, accompanied by the composer, and one of Hatton's, receiving tumultuous applause. Mr. Patey, whom everyone wishes to hear oftener, contributed "Down amongst the dead men;" Mr. Frederick Chatterton, his harp solo, "Remembrance of Italy," with great effect; and Mr. Sydney Smith, on the pianoforte, gave, in a brilliant manner, his "Irish air," and, on being encored, substituted his "Harp Æolienne," both of which were much and deservedly applauded. Messrs. Stanislaus, Ganz, and Lindsay Sloper were the accompanists.

Milan.—Signor Perelli's new opera, *Viola Pisani*, has proved an utter failure at the Scala.

## A HINT FOR WINCHESTER.

(*From "Another World."*)

I may here mention that a general feature in the correction of faults is the absence of violent punishment. We wish to raise and not degrade our children, and, perhaps, thereby implant the seeds of cruelty. We do not correct even our animals by blows. Horses, for instance, are never struck. Whips, with a small thong at the ends, are used only to flourish and to make sounds which the horse knows, but they are not used to strike the animal. Other modes are employed for curing viciousness, each according to the nature of the vice. In the case of a kicking horse, he is placed in a machine which is closed on him, the machine being so constructed that when shut it effectually prevents the animal moving, and he is kept there in the same position for hours. If, when taken out, he again kicks, he is placed back immediately. The process is repeated, when necessary, over and over, until the very sight of the machine will completely cow the animal, and he is effectually cured. The laws are very severe against those who ill-treat animals, but there is now no longer need to put them in force.

## PROVINCIAL.

Exeter.—Mr. Ashe gave an afternoon and evening concert, on Thursday, April 17th, in the Victoria Hall, to large and fashionable audiences. The services of the following artists were retained, viz., Mdlle. Nita Gaetano and Signor Foli in the vocal department; with the celebrated lady violinist, Madame Norman Néruda, Signor Piatti (violoncello), and Mr. Charles Hallé (pianoforte), in the instrumental. Among the principal features of the morning programme was Mdlle. Gaetano's rendering of Mozart's "Batti, batti," the violoncello *obbligato* being exquisitely played by Signor Piatti. Signor Foli created the usual sensation, while the instrumental portion of both entertainments was received with enthusiastic applause.—On Friday and Saturday, 18th and 19th, Mr. and Mrs. Howard Paul occupied the building, and were well patronised.—Madame Dowland's *Matinée Musicale d'Invitation* took place on Saturday (19th), in the Royal Public Rooms, and was numerously attended. The vocalists were Mr. George Cox and Madame Dowland. Miss Adda Brevitor, pupil of Mr. Lyon, made a successful *début*, and, with Mr. G. R. Kenyse and Mr. G. W. Lyon, also pianists, assisted greatly in making Madame Dowland's venture an unqualified success.—J. J.

Hertford.—The concert in the Corn Exchange, on Wednesday, April 16, under the immediate patronage of Lieut.-Colonel Earl Cowper, K.G., and the officers of the 2nd Battalion Herts Rifle Volunteers, was decidedly the best ever given in this town. The vocalists were Mdme. Florence Lancia, Miss Purdy, Mr. Trelawney Cobham, and Signor Caravoglia. Mr. W. Ganz was the pianist. The band of the battalion, under the direction of Bugle-Major Bailey, assisted by playing in capital style selections from popular operas, Mr. Bailey himself contributing a clarionet solo by Bressant. The vocalists were in capital "form," Mdme. Lancia being compelled to repeat "There's a path by the river," and a duet (with Signor Caravoglia) from *Don Pasquale*. Miss Purdy, whose fine contralto voice was greatly admired, was encored in Mr. Cowen's agreeable song, "Marguerite," and sang Sullivan's "Looking back" with earnestness and pathos; Mr. Trelawney Cobham receiving the same compliment for his expressive singing of Blumenthal's "Message;" and Signor Caravoglia for his spirited delivery of "Largo al factotum." The two gentlemen were also called upon to repeat a duet by Masini. Mr. Ganz came in for a share of applause for his capital performance of some small pianoforte pieces by Schumann and Herr Silas, and his own very popular "Qui vive Galop."

## REVIEWS.

Boosey & Co.

*Nothing*. Song. Poetry by Alice Horton. Music composed expressly for and dedicated to Mr. Sims Reeves by Henriette.

The words of this song are very pretty and piquant. Here is the first verse as sample:—

O say, sweet eyes,
Like lake-reflections of Italian skies,
Does looking up with sudden, soft surprise,
Mean nothing?
O lips, ripe red,
Do all the tender nothings uttered,
Since ye to curve, and curl, and pout, were bred,
Mean nothing?
O little hand,
So soft to touch, so royal to command,
Do clinging fingers in fair lady-land
Mean nothing?

Henriette has exactly caught and reflected the spirit of these words in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something.

Breslau.—Mdme. Wilt, from Vienna, took part in the twelfth concert given by the Orchestral Union, when she sang the aria from *Die Enführung*, "Ah, Perfido," by Beethoven, and several songs by Franz and Kirchner. The orchestra, under the direction of Herr B. Scholz, performed the prelude to Herr R. Wagner's *Tristan und Isolde*; the Turkish March, by Beethoven, and Symphony in A major, by Mendelssohn.

Dusseldorf.—The Oratorio Vocal Association lately gave a most interesting concert, under the direction of Herr Th. Ratzenberger. The first part of the programme comprised various sacred compositions; the second consisted exclusively of a work never before heard here, the *Historia vom Leiden und Sterbens unsers Hrn Jesu Christ*, by Heinrich Schütz, the predecessor of Bach, and the inventor of the Passion-Oratorio, which culminated a century later in Bach's *Matthäuspassion*.

Digitized by Google

## *LES PETITS RIENS.*

### An Unpublished Ballet by Mozart (1778).*

Seldom, perhaps, has a man of genius experienced with such bitterness the disappointments of life, as Mozart did on his third and last attempt to introduce his music into the French capital. Despite the zealous support of his Mannheim friends, Wendling, the flute player, and Raaff, the singer, he could not succeed in overcoming the distrust which theatrical managers and concert-directors entertained then, as they entertain now, towards an unknown artist, so that he was at last obliged to be contented with a commission from the ballet-master Noverre to compose the music to a new ballet, and to oblige his new patron by consenting that his name should not appear in the bills.

Mozart, shamelessly plundered by a musical swindler, and presented to the public of the French Opera under a false name, is certainly a remarkable fact, the authenticity of which, however, is corroborated by the composer himself when writing to his father (See Otto Jahn, *Das Leben Mozart's*, Part II.) But something still more remarkable is: that the score of this ballet, which was long believed lost, still exists, in the library of the Grand Opera, where, in consequence of my representations, it was discovered, without any particular trouble, by my colleague, M. Nuitter. A glance at the score is sufficient to distinguish the numbers mentioned by Mozart as his from the others. Before, however, examining them more carefully, it would, perhaps, be as well to devote a few words to the subject of Noverre's ballet, as well as to the circumstances of the period when it was produced.

When Mozart, on the 23rd March, 1778, visited Paris for the third time, the Académie de Musique had just gone through a kind of administrative revolution, inasmuch as it had, by a Royal decree, been withdrawn from the authority of the city and the Intendants of the "Menus Plaisirs," and transferred to the hands of a private individual, Devismes du Valgay, who was thenceforward to carry it on with sovereign sway at his own risk and peril.† At first sight, the task did not appear a difficult one; during the preceding five years, Gluck had completely renewed the national repertory and presented French opera with a pleiad of masterpieces, the last of which, *Armide* (first produced on the 23rd September, 1777,) was not inferior to the rest, either in intellectual importance or material success. Suard's pamphlets, La Harpe's shameless attacks, the Abbé Arnaud's caustic replies, and Marmontel's epigrams, had, it is true, stimulated party feeling, but they were far from frightening away the public; on the contrary, they rather excited its curiosity, and thus contributed to benefit the theatre pecuniarily.

One would have thought that Gluck's departure must have put an end to these disputes, or, at least, have diminished the musical excitement. But such was by no means the case, for, despite the absence of the Commander-in-Chief, the contest was continued more bitterly than ever. The seat of war alone was changed, being transferred, from want of nourishment, from the theatre to the papers and *salons*. This was not at all to the taste of the new manager, who would willingly have seen the whole conflict prolonged *ad infinitum*, on the condition of its being carried on in his theatre. A man of restless and enterprising mind, he was ready to make any sacrifice to revive the flame which seemed about to expire; and, as he thought it would be easy to arouse once more the party of old French opera, by which means the noisy successes of 1752 would be repeated, he sent for an Italian company, at very considerable expense, to perform Piccini's most important works under the direction of Piccini himself.‡

This company, a comic one, opened on the 11th June, 1778, with *Le finte Gemelle* (*The Sham Twins*), followed in the bills by *Les petits Riens*, ballet-pantomime, by Noverre. Unluckily for Devismes, Gluck's grandiose style, tragic recitatives, and melodies, which seemed cast in bronze, had by this time thoroughly weaned the French ear from the Italian cantilena. The nation had been so transformed by the man who preferred "the Muses to the Sirens," that they now sought enjoyment in a sterner kind of art, and felt the truth of the maxim: "*res severa verum gaudium*;" consequently, despite Piccini's insinuating melodies, and the merit of some of the singers, *Le finte Gemelle* was played before a gaping audience.

A satirical poem, circulated at the time, records the prevailing feeling:—

"Avec son opéra bouffon,
L'ami Devismes nous morfond;
Si c'est ainsi qu'il se propose
D'amuser les Parisiens,
Mieux vaudrait rester porte close,
Que de donner si peu de chose
Accompagné de petits riens."

Despite, however, the touch of malice in the last two verses where the "peu de chose" is coupled with the "petits riens," the new ballet was more successful than the opera imported from beyond the Alps. Whether Noverre's work merited the indulgence which was refused to Piccini's, I cannot say, as all my researches for the libretto, both in the Bibliothèque Nationale, and in the library of the Opera have been fruitless. Luckily, however, the *Journal de Paris*, of the 12th June, contains the gist of the work, and thus enables the reader to form an opinion about it. The article in this paper runs thus word for word*:—

"After *Le finte Gemelle* was produced for the first time, *Les petits Riens*, ballad-pantomime, in three episodical, and nearly independent scenes, by Noverre. The first of the scenes is purely Anacreontic: Amor caught in a net, and shut up in a cage, most agreeably represented by Mdlle. Guimard and Vestris, who develop all the grace inherent to the subject. The second is Blind-Man's-Buff, where d'Auber-Val, the popular favourite, sustains the principal part; while, in the last, a roguish Cupid brings to a couple of shepherdesses a third disguised as a shepherd. Mdlle. Asselin plays the part of the Shepherd, and Mdlles. Guimard and Allard, the parts of the Shepherdesses: the latter fall in love with the pretended shepherd, who, at length, puts an end to the deception, by uncovering his bosom, the piquant nature of the scene being increased by the skill and grace of the three celebrated dancers. We must mention, moreover, at the moment of Mdlle. Asselin's showing the two shepherdesses they were deceived, several voices called out, *Da capo*, and that the intricate dance-figures, with which the ballet concludes, were greatly applauded."

(*To be continued*).

---

Brooklyn.—The fourth concert of the fifteenth season of the Philharmonic Society was given on Saturday evening, March 29, at the Academy of Music, with the following artists: Mis Annie Louise Clary (contralto), Mr. Richard Hoffman (pianist), and Mr. Carl Bergman (conductor). Miss Cary sang admirably, and Mr. Hoffman obtained unusual success, from the fact of the orchestra not playing too loudly, so that the piano was heard distinctly. The programme was one of the best of the season, and the solo artists, as well as the orchestra, acquitted themselves entirely to the satisfaction of the audience.

Brunswick.—Herr Carl Müller, the founder, and first violin, of the celebrated Müller Quartet, died here, at a very advanced age, on the 4th inst.

Darmstadt.—The question of the erection of a new theatre in the place of that burnt down has lately been occupying the attention of the *Landtag*, or Parliament. Herr Semper, the well-known architect, has prepared three different plans. The expense of carrying out one of them would involve an expenditure of from 1,200,000 to 1,600,000 florins. To this would have to be added the cost for scenery, machinery, decorations, etc., amounting to about half a million. In consequence of the large outlay they would involve, these plans have been laid aside for another plan which, retaining the outer walls, which are still standing, of the old Theatre, would not require for its realisation a larger sum than from 800,000 to 900,000 florins. If this plan were adopted, no very large grant would be required from the State, and the *Landtag* would, in all probability, vote the necessary sum.

Glogau.—A performance of the Abbate Franz Liszt's oratorio, *Die heilige Elisabeth*, was given recently in the Stadttheater.

---

*From *Le Ménestrel*.

† Grimm, *Correspondence littéraire*, x. p. 87.

‡ It was in 1729 that the first Italian (comic) operatic company came to Paris. They performed two works, *Il Giocatore* and *Don Micco e Lesbina*, but did not make any impression. A second company, who appeared in 1752, caused, on the contrary, a genuine revolution with Pergolese's *Serva Padrona*, which achieved a well nigh fanatical success. It may here be mentioned, as a fact but little known, that this same work of Pergolese's had been previously brought out as far back as the 4th October, 1746, at the Comédie Italienne, without attracting any particular attention. (See the *Dictionnaire des Théâtres de Paris*, by the Brothers Parfait.)

* See the *Journal de Paris* 10th and 11th July, 1778.

Digitized by Google

## SOMETHING ABOUT *L'AFRICAINE.*

*(To the Editor of the "Musical World.")*

DEAR SIR,—Much surprise was evinced, I am sure, when the opera chosen this year for the opening night at Covent Garden was *L'Africaine;* and I am pleased my humble but earnest suggestion, contained in a letter to you last year, appears now to be carried out—*i.e.*, the repeated performances of the work.

Without wishing to disparage the already given performances this year, I cannot comprehend (save enabling artists to display their talent as a *début*, to which nothing can be said against) how it is, when the Covent Garden original important characters are absent—one of them chosen by the composer himself—that the opera should suddenly be performed as often in three weeks as it was during the last two seasons put together, when the co-operation of the now absentees was available.

Anticipating the speedy arrival of the promised original artists, including the Queen of Queens—the incomparable Pauline Lucca—I remain, dear sir, yours truly,

*London*, 22nd *April*, 1873. O. L.

## WAIFS.

CORRECTION OF FAULTS IN CHILDREN.—We never punish by the imposition of tasks, our aim being to inculcate the love of study, and encourage the child to regard his work as a favour and a privilege. On the contrary we now punish the student rather by taking away the old than by imposing new schoolwork; and this is so effected that the boy, though at first delighted, soon thirsts to resume his studies. In many cases the pupil is not allowed even to know that he is punished,—*i.e.*, why the discipline is changed,—lest he should become attached to a fault for which he has suffered and, as it were, paid dearly; lest, too, the excitement of eluding detection should make it pleasurable to transgress when the immediate pressure is removed, and he should thus become schooled in untruthfulness and deceit.—"*Another World.*"

Mr. Vernon Rigby is engaged as principal tenor at the Bristol Festival, which is to be conducted by Mr. Hallé.

The death is announced of M. Bender, band-master of the Belgian regiment of Guides, and army inspector of music.

The death of Domenico Donselli, the once celebrated tenor singer, is announced. He died at Bologna in his 81st year.

A series of evening concerts, choral and orchestral, will begin in the Royal Albert Hall next month, conducted by Mr. Barnby.

Mr. Bellew (now in America) will read, in Brighton, twice or thrice before he commences his new engagement in the United States.

Madame Liebhart, says an American paper, of the Rubinstein troupe, will spend the summer with Madame Lucca at her Newport villa.

The Clothworkers' Company have voted a gift of twenty-five guineas to the Great Marlborough Street Hospital for Diseases of the Skin.

Sir M. Costa's oratorio, *Eli*, is to be given at the Glasgow Festival, under the direction of its composer, who generously gives his services.

M. Lafont, the celebrated French comedian, whose death is announced in Paris, was the uncle of the accomplished pianist, Mdlle. Eugénie Coulon, of London.

We understand that Mr. Henry Smart's new oratorio, *Jacob*, which is to be performed at the Glasgow Festival, will be published by Messrs. J. B Cramer and Co.

*Hamlet* has been produced at Vienna with, it is said, great success. Mdlle. Grossi played Ophelia, and Mdlle. Brandt the Queen. Both ladies, we need hardly say, were in London last season.

Signor Gaetano Ferri has succeeded Signor Merelli as the *impresario* of the Italian Operahouses at Moscow and St. Petersburg. Herr Julius Sulzer has received the Imperial authorization in Vienna to establish a permanent Italian Operahouse in that capital.

We hear of a successful new opera at Mahon, Island of Minorca, of all places in the world, and a Shakesperean one, being another setting of *Romeo and Juliet*. The young composer, Antonio Mercadet, a native of Mahon, had an "ovation" on the first representation.

The following works are in the programme of the Lower Rhine Festival, to be held next month at Aix-la-Chapelle:—Handel's *Messiah*, Mozart's *Davidde Penitente*, Beethoven's overture, Op. 115, and Choral Symphony, Rietz's Festival Overture, Mendelssohn's Overture to *A Midsummer Night's Dream*, Schumann's pianoforte Concerto, and a violin concerto by Spohr.

At Milan, the late Lord Lytton's *Zanoni*, has been made the subject of an opera—*Viola Pisani*—by E. Perelli.

A puzzled American critic says:—"The Liszt Symphony was, after all, the principal feature of the concert. We confess honestly that we could not understand it, and so will not attempt to criticise it. It was tender, touching, plaintive, sad, startling, terrific, stupendous, overwhelming—but we won't exhaust our entire stock of adjectives. Was it a really great and noble composition? We give it up."

According to some wildly-credulous foreign papers Mdme. Adelina Patti was so overcome by the warmth of her reception on the occasion of her farewell performance in St. Petersburg, that she fainted, and Mdme. Nillsson-Rouzeaud, forgetting her marriage, begged her manager to be allowed to remain in that city a while longer, because the people of the Russian capital were her "betrothed."

The Liverpool papers speak in high terms of a young lady named Holcroft, (a descendant of the author of the "Road to Ruin"), who has made her *début* as a vocalist, at the Amphitheatre, in Mr. Falconer's drama of *Killarney*. The *Daily Post* says:—"Miss Holcroft, who appears as Norah, sings Balfe's pretty song, 'Killarney,' with a beauty and expression that quite charms the house. She has a sympathetic and good voice, and her sweet rendering of the song has to be repeated every night."

Herr Kaufmann, the Burgomaster of Bonn, who is chairman of the Schumann Festival, to be held the second week in August next, has issued a circular inviting support. The proceeds are to be devoted to the erection of a monument, with the composer's effigy, over his grave, in the cemetery just outside the Sternenthor gate of Bonn. We cannot, however, conceive a more fitting and touching memorial than the existing tombstone, shaded as the spot is with overhanging trees. Herr Wasielwski, the Music Director of Bonn, and Schumann's biographer will manage the proposed Festival.

In a late number of the *Contemporary Review* is a learned and entertaining paper by the Rev. H. R. Haweis on "Violins." Speaking of the immense sums paid for old instruments by celebrated makers, he says:—"1,500 acres of land in Cincinnati were on one occasion given for a 'Stainer;' and as the city of Pittsburgh is now built upon that very land, we may confidently say that this has turned out to be the heaviest price ever paid for a violin." The discovery that Pittsburg is built on 1,500 acres of land in Cincinnati is a contribution to knowledge that should entitle Mr. Haweis to an honourable membership of the Geographical Society.—*Watson.*

A spiritualist sends to *Dexter Smith* a letter from the spirit of the Newburyport boy-ghost, and a harmless little song which it is claimed was written out—words and music—from the dictation of the youthful phantom. The boy-ghost states that he was flogged to death for having stolen his teacher's watch, and that if either of the Newburyport committee men will visit the school-house alone at midnight he will make "a startling revelation" to him. It would appear that this candid if dishonest youth is an unappreciated musical genius. Music has often formed an element of ghostly demonstrations, though individual musicians have seldom been manifest.

MOORE AND WASHINGTON IRVING.—I found Irving plain, and rather farmer-like in appearance, but perfectly gentlemanly and cordial in conversation and manner. Speaking of matters relative to Moore, he informed me that "he sold in the States as many copies of the bard's *Life of Byron*, as enabled him to purchase Sloperton Cottage. "But," he continued with a smile, "when our friend Tom subsequently sent me his *Irish Gentleman in search of a Religion*, all my exertions could not gain a footing or a reception for him, and after many fruitless efforts I was reluctantly obliged to send back the poor gentleman without any religion at all."—*White's Echoes of Many Lands.*

In the Court of Queen's Bench, on Monday, the case of "Toole *v.* Young" was mentioned. This was an action under the Copyright Act, tried before the Lord Chief Justice at Guildhall, when the plaintiff was nonsuited, with leave to enter a verdict for him. It appeared that Mr. Hollingshead wrote a tale for *Good Words*, entitled "Not Above his Business," which he afterwards dramatised under the name of *Shop*, and sold to the plaintiff, the celebrated comedian. The defendant had represented a piece called *Glory*, which, it was alleged, was an infringement of *Shop*. It was admitted that *Glory* contained several passages the same as those in *Shop*; but it had been much enlarged. The tale having been published first, it was contended, on the part of the defendant, that it was no infringement, because every one had a right to draw from a common source for the plot and incidents of his drama. If the drama had been written first and the title afterwards, there would have been dramatic copyright. Sir John Karslake, Q.C., Mr. Serjeant Ballantine, Q.C., and Mr. Kelly, now moved for a new trial on the leave reserved. Rule granted.

Digitized by Google

Mr. Francis Bazin was elected on Saturday a member of the French Academy of Beaux Arts, musical section, *vice* M. Carafa, deceased.

Mr. Charles Swain, of Manchester, author of "The Mind," and other poems, has had a serious attack of illness, from which he is slowly recovering.

Thomas Jefferson is known to have solaced his leisure hours by playing the violin, on which he was proficient. His fondness for the instrument may be inferred from the following anecdote, quoted from his "Domestic Life," recently published by Harper and Brothers:—"In the year 1770, the house at Shadwell was destroyed by fire, and Jefferson moved to Monticello, where his preparations for a residence were sufficiently advanced to enable him to make it his permanent abode. He was from home when the fire took place at Shadwell, and the first enquiry he made of the negro who carried him the news was after his books. 'Oh, my young master,' he replied, carelessly, 'they were all burned; but ah! we saved your fiddle.'"

Tourists in the Highlands are not unfrequently treated, as I have been, to the music of the national instrument, the bagpipes, whose wild, shrill tones, when heard reverberating through the distant hills of Scotland, produce a most extraordinary effect. Dr. Johnson, while travelling here with his friend Boswell, on being asked his opinion of the instrument, &c., at once declared it to be "the voice of uproar and misrule." Johnson, to say the least of him, had neither ear nor taste for music, and would perhaps have expressed himself in a similar manner if asked to listen awhile to the voice of a Lind, a Tietjens, a Nilsson, or a Mario. Being at a concert once with a musical friend (who admired the performance of an exquisite solo on the violin), he turned and whispered into the ear of the Doctor, "How exquisite, how difficult!" when Johnson instantly growled out, "I wish it were *impossible*." In comparing some of the Scotch and Irish melodies, I found the closest family likeness and connection between them, just as all over the Highlands to this day, whole winter evenings are spent in relating the adventures of Irish kings, and the loves of Milesian maids. —*From White's Echoes of Many Lands.*

The death of the French actor Lafont will create a void in the Parisian theatrical world. Born in 1801, he had passed the allotted limit, not only of dramatic existence, but of human life. Lafont was brought up to be a surgeon, and in that capacity made two voyages to India on board a man-of-war. He came to Paris with the intention of studying for the opera in 1822, but he soon abandoned this idea, and we find him joining the Vaudeville company, and playing parts which had previously been taken by Gonthier, a celebrated actor of that period. When the Vaudeville was burned in 1839, he formed part of the troupe at the Variétés, where many of his creations, such as *Le Chevalier de Saint Georges*, *Le Lion Empaillé* and *Les Deux Brigadiers*, proved an immense success. Lafont returned to the Vaudeville—the old house on the Place de la Bourse—in 1855, where he played the parts of the Marquis in *Les Gandches*, and of Raoul in *Montjoye*. His two latest achievements were in Sardou's *Rabagas*, at the new Vaudeville, and in *Le Centenaire*. No one who saw him as the Prince of Monaco in the former of these pieces could have believed that he was witnessing the performance of an actor who was born with the present century, for his natural air of distinction and easy grace might have been envied by many a gandin over whose head less than thirty summers had passed. Lafont was to have visited London in the course of the present season, and the French company now playing at the Princess's Theatre will be at a loss to fill his place.

During the vintage the people employed in the different vineyards of Medoc, whether they live in the district or have come from afar, generally devote their evenings to dancing, and many give themselves up to drinking as well. The strolling vintagers travel about accompanied by their own musicians, who, in the majority of instances, are either halt or blind. Proceeding towards Pauillac in the evening, just as work was over, I came upon troops of vintagers returning home, clad for the most part in rags a trifle less brilliant than the rainbow, with attendant musicians playing some lively tune on violins held bass-viol fashion, fifes, hurdy-gurdies, and guitars; while the bronze-complexioned, bare-legged, bright-eyed, grape-besmeared children of the party danced merrily around them. Curiosity led me to follow one of these troops into the town hostelry. . . . A few of the vintagers drank out of stout glasses, but the men, as a rule, preferred raising the large cans to their lips, and drinking from the spout. When the dinner was finished the tables were moved on one side, and fiddlers and grinders of the hurdy-gurdy seated themselves on casks, and struck up some lively tune; whereupon men and women danced a monotonous kind of waltz, the figure of which was remarkably simple, and never by any chance varied save when some dancer who had taken too much wine avoured the company with an extravagant *pas seul*. All the time dancing was going on a large, oft-replenished can of wine stood on a side table for those to help themselves who pleased.—*Hool Partridge.*

Miss Rose Hersee has lately had an interview with President Grant at the White House.

A correspondent of the New York *Musical Gazette* thus describes a visit to the old African church in Richmond, Virginia:—

"This has been for generations the leading coloured church in the city. The congregation is very large, and the sight is an interesting one. Every seat is filled, and many are usually standing by the doors. The whole number could not be less than 700. I was struck by the general appearance of neatness in young and old alike, and nothing could be more quiet and orderly than their behaviour. It is their custom to assemble about half an hour before the time of service, and spend the time in singing their "spiritual songs." No one who has witnessed the scene can ever forget it. Strange to say, the most characteristic feature of the performance is its quietness and repose. There is no appearance of haste, and no excitement. People come in quietly and take their seats till the room is about half full. At this point (the congregation still continuing to assemble) a low murmur is heard, at first hardly distinguishable from the rustling of incoming members. It proves to be a voice, but the ear fails to discern as yet a positive melody. It gradually becomes more distinct, and as it does so, a soft beating sound is heard in various parts of the room. It is from the feet of merry "worshippers," who thus respond to the rhythmic flow before they are fully prepared to join with their voices. But these are soon added, and the tide of song rises and falls with ever-varying solo and chorus, strophe and antistrophe, unison singing and part-singing, till the self-appointed leader becomes weary, or reaches the end of his list of verses, or for whatever reason he concludes to stop. A brief interval of silence then ensues, after which we hear another murmur, and the same experience is repeated. If a revival is in progress, the excitement, of courses reaches a much higher pitch. Then we have the violent swaying of the body, the walking to and fro, the falling insensible to the floor, and other effect, which result from the stimulated nervous condition into which they are gradually brought through the influence of their own wild songs. Of the songs themselves I will not undertake to speak."

"Independant Journalism," of which we have all heard so much, is undoubtedly a fine thing and to be desired, particularly in criticism. The great West, that region of pork and prairie, of divorce laws and Chicago, has apparently made to itself a solemn vow that it will go "one better" than anything produced nearer the rising sun. Consequently the independent critic is there developed to an abnormal extent. Ruthless as Jeffrey, in the early days of the *Edinburgh Review*, fertile in fanciful comparisons as a reorganized Swinburne, he measures out epithets by the yard and illustrations by the mile. Stock companies he rejoices to demolish; concert singers fall like reeds before his galling paragraphs. No cherry tree of fame or reputation is secure from his little hatchet. With vast drafts upon imagination and a reckless variety of syllepsis, he concocts articles which fairly astound the reader by the glimpses they afford into hitherto unexplored regions of combinable English. Here, for example, is one of his latest efforts in the *Peoria Review*:—

"Mdlle. Liebhart didn't leave a dry eye in the wigwam when she sang 'There sno plash li kome,' and it was the general impression among her German auditors that she sang 'Rawbing Awdah' in English, while the English-speaking inhabitants were equally positive that 'Robin Adair' was a German ballad. Mdlle. Ormeny had, and we suppose still retains, a magnificent voice for a fog-whistle. Its compass was perfectly surprising. She would shake the chandelier with a wild whoop that made every man instinctively feel for his scalp, and follow it up with a roar that would shame a bassoon."

In the words of Captain Cuttle, "There's solid chunks of wisdom for you." The native refinement of the writer's chaste but vivacious style is equalled only by his acute critical perception. So much talent surely cannot be properly appreciated amongst the Peorientals. The author of the brilliant quotation should no longer bloom like a sweet-briar in a country town, but come to this city and devote his talents to some of the musical weeklies. Success would be certain.—*Arcadian.*

## MUSIC RECEIVED FOR REVIEW.

J. B. Cramer & Co.—Part 2 of "The Songs of Wales," edited by John Thomas; "O let me dream that dream again," by W. Meteslfe; "Le Jagua," by Chevalier de Kontski; "Bianca," and "Le Chant des fleurs," par E. Paladilhe; "La Fontaine," "Le bon retour," and "L'Etoile rouge," par M. Lafuente; "The Linda Waltz," by C. H. R. Marriott.

J. B. Cramer & Co. (Brighton).—"The Aquarium Galop," by James F. Simpson.

Duncan Davison & Co.—Three Songs ("The Voice of Song," "The Old Ballad," and "Lady Mine"), composed by W. Lovell Phillips; "The Lark," duet, by Ignace Gibsone.

E. C. Boosey.—"The School of Sorrow," sacred song, by Mina; "A long farewell," serenade, by A. D. Scoales; "Good news from Ghent," song, by Yolante; "Jack's Letter," "Lost," and "Over we go," songs, by G. Millward; "Only a dream," "There is a garden in her face," and "The old man sits at his hearth alone," songs, by E. N. Grazia; "She like a Seraph sings," and "A land where beauty cannot fade," songs, by W. H. Cummings; "Nothing," song, by Henriette.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Ful. Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# EFFERVESCING LOZENGES,

OR,

## SOLID THIRST QUENCHERS.

COOPER'S PATENT.

"Effervesce as soon as put in the mouth."—*Chemist.*
"The ingredients are perfectly harmless."—*Medical Times.*
"Destined to become very popular."—*Medical Record.*
"Quaintly, but well described, as a cough quencher."—*British Medical Journal.*
"Composition agrees with the description."—*Lancet.*

Price 1s., by post, 1s. 2d., of

W. T. COOPER, 26, OXFORD STREET.

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH,

an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

## "NOTHING,"

MR. SIMS REEVES' NEW SONG,

**Composed expressly for him by HENRIETTE.**

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

NOTICE.

## "LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By AUGUSTUS A. HARRIS, Esq.,

Will shortly be produced, under the title of

## "CLAIRETTE,"

"THE PET OF THE MARKET."

Published this Day,

## "AVE MARIA,"

TRIO,

For Soprano, Mezzo-Soprano, and Contralto (or Chorus *ad. lib.*)

**Composed by EDMOND DEPRET.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day,

## "REVERIE,"

POUR LE PIANOFORTE,

**Par WILLIAM CRAWFORD,**

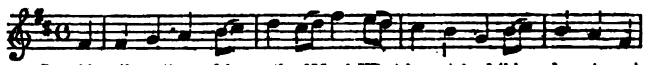
Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY WM. HENDERSON. (SONG.) MUSIC BY EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

**London: DUNCAN DAVISON & CO., 244, Regent St., W.**


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. | Sonata in G ..... Haydn | 4 | 0 |
| 2. | Sonatina in C (Op. 37) ..... Clementi | 4 | 0 |
| 3. | Posthumous Rondo in B flat ..... Mozart | 4 | 0 |
| 4. | Sonata in D (Op. 47) ..... Dussek | 5 | 0 |
| 5. | Sonata in C sharp minor ..... Haydn | 5 | 0 |
| 6. | Sonatina in E flat (Op. 37) ..... Clementi | 4 | 0 |
| 7. | Bourrée in A minor (Suites Anglaises) ..... Bach | 3 | 0 |
| 8. | Sonatina in G ..... Beethoven | 2 | 6 |
| 9. | Echo (from the Partita in B minor) ..... Bach | 2 | 6 |
| 10. | Sonatina in F (Op. 38) ..... Clementi | 4 | 0 |
| 11. | Sonatina in F ..... Beethoven | 3 | 0 |
| 12. | Sonata in C ..... Haydn | 4 | 0 |
| 13. | Prelude and Caprice in C minor (1st Partita) ... Bach | 4 | 0 |
| 14. | Sonata in E minor ..... Haydn | 5 | 0 |
| 15. | L'adieu ..... Dussek | 3 | 0 |
| 16. | Two Minuets in C and D ..... Beethoven | 3 | 0 |
| 17. | La contemplazione ..... Hummel | 4 | 0 |
| 18. | Abschied ..... Schumann | 3 | 0 |
| 19. | Allegro, Sarabande and Scherzo in A minor (3rd Partita) ..... Bach | 4 | 0 |
| 20. | Sonata in F ..... Haydn | 4 | 0 |
| 21. | Andante in B flat (Op. 75) ..... Dussek | 4 | 0 |
| 22. | Rondo a Capriccio (Op. 129) ..... Beethoven | 5 | 0 |
| 23. | Souvenir ..... Schumann | 2 | 0 |
| 24. | Allegro, Sarabande and Passacaille in G minor (7th Suite) ..... Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

## LONDON BALLAD CONCERTS.

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Thady O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

## BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

## KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by Henderson, Raie, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, April 26, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 18. SATURDAY, MAY 3, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 3, Flotow's Opera, "MARTA." Lionello, Signor Italo Campanini (his second appearance); Plumketto, Signor Agresi; Lord Tristano, Signor Borella; Un Scheriffo, Signor Casaboni; Un Servitore, Signor Balesca; Nancy, Madame Trebelli-Bettini; and Lady Enrichetta (Marta), Mdlle. Alwina Valleria (her first appearance).

Director of the Music and Conductor—Sir MICHAEL COSTA.

**Next Week.—Extra Night.**

MONDAY next, May 5th, will be repeated (for the second time under the present management), Donizetti's opera, "LA FAVORITA," with new scenery, dresses, and appointments. Fernando, Signor Antonio Aramburo (his second appearance); Alfonso XI., Signor Mendioroz; Baldassare, Signor Medini; Gasparo, Signor Rinaldini; Inez, Mdlle. Bauermeister; and Leonora, Mdlle. Tietjens (her second appearance in that character at Her Majesty's Opera.) The incidental Divertissement will be supported by Mdlle. Blanche Ricois, Mdlle. Gedda, Mdlle. Gosselin, and the corps de ballet.

**First appearance this Season of Mdme. Christine Nilsson.**

TUESDAY next, May 6th, Gounod's Opera, "FAUST." Faust, Signor Italo Campanini (his third appearance this season and first appearance in that character); Mephistopheles, Signor Castelmary (his first appearance); Valentin, Signor Mendioroz; Siebel, Mdlle. Justine Macvitz; and Margherita, Mdme. Christine Nilsson (her first appearance this season).

**Subscription Night.**

(Being the Third of the seven Subscription Thursdays announced in the prospectus.)

THURSDAY next, May 8th, Meyerbeer's Opera, "LES HUGUENOTS." Raoul de Nangis, Signor Italo Campanini (his first appearance in that character); Il Conte de San Bris, Signor Agnesi; Il Conte di Nevers, Signor Mendioroz; De Cosse, Signor Marchetti; Bois-Rose, Signor Siniagaglia; Tavannes, Signor Rinaldini; De Retz, Signor Zoboli; Meru, Signor Casaboni; Il Coprifuoco, Signor Campobello; Thore, Signor Prò; Marcello, Signor Medini; Margherita di Valois, Mdlle. Ilma di Murska; Urbano, Mdme. Trebelli-Bettini; Dama d'Onore, Mdlle. Bauermeister; and Valentina, Mdlle. Tietjens.

**Saturday, May 10th.—Second appearance of Madame Christine Nilsson.**

Doors open at Eight; commence at Half-past Eight. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s. Box-office open daily from Ten till Five.

---

CRYSTAL PALACE.—SHAKESPERE'S "HAMLET."—This Day, SATURDAY, May 3, at Three, p.m., in the newly arranged Theatre, next the Centre Transept, will be produced Shakespere's Tragedy. "HAMLET, PRINCE OF DENMARK." The cast that has been selected will include:—Claudius (the King), Mr. Archer; Ghost, Mr. Acton; Hamlet, Mr. J. Steele Mackaye (pupil of M. Delsarte, and of M. Regnier, at the Conservatoire, Paris—his first appearance in this country); Polonius, Mr. C. P. Flockton; Horatio, Mr. Boleyn; Laertes, Mr. E. Leathes; Gertrude (the Queen), Mdme. F. Huddart; Ophelia, Miss Carlisle, &c.

The new Scenery has been painted by Mr. F. Fenton and Assistants expressly for the occasion; the new costumes have been made by Miss Ridler, from designs selected from the works of Viollet le Duc and other authorities; and all the details have been arranged by, and the Tragedy is produced under the direction of, Mr. Tom Taylor. Stage manager, Mr. T. H. Friend.

Numbered stalls—2s. 6d. for each of the six performances—can be secured at the Ticket Office, Crystal Palace, 2, Exeter Hall; and of all Agents. A few front stalls (transferable), available for the whole of the six performances, One Guinea each; or singly, Five Shillings. The stalls will be allotted strictly in the order of the applications. Admission to the Palace, 2s. 6d., or by Guinea Season Ticket.

---

CRYSTAL PALACE.—SHAKESPERE'S "HAMLET."—TAKE NOTICE.—All the Stalls for the Performance THIS DAY have now been SOLD, but Stalls for the Performances on the 5th, 7th, 9th, 12th, 14th, and 16th can now be obtained at the Ticket Office, Crystal Palace; at 2, Exeter Hall; and of the usual agents.

---

**FRIDAY NEXT.**

SACRED HARMONIC SOCIETY.—EXETER HALL.—Conductor, Sir MICHAEL COSTA.—Mendelssohn's "ELIJAH," on FRIDAY next, May 9, as an EXTRA CONCERT. Last performance this season. Principal vocalists—Madame Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. Organist—Mr. Willing. Tickets, 3s.; reserved area (numbered in rows), 5s.; gallery, numbered seats, 5s., dress regulations not enforced; and stalls, 10s. 6d., at 6, Exeter Hall.

---

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 3, will be performed (first time these two years), Rossini's grand Opera, "GUGLIELMO TELL." Mathilde, Madame Sinico; Eduige, Mdlle. Scalchi; Jemmy, Mdlle. Siebel (her first appearance in England); Guglielmo Tell, M. Maurel; Walter, Signor Bagagiolo; Gessler, Signor Tagliafico; Melchtal, Signor Fallar; Rodolfo, Signor Rossi; Leutoldo, Signor Raguer; Un Pescatore, Signor Edardi; and Arnoldo, Signor Urio (his first appearance this season). La Tyrolienne will be danced by Mdlle. Girod, Mdlle. Caprotti, and Mdlle. Vigano.

On MONDAY, Flotow's Opera, "MARTHA." Lady Enrichetta, Mdlle. Albani; and Lionello, Signor Bettini (his first appearance this season).

On TUESDAY, "FAUST E MARGHERITA." Margherita, Mdlle. Smeroschi; and Faust, Signor Nicolini.

Doors open at 8 o'clock; the Opera commences at 8.30.

---

DR. HANS VON BÜLOW will give TWO PIANOFORTE RECITALS at ST. JAMES'S HALL, on MONDAY Morning, May 5, and TUESDAY Morning, May 13, at Three o'clock. Sofa stalls, 7s. 6d.; balcony, unreserved, 3s.; admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; Austin's Ticket Office, St. James's Hall; Chappell's, Lamborn Cock's, Mitchell's, Ollivier's, Keith Prowse's, Cramer & Co.'s, and Scholl's.

---

WAGNER SOCIETY.—Conductor, Mr. EDWARD DANNREUTHER.—LAST CONCERT, ST. JAMES'S HALL, FRIDAY Evening, May 9, at Half-past Eight o'clock. Selections from TANNHÄUSER and LOHENGRIN repeated by desire. Dr. Hans von Bülow will conduct TRISTAN UND ISOLDE and HULDIGUNGSMARSCH, and will play solos. Vocalist—Madame Otto-Alvsleben. Stalls, 10s. 6d.; area, 5s.; balcony, 3s.; admission, 1s. Stanley Lucas, Weber & Co, 84, New Bond Street; Chappell's, Cramer's, L. Cook's, Mitchell's, Keith Prowse's, and Hays'; and Austin's Ticket Office, St. James's Hall.

---

GLASGOW SATURDAY EVENING CITY HALL CONCERTS.—The TWENTIETH SEASON commences next September. To make arrangements for which Mr. AIRLIE, the Secretary, will be in London on 7th May for eight or ten days, and may be communicated with at Angus's Hotel, 23, New Bridge Street, Blackfriars.

---

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor—Mr. BARNBY. Handel's "BELSHAZZAR" on WEDNESDAY Evening, May 7. Madame Lemmens-Sherrington, Madame Patey, Mr Cummings, Mr. Thurley Beale, and Mr. Lewis Thomas. Organist—Dr. Stainer. Band and Chorus of 1200. Boxes, £3 3s., £2 10s., and £1 10s.; stalls, 7s. 6d. and 5s.; balcony, 3s.; admission, 1s. Tickets at Novello's, 1, Berners Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall.

---

MR. AND MRS. JOHN CHESHIRE'S FIRST ANNUAL EVENING CONCERT, THURSDAY, May 15, at ST. GEORGE'S HALL, assisted by Mesdames Banks, Drummond, Porter, Stewart, Mariorelli Garcia, Newton, Carpenter, Skuse, and Osborne Williams; Messrs. George Perren, Wilbye Cooper, W. H. Cummings, Arthur Mathison, Gustave Garcia, Signor Caravoglia, J. F. Goodban, W. Macfarren, C. J. Hargitt, Sydney Smith, and W. Ganz. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s., at the Hall, and of Mr. and Mrs. John Cheshire, 62, South Molton Street, W.

---

MRS. JOHN MACFARREN'S MORNING CONCERT on FRIDAY, May 9, at HANOVER SQUARE ROOMS. Vocalists—Miss Banks, Mdlle. Nita Gaetano, Mr. Vernon Rigby, Signor Caravoglia, and Mr. Santley. Pianoforte—Mrs. John Macfarren. Violin—Mr. Carrodus. Violoncello—Herr Daubert. Conductor—Mr. Walter Macfarren. Part 1.—Scherzo, *Allegro con spirito* (Dussek); Duetto, "Io resto fra le lagrime" (Donizetti); Aria, "Adelaida" (Beethoven); Polonaise Brillante, piano and violoncello (Chopin); Aria, "Deh vieni," *Figaro*, (Mozart); Aria, "Nasce al bosco," *Ezio* (Handel); Sonata quasi Fantasia, "Moonlight" (Beethoven); Cavatina, "What is this love?" *She Stoops to Conquer* (G. A. Macfarren). Part 2.—Song "The Message," (Blumenthal); Sonata in A, pianoforte and violin (Mozart); Air, "Au printemps" (Gounod); Hunting Song (A. Piatti); Song, "She wandered down the mountain side" (F. Clay); Cantabile and Rondo, piano, violin, and violoncello (Haydn). 15, Albert Street, Gloucester Gate, N.W.

Digitized by Google

THE LONDON GLEE AND MADRIGAL UNION (established 1859) (Miss J. Wells, Mr. Baxter, Mr. Coates, Mr. Land, and Mr. Lawler) beg to announce their FIFTEENTH ANNUAL SERIES of THURSDAY AFTERNOON CONCERTS, at St. George's Hall, to be given Fortnightly—May 8, 22; June 5 and 19. Subscription stalls, transferable, 21s.; stalls, 6s.; reserved seats, 3s. 6d.; balcony 2s., back, 1s.; of Mr. Land, Director, 4, Cambridge Place, Regent's Park; at Mr. Mitchell's Royal Library, 33, Old Bond Street; and Austin's Ticket Office, 16, Piccadilly.

CHARLES and ARTHUR LE JEUNE, assisted by Mr. C. W. LE JEUNE, will give an EVENING CONCERT, on Tuesday, 13th May, at the Hanover Square Rooms. They will introduce original compositions for Organ and Pianoforte, and their special ORCHESTRAL COMBINATION. This is a charming and unique musical effect, combining the capabilities of each of the key-board instruments, and realising all that can be desired in music—viz., variety of tone, sustained and expressive melody, with elaborate and delicate accompaniment. It is produced by a Harmonium and two lesser instruments; and though not intended to imitate an orchestra, yet it reminds one of the effect by its breadth and brilliancy. Vocalists—Mdlle. Nita Gaetano, Miss Enriquez, and Mr. Santley. Conductor—Mr. W. Ganz. Tickets, 7s., 5s., and 2s. 6d. To be had at Mitchell's Royal Library, Chappell's, Cramer's, Austin's Ticket Office, and at the Rooms.

M. ALEXANDRE BILLET'S RECITALS.—The SECOND RECITAL of PIANOFORTE MUSIC will take place at St. George's Hall, on Tuesday, May 20, at Three o'clock. Tickets, Half-a-Guinea, to be had at St. George's Hall, and of M. Billet, 17, Keppel Street, Russell Square.

ALEXANDRA PALACE EXHIBITION OF ART AND INDUSTRY.
All communications to be addressed to the Manager at the Palace, Muswell Hill, N.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing the popular Song, "MY SWEETHEART WHEN A BOY," at Walton-on-Thames, Monday, May 5th.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing the popular Song, "MY SWEETHEART WHEN A BOY," at Salisbury, May 16th.

"SWEET EVENING AIR."

MR. WILFORD MORGAN will sing his new Song, "SWEET EVENING AIR," at Salisbury, May 16th.

MISS PURDY will sing on Monday, the 5th inst., at the Welsh Choral Union, Hanover Square Rooms; and on Wednesday, the 7th, at Mdlle. Girardi's Matinée. Address, 35, Victoria Road, Kensington, W.

"KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," on May 7th, Town Hall, Shoreditch.

"THE MESSAGE."

MR. VERNON RIGBY will sing Blumenthal's very popular Song, "THE MESSAGE," at Mrs. John Macfarren's Morning Concert, on Friday, May 9, in Hanover Square Rooms.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

HERR ELSNER begs to announce his ARRIVAL in LONDON. Applications respecting engagements may be addressed to him, care of R. E. Ward, Esq., 12, Wilton, Street, S.W.

MISS MARGARET HANCOCK (winner of the Contralto Prize at the Crystal Palace National Music Meetings), is open to Engagements for Concerts. 91, Adelaide Road, Haverstock Hill, N.W.

MISS ANNETTA GWILT, R.A.M. (Contralto). For Concerts, Lessons, &c., address to the care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

DR. A. B. MARK'S GREAT WORKS.—School of Musical Composition. Vol. I., royal 8vo, Fourth Edition. 15s.
The Universal School of Music. Royal 8vo. 12s.
The Music of the Nineteenth Century. Royal 8vo. 12s.—All post free.

TO ORGANISTS.—Gratis and Postage Free, a CATALOGUE of valuable and popular MUSIC for the ORGAN and the CHURCH. Published only by Robert Cocks & Co., New Burlington Street.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

Prices, 20 to 200 Guineas.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, Great Marlborough Street, London, W.

M. W. BALFE'S NEW OPERA.

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, Oxford Street, have the pleasure to announce that they have entered into arrangements with Madame Balfe for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

THE MUSIC
Composed by FREDERICK CLAY,
In the Second and Fourth Acts of the Fairy Opera,
"THE BLACK CROOK."

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley four times every evening.)
Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. .. 4s.
(Sung by Mdlle. Savelli with great applause.)
Song, "HOW THROBS MY HEART" .. .. .. .. .. 4s.
(Sung by Mr. Frank Celli.)

BLACK CROOK QUADRILLES. By Dan Godfrey (Pianoforte) .. .. 4s.
At half-price of all Musicsellers, and Rudall, Carte & Co., 20, Charing Cross.

"THE FIRST ROSE OF SUMMER,"
NEW SONG,
Poetry by ARTHUR MATTHISON,
Music by CESARE VASCHETTI.
C. Lonsdale, 26, Old Bond Street.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer*. Stanley Lucas, Weber & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,
THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. Bitter, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*
London: Houlston & Sons, Paternoster Buildings.

"NOTHING,"
MR. SIMS REEVES' NEW SONG,
Composed expressly for him by HENRIETTE.
Now Ready, 4s.
E. C. Boosey, 2, Little Argyll Street, Regent Street.

IMPORTANT TO PIANISTS.
SHORT PRELUDES IN THE FORM OF CHORDS,
ARPEGGIOED IN EACH KEY,
So that a Prelude may be played before any piece of Music, WITH ALL THE APPEARANCE OF AN EXTEMPORANEOUS PERFORMANCE,
WITH ADVICE AS TO THE PROPER MODE OF PRACTISING,
as adapted by the
ROYAL ACADEMY OF MUSIC.
The whole calculated for
PUPILS OF ALL DEGREES OF ADVANCEMENT.
By W. H. HOLMES.
Price 3s.
London: Duncan Davison & Co., 244, Regent Street, W.

Published this Day,
"ROW GONDOLIER,"
BARCAROLLE,
Composed expressly for Miss JOSE SHERRINGTON,
By GRACE SHERRINGTON.
Price 4s,
London: Duncan Davison & Co., 244, Regent Street, W.

Digitized by Google

## "ANOTHER WORLD."*

(*From "The Echo."*)

The public has lately, through the medium of certain enterprising authors, enjoyed excursions to other worlds than this, some of which have been in the highest degree suggestive of new thoughts and principles to be applied to the circumstances of this work-a-day planet, and some of which served but to amuse an idle hour. We think the present revelations from another world partake in some degree of *both* these characteristics. The description of the manners and customs of Montalluyah, given by the legislator and ruler of that star, is agreeably written, interesting, and entertaining; and there are further indications of the earnest suggestion, by means of this extra-terrestrial machinery, of sundry improvements in the training of children, in sanitary science, in the art of healing, and in various appliances of social comfort. Perhaps the most interesting of these hints is that conveyed by the account of the "character-divers," or persons chosen to search out the real characters and dispositions of children:—

"I created," says the law-giver of Montalluyah, "the office of 'character-divers,' and selected for the discharge of its duties eminent men of great sagacity and gentleness, skilled in the knowledge of the mind and heart, their sole occupation being to discover the qualities, tendencies, and incipient faults of children, and act accordingly; to dive, as it were, into the secret imaginings of the child; to detect the early germ of evil, and note the presence of good; to indicate measures for eradicating the one and developing the other."

These observing persons are further to ascertain the bent of a child's mind towards any particular pursuit or profession, and in this they *seem* to have shown more than ordinary acumen, to judge by the following specimen:—

"A man—Zolea by name—who, as a boy, was inattentive to his studies, while his talent for sketching from nature was so remarkable that even during school hours, with his eye seemingly on his book, he would occupy himself in sketching those around him. Everyone, except the character-divers, thought that nature intended this boy as a great artist. These demonstrated that as an artist he would never obtain a high position; and, after observing how he occupied himself in play hours, and subjecting him to numerous tests, so completely cured him of his want of application and other defects that he became the wisest and greatest of our kings."

This little apologue is so full of thought that the pretty description of the Star City which immediately follows suffers by comparison.

It is a little difficult with regard to some of the customs described to ascertain whether the author's object in inventing them was to satirize our own or simply to amuse his readers. On the interesting subject of the position and capabilities of women, for instance, he has little to suggest, unless it is that they should have more elaborate costumes, more comfortable arm-chairs, and be generally more beautiful than they are. Regarding this last topic we have one serious remark to make. So far as beauty can be the result of attention to health, and of the practice of all those virtues which react on the body, a sage such as the legislator of Montalluyah is justified in attaching great value to it; but the worship of beauty *per se* requires rather repression than encouragement. It is the cruelest of all caste idolatries; and one of the features of materialism which renders that explanation of things most dangerous to human happiness is its tendency to produce too high an estimate of physical beauty and strength, gifts which never have been, and probably never can be, enjoyed by all human beings in equal proportion. The sage is, however, keenly alive to the mischief of two unamiable tendencies of a nature similar to this undue exaltation of prosperous physical conditions, the neglect and impatience of the two extremes of human life—infancy and old age. These he endeavours to raise in public estimation by various enactments.

The interest of some passages in this work would certainly be enhanced if it were rather easier to understand what the author expects his readers to think of them. This is particularly the case with regard to the "Song of Admiration," and the subsequent comments upon it. The song is supposed to be addressed by a lover to his mistress, and can only be accounted for, as it appears to us, by the fact mentioned by the sage, "in this connection," that the pulsation of the Montalluyans is more rapid than ours. The same sort of ambiguity pervades the numerous proposals of ways and means of rendering life comfortable. They seem scarcely extravagant enough for the purpose of satire, and scarcely practical enough to be really valuable. The author's display of science on all these subjects appears not hazy enough for jest, yet too hazy for sober earnest. Electricity, for instance, plays a great part in the various inventions he describes as rendering the Montalluyans happy: but the mode of action ascribed to it would make electricians stare. To anybody, however, who is not too learned in the ways of this subtle agent, and they are probably many, "*Another World*" can be safely recommended as sure to afford them amusement combined with no little instruction.

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

## INAUGURATION AT THE RHENISH CONSERVATORY, COLOGNE.

The alterations in the house purchased for the Rhenish Conservatory, and situated in the Wolfsstrasse, Cologne, having been completed, the proper officials were enabled formally to inaugurate it on the 18th April. Invitations for the ceremony were issued to, and accepted by, an audience as select as it was numerous, including the principal Royal and municipal authorities, and the very many lovers of music in the town. The ceremony began with a "Festmarsch," for pianoforte (for four hands), by the director, Dr. Ferdinand Hiller, *Capellmeister*. It was played by Mdlles. L. Kruse and Neumegen. At its termination, Dr. Ferdinand Hiller read the following "introductory words," which we give *in extenso*:—

"Ladies and Gentlemen,—The *where* in which, materially speaking, we pass our lives, is, we all know, of the very greatest importance. We dare scarcely speak any longer now-a-days of our corporeal envelope as the *dwelling-place* of the soul; but however this may be in a physiological sense, in that of appearance and happiness, this residential question is perhaps weightier than any other. 'Fine feathers make fine birds,' people say. We almost feel inclined to believe it, when we see the efforts to glorify the most intimate residences of our individuality. Our country, province, town, and village, inhabited by large and small communities, constitute the first basis of our well-being. From the hut of the day labourer to the palace of the prince, what a series is there of the most various phenomena, announcing the wants and pretensions of the inmates. From the workshop of the mechanic to the temples dedicated to art, poetry, and to the Godhead itself, what richness of invention and energy to satisfy, as regards space, the highest thoughts and views as well as the first necessities of mankind! It is not surprising, then, that we approach with the greatest seriousness the erection, choice, or alteration of any edifice, no matter for what purpose it is intended. So much is involved. A building must be not only *fitted* for the occupation to be carried on in it; it must exercise an influence which shall *advance* that occupation. The influence we can require from it I may call a *freedom-giving* influence in the very best acceptation of the words—*freeing* us from every impediment in the way of our life-utterances; supplying free breath to the free mind. It is not, therefore, without a certain degree of solemnity that we have assembled here to-day to consecrate the place which has been devoted to the beautiful art of tone, and to its disciples. Works of great masters are to be performed here, and fresh forces are to be trained for the purpose—yes, if possible, new masters shall issue from this school and join the ranks of those who have by their efforts enriched the world with so much happiness and so much joy. From those who come to learn, there shall spring teachers, to spread in ever and ever enlarging circles the comprehension, the practice, and the love of our art. The endlessly varied germs which Nature scatters with reckless indifference will here be fostered with that affectionate assiduity, without which we can hope neither for blossom nor fruit. Never, probably, was there a time when the numbers seeking in music the means of livelihood were so great as at present. Fortunately, the culture of their widely-spread creed furnishes abundant materials for remunerative industry; for it requires the most various workers to satisfy the multitudes of devotees flocking to them for artistic edification. How closely is it interwoven with life, from the smallest family circle, through the joy and sufferings of human destiny, to the revelations of genius addressed to thousands! So absorbing is it, too, that it willingly employs the smallest resources, while the highest do not suffice. Schiller's magnificent words: 'Strive ever towards the Whole! if thou canst thyself not become a Whole, cling to a Whole as a useful member,' find in the practice of no other art so satisfactory an application as in that of ours. The architect, when erecting his monuments which are to last for centuries, requires zealous and active workmen—but the architect of the airy edifices of tone requires inwardly elevated and enthusiastic assistants. Now enthusiasm resembles a good action; it rewards no one more highly than him from whom it springs. True, enthusiasm is not all that is needed, and we cannot cry too loudly to those who would devote themselves to music, that their object is not so very easy of attainment. Our art demands the most unconditional devotion; heart and hand, understanding and mind; it claims the entire man. Above all, it requires high courage—for we must combat—combat to the end—with ourselves and with others—with our own nature and with circumstances. What perseverance does not the professional disciple require before he succeeds, even partially, in making the organs he needs serve him? The very feeling for music revolts against exercises which are repugnant to it, but without which it is totally incapable of ever commanding appreciation. On the one hand, there is the danger of doing too little to achieve the end in view, and, on the other, of sinking to what should

Digitized by Google

be merely the means. What we are accustomed to call the struggle between matter and mind is, perhaps, nowhere more strikingly apparent than in the work demanded from the arm and the hand, the lungs and the throat, to render them capable of re-producing the picture drawn by the mind.—The training through which the tone-poet has to pass to make sure of the mastery over the creatures of his fancy is less repugnant, but not less strict. Here the struggle lies between the freedom which willingly and readily bows to the laws of reason, and the freedom which is more the product of unbridled impulse than of any clear views. However such views in this case, as in others, may be evolved in natural succession, no one will ever be able to create anything really endowed with life, who has not worked and struggled in the sweat of his brow, though the best of what he does is, and always will be, the gift of a beneficent Divinity.—To all this is to be added the struggle for the common necessities of life, the struggle for existence in the most limited acceptation of the word. Millions have to go through this struggle—but few with the inward conflict which supervenes but too easily in the case of the musician. As a general rule, badly remunerated and but little honoured, thousands of us find that the question is whether in our nerve-consuming exertions we can preserve strength enough to serve the one God, or whether we shall worship the golden calf. Let us pay the deepest respect to those who pursue the first course, and, as on many others, pass a mild sentence on those who follow the second, for their task sometimes goes beyond what it is possible for man to bear. It is vouchsafed only to a few, endowed with more than usually high gifts, to devote themselves exclusively to the ideal branches of art. They appear in their fullest individuality before the public—and the hardest struggle begins. It is here that a musician must display genuine artistic courage—courage not less than that of the statesman and of the soldier—he must, according to the words of the poet, stake his life in order to gain it. He must possess truthful conviction without self-boasting—endurance on bad as well as on good days—integrity and honesty in what he does, and in the way he endeavours to cause it to be appreciated—contempt for vain tinsel with the joy at success. A musician must not estimate too highly the sympathies of the great masses, nor must he undervalue them—he must not allow himself to be bowed down by vulgarity, when it approaches him, nor by arrogance, when it looks down upon him. In a word, a musician must be a man who does his best and leaves the rest to higher powers. This is easily said—but accomplished only with difficulty, for the question involves a man's dearest possession—his most inward individuality and his belief therein. What now can the school do to fit out its scholars for the journey through life? Not so much as it could wish; not so much, perhaps—we must confess—as it ought. 'Talent is developed in stillness, and character in the stream of the world.' We can, therefore, carefully labour to educate the former, and. in by far the majority of cases, leave it to the future to bring what a higher inspiration alone can give. But it must not be supposed that there is any lack of due preparation. We require from the scholar earnestness, diligence, patience, and perseverance—all admirable agents of discipline. We require obedience to the law—modesty—respect for what is great and beautiful, with which we endeavour to make him acquainted, and which we endeavour to render clear to him. But, above all things, it is our duty to help him to attain to as high a degree as possible of what I must term *professional* excellence—for it is only when his efforts rest upon this foundation that they can prove profitable to himself and others. Nothing is more injurious, in art as in life, than a superficial dealing with so-called ideas, without a vigorous substratum of real skill, real knowledge, and real ability. I turn, therefore, to my honoured colleagues with the request—assuredly superfluous though it be—that they will continue those exertions which they have hitherto made with so much pains and love, with so much judgment and talent, and that they will not allow themselves to be discouraged if the results do not always correspond to their wishes. If, on the one hand, great natural gifts are always exceptional, when in the youth and the insufficient preparatory training of so many pupils there exists such numerous obstacles, which are sometimes not to be overcome by the most energetic tutorship, the many admirable results already obtained must, on the other hand, be a source of profound satisfaction to you; while you must be strengthened by the consideration that even the smallest veins are necessary for the circulation of the blood, and that you can testify to having in every case produced good blood. But what beneficial results have already been effected by our school will be evident not only to all unprejudiced observers in this town and province—in far distant cities, and lands you will have opportunities of contemplating the happy signs of the influence exerted by your pupils. I must, above all things, congratulate both those pupils who are present and those who are absent, on our having been enabled to open for them this locality, in which there is nothing to limit the numbers of the aspirants, or of the lessons to be given them. May the students become more and more penetrated with the conviction that it entirely depends upon *themselves*, in proportion to their abilities, to attain to something worthy of respect in their art. To effect this, it is, above all things, necessary that their studies should not creep along side by side with their life but that they should sway it. The poet calls life serious, and art cheerful. Yet, at your years, life is cheerful, but art must be something serious for you, now and evermore. And the more serious it is and shall be to you, the more joyous will you be able to render it for those who enjoy it—for the Olympian merriment of which the poet speaks exists only where all the trouble of artistic labour is either completely absent, or, at least, altogether concealed. You, the friends and patrons of our efforts, who are assembled here, I greet with thanks and pleasant emotion. For a long series of years, you have remained faithful to us, and not ceased to distribute that chinking aliment without which even intellectual life could not exist. We do not fear that this state of things will cease, but we beg you to bestow upon our efforts and their results a little more of that personal interest which exerts so refreshing, so encouraging, and so vivifying an effect wherever it is displayed. There are, probably, few things in which the fact of watching the progress of gifted scholars is combined with so much satisfaction as in the art of practical music. What is wanting, what is added, what at last is achieved—all is observed with equal interest—we *hear* it growing. Give us, in addition to your other favours, a few hours in the evening during the winter—we shall regard your presence as a precious and honourable present, and take care you shall have no reason to regret having made it. We think we cannot better consecrate these stately precincts than by presenting to you a series of productions by those masters whom we respect and love above all others, and with whose works we consider it our artistic duty to form and embue the taste of our scholars. However various may be the individualities of these great men, they all satisfy, even though in different degrees, the highest demands made upon art. The productions of their fancy are rich and healthy—organically raised upon the soil of their fertile soul. These works do not owe their existence to sophistic intellect or to witty combination; they are the honest, true, and simple expression of their authors' individuality—full and rich in themselves, not showily tricked out to conceal their poverty. The same clear and logical language is spoken by all these masters, however peculiar the purport of what they say. They degenerate neither into affected, over-excited excess of feeling, nor into vulgar frivolity. They rule their art: but as wise monarchs, not as capriciously licentious despots. They pay homage to beauty, and 'in the very torrent and tempest, and, as I may say, the whirlwind of passion,' fill our ear with harmony, despising those pungent incitements, which irritate the nerves without penetrating to the soul. They offer the youngest mind the most wholesome and the most agreeable nourishment—and to the end of life fill every true musician with deep respect, admiration, and love. Their collected works form the Gospel of Musical Art.

"I cannot leave this place, without addressing a few words to those respected men who, constituting our committee, have assumed, in a way as unselfish as it is useful, the management of the Conservatory. In my own name, and in that of my colleagues, I thank them most warmly for their fostering care. A better reward than can be conveyed in my poor words they will find in all the good that has sprung from this young musical nursery. Having touched upon the pedagogical points of the subject, I will here merely direct attention to the fact that, thanks to the establishment of our school, a body of distinguished musicians, whose efforts benefit general musical education, has been gained for the town, and point to the numbers of assiduous young persons, of both sexes, who have succeeded, by the instruction they enjoyed here, in gaining an honourable and assured position. We will hope, then, that our Cologne Conservatory may, for a long series of years, continue to flourish and gain more and more in importance, and we feel pleased to think that our distant descendants may, many years hence, retain a thankful recollection of the founders and patrons of this institution."

This address was received with much interest. It was followed by the inaugural concert, in which were performed works by J. S. Bach, G. F. Handel, J. Haydn, W. A. Mozart, L. van Beethoven, C. M. von Weber, Fr. Schubert, F. Mendelssohn, and R. Schumann. As regards the execution, it is sufficient to state that it was undertaken by our most eminent artists (Herren F. Hiller, Schneider, Marktke, von Königslöw, Rensberg, Jensen, Gernsheim, J. Seiss, Hülle, and Hompesch), who were much applauded. With regard to the distribution of the building, according to the plans, and under the personal superintendence of the architect, Herr J. Felten, we must mention especially the fine grand hall on the ground floor. This hall, when brilliantly lighted up, presents, with its stately proportions and convenient arrangements, a magnificent appearance; nothing better could possibly

Digitized by Google

have been produced with the available resources. On the west and south sides are eight circular niches containing busts. The latter represent the Emperor and King, Wilhelm, and the great German composers, Bach, Beethoven, Handel, Gluck, Mendelssohn, Mozart, and C. M. von Weber. According to the opinion of competent judges, the acoustic properties of the hall are admirable. Besides this grand hall, intended for concerts and festive ceremonies, the building contains a refreshment room, and more than twenty other apartments, used as the library, residence of the librarian, and lodgings for pupils.

We conclude our account by a most hearty wish that the hope expressed by Dr. Hiller at the close of his address may be happily fulfilled.—*Kölnische Zeitung.*

—o—

## A NEW LYRIC STAR.

This sidereal phenomenon appears to have risen above the operatic horizon, at Milan, in the person of Mdlle. Valleria, who, like the heroine of the now forgotten ballad: "Sweet Rose of Lucerne," can exclaim—

"I've come across the sea,
I've brav'd ev'ry danger."

—for she hails from the other side of the Atlantic—"to cull no end of laurels in the land of song, Italy itself." She has been singing during the present season, and the Italian press is highly complimentary in reference to her. *Il Sole*, for instance, says of her, in *Un Ballo in Maschera*:—

"Signorina Valleria was brilliant, sprightly, and exceedingly sympathetic in the part—all grace, dash, and perfume—of the Page. We cordially congratulate not only the young artist, who promises so well, but also the *maestro* Arditi, who instructed her in Italian singing."

A second paper observes:—

"Signora Valleria is a sprightly, sympathetic young Page, and proved she could wear male attire most becomingly and easily. She sang with grace and elegance, being greatly applauded, especially in the ballad, which she gave with spirit, vivacity, and exquisite taste."

The *Rivista* backs this up as follows:—

"We were again present at a performance of *Robert le Diable*, on the 26th, and are more than ever convinced that, ere long, Mdlle. Valleria will become one of our most brilliant operatic stars. We heard, in the character of Isabella, the celebrated Madame La Grange, a perfect phenomenon in art, and we confess that in Mdlle. Valleria we trace no small resemblance to that grand artist. If we except certain ineffective *fioriture*, everything done by Mdlle. Valleria met with universal approbation, and every evening she sings she is greeted with unanimous and loud applause in her romances, especially the second: 'Robert, toi que j'aime.' Forward, then Mademoiselle; you have the Future before you, and glory awaits you in every theatre."

Another paper discourses of her thus:—

"Mdlle. Valleria has ended by becoming the *enfant chérie* of the public, from whom she receives enthusiastic ovations both as Isabella in *Robert le Diable*, and as Oscar in *Un Ballo in Maschera*."

Here is another specimen:—

"The Signorina Valleria was extremely good in the part of Oscar. She is a young Page who sings with good taste, and is all dash and smiles, perfectly at home on the stage, constantly moving, roguish, and self-assured. She was greatly applauded, and we feel sure she would have done even much more in a more sympathetic part."

The *Gazzetta dei Teatri* observes:—

"Signorina Valleria, a graceful daughter of America, who has visited our beautiful country for the purpose of forming herself in the Italian musical style, made her first appearance as Isabella. She possesses a real soprano, limpid, most flexible, and sympathetic, which pleasingly fills the vast building. Though applauded in certain parts on the first evening, she could not do full justice to her powers, on account of the agitation incident to such an occasion. But, on the second evening, being calmer and, consequently, more self-possessed, she spared us certain poetical licences of execution that had nothing to do with the music; thus enabling the public better to admire her talent and applaud her ability. If she only continue to study zealously, Mdlle, Valleria is destined to attain to the highest honours; of this there is no doubt."

The same paper in a subsequent number, remarks:—

"Mdlle. Valleria has gained the sympathies of everyone, and is warmly applauded, both in *Robert le Diable* and *Un Ballo in Maschera*."

The *Fama* is no less laudatory:—

"Signorina Valleria is a most sympathetic Oscar, possessing, as she does, a fine voice and great intelligence. In her ballads she displays all her extraordinary talent, all her grace, and all the marvellous compass of her register. The applause was general and spontaneous."

*Il Corriere Milanese* pays tribute in these words:—

"The graceful Mdlle. Valleria, with her elegant modulations and soft gentle organ, has gradually obtained the sympathy of the public, and is rewarded with general applause."

The *Eco dei Teatri* contributes in these terms to the budget of praise:—

"But the person who surprised the public was Signora Valleria, a handsome young Page, with a limpid voice and a degree of stage tact quite American. She was greatly applauded."

Then comes *Il Secolo* with:—

"On the first evening we could admire only Signora Alvina Valleria's genuine soprano, ringing, fresh, and flexible; for the nervousness incident to a *début* prevented her from feeling sufficiently calm to give correctly the music, or to do justice to the character of the Queen. Even then, however, applause was not wanting, especially for the romance in the fourth act. Subsequently the applause has become warmer and more general, for the young lady's voice has gained more certainty of execution, while the charm of her very prepossessing personal appearance has been enhanced by the greater ease of her movements and bearing. Signora Valleria has still no little to do, both as an actress and a singer, before she can reach the position to which she aspires; but with her splendid organ, if she will only back it up by hard work, the future cannot be doubtful.

The following is even more flattering:—

"We now come to the Page, Oscar, to that interesting and valiant young artist, Mdlle. Alvina Valleria. We expected a model Oscar from her, and our expectations were not disappointed. All she uttered she uttered with certainty, spirit, dash, and soul, singing the ballads especially well, and in them surpassing all the ladies who had previously sustained the part. With a homogeneous, ringing voice, of marvellous compass; with intelligence of a high order; with a method imparted by Signor Arditi; and with a graceful and prepossessing personal appearance, she had no reason to fear any comparisons, and she underwent the test triumphantly, so that we, too, applauding vigorously, cry out: *Brava!*"

## Lines for Music.

### IN ENGLAND I WAS BORN.*

The land where I was born
No wondrous charms can boast,
Wave wash'd and tempest torn,
A cold and rocky coast;
Yet, though so bleak her shores,
Here verdant meads abound,
Where teeming Nature pours
Rich blessings all around.
Who will may mock and scorn,
Right well content am I;
In England I was born,
In England let me die!

In other climes the flowers,
'Tis said, are rare and bright,
The paler bloom of ours
Gives to my soul delight.
I care not for the plain
Where gem and gold may be,
Our fields of ripened grain
Are good enough for me.
Who will may mock, &c.

Here first my sire drew breath,
Here passed his life away,
Here met his sires their death,
Here sleep in English clay;
Like them I make my choice,
And trust when Death is near,
To find an English voice
The last sound I shall hear.
Who will may mock, &c.

MRS. VALENTINE ROBERTS.

**Copyright.*

Digitized by Google

## *LES PETITS RIENS.*

### An Unpublished Ballet by Mozart (1778).*

(*Continued from page* 271.)

Whatever we may think of this scenarium, it is certain that the ballet achieved a great success, as shown even by the laudatory tone of the anonymous critic, who is by no means always so gentle. No less favourable is the testimony of Baron Grimm (*Corr. lit.*, x., p. 53), though he now and then intersperses his approbation with a critical gloss. "We must not omit to state that the last scene always provokes simultaneously with the applause a murmur of disapprobation—a proof that the feeling of propriety still exerts stern sway on our stage. We refer to the moment when the supposed shepherd dispels the error of the two shepherdesses who are competing for his love by baring his bosom. Great as is the grace and discretion with which Mademoiselle Asselin represents this scene, as well as every thing else, her pantomime always finds the audience divided, and those who cry out: da capo, are not able to suppress the marks of disapprobation."

Thus much Grimm, in whose words is mirrored all the simplicity of the year 1778. With regard to the music, neither Grimm nor the *Journal de Paris* says anything about it, and, probably, no one paid any attention to it. This is not astonishing, for in this branch of art, where the charm of sight outweighs disproportionably that of hearing, those concerned were satisfied with botching up the music *pot-pourri* fashion, giving the preference to folk-like songs and fashionable airs. The words of these compositions, which involuntarily suggested themselves to the memory of the audience, helped to render the scenic action more intelligible than it otherwise would have been; these productions were called: *airs parlants*.

Under the circumstances, how could the public know that they were listening to a musical masterpiece? As at the present day, so at that period, also, the majority of musical amateurs required to have their attention excited by the name of a well-known composer, as we are told in the satirical lines:—

> "Et vous, gens de l'art,
> Pour que je jouisse
> Quand c'est du Mozart,
> Que l'on m'avertisse"—

and, in this case, their attention had *not* been excited. Noverre had taken care that his collaborator should not be named, and Mozart, for fear of exasperating his patron, wisely held his tongue. Moreover, the music of *Les petits Riens* would probably have produced no other impression even had the composer been mentioned; for who in France then knew the glorious name of Mozart? Even those who remembered the once phenomenal child, from his former stay in Paris,—not excepting Noverre himself—could scarcely suspect the real importance of the young composer. Yet this composition, the authorship of which Mozart renounced with careless magnanimity, deserved the most attentive consideration; for though we can by no means apply to light and gaily conceived music like this the same standard as to such works as *Don Juan* and *Figaro*, *Les petits Riens* must still be described as, in its kind, worthy the immortal master. Mozart's desire to show himself in the most favourable light to his patron, Noverre, must have stimulated him to put forth his whole strength, even when not concealing from himself that his name would hardly on this occasion force its way to the public. Besides, the creative power of the young composer was, at that epoch especially, so rich and flowing, that he had merely to give his pen full scope, and captivating and original ideas were sure to flow abundantly upon the paper.

With regard to the whole affair, which does not characterize in a very favourable light musical matters in Paris at that period, as well as to the share which Mozart had in Noverre's ballet, we have sufficient information in the master's correspondence quoted by Otto Jahn (Letter to his Father of the 9th July). A certain want of clearness in the expressions: "Six pieces in it will be by others," and "altogether I shall have written twelve pieces for it," appears to be caused by the fact that, when writing to his father, Mozart made the extent of his work as small as possible, for his father had often warned him never to compose anything without a corresponding material recompense; he considered he had the right of committing a trifling inaccuracy, in consideration of the slight importance of two numbers, which together made only twenty-four bars. Thus fourteen of the numbers in the ballet may be set down as written by Mozart; the six others are called by him in the letter already mentioned: "miserable French ariettas."

We will now proceed to the consideration of the score itself. It is written in a delicate and careful hand. The overture, for two violins, tenor, two flutes, two oboes, two clarionets, two horns, two trumpets, two bassoons, kettle-drums, and a double-bass, in one tempo, and extending to 106 bars, is quite in Mozart's style, and full of the most charming details. We can discover almost note for note certain Mozartean forms of expression; to quote, for instance, the words of Susanne, in *Le Nozze di Figaro*, "Sembra fatto in ver per me."

No. 1 of the fourteen numbers, left after deducting the six not Mozart's, is a Largo con sordini, C major, two-four time, for stringed quartet, two flutes, and two oboes. It is thirty-five bars long, and is interrupted by a short Presto, after which the powerful motive re-appears.

No. 2. No tempo given.—Two-four time.—A minor, stringed quartet—eighteen bars—song-form.

No. 3. Andantino. $\frac{2}{4}$—C major—eighteen bars. The instrumentation is limited to two violins, and two flutes, which reply, echo-like, to each other, most probably to correspond with the movements in the game of Blind-Man's-Buff.

No. 4. Allegro—$\frac{6}{8}$—C major—six bars—a very short melodram, marking, in all probability, the moment when the Blind Man catches some one.

No. 5. Larghetto—$\frac{3}{4}$—F major—sixteen bars for solo oboe, stringed quartet, and two horns.

No. 6. Allegro-Gavotte—$\frac{2}{4}$—F major—sixty-four bars—for stringed quartet, two oboes, two clarinets, two horns, and two bassoons.

No. 7. Adagio—$\frac{2}{4}$—D major—twelve bars—stringed quartet and two flutes.

No. 8. No tempo given—$\frac{6}{8}$—D major—thirty-six bars—stringed quartet, two flutes, two oboes, and two horns. Precisely of a similar character to the piece from Martini's *Cosa rara*, and that from Sarti's *Due Litiganti*, introduced by Mozart in the second finale of *Don Juan*.

No. 9. No tempo given—Gavotte gracieuse—$\frac{2}{4}$—twenty-seven bars—stringed quartet and two oboes.

No. 10. No tempo given—Pantomine—$\frac{3}{4}$—A major—twenty-six bars—stringed quartet.

No. 11. Passepied—$\frac{3}{8}$—D major—sixteen bars—stringed quartet. The first four bars of this piece are exactly the same as those of the second movement in the first of the "Six Sonatas for Pianoforte and Violin." ("Dédiées à la Princesse Palatine.") This work, like the ballet, was composed in the year 1778, and first engraved from the MS. in Paris.

No. 12. No tempo given—Gavotte—$\frac{2}{4}$—B flat major—fifteen bars—stringed quartet.

No. 13. Andante—$\frac{3}{4}$—B flat major—sixteen bars—stringed quartet and two oboes.

No. 14. No tempo given—Gigue—$\frac{6}{8}$—E major—sixty-four bars—stringed quartet, two flutes, two clarinets, two horns, and two bassoons.

The second performance of *Les Petits Riens* did not come off till the 20th June, its fate being naturally connected with that of Piccini's opera, the only moderate success of which delayed its repetition. The *Journal de Paris* of the 15th June explains this delay in the following words: "Fochetti, the barytone who has just arrived, sustained the part of Marescial, instead of Signora Farnesi, who took it merely to oblige." But the fact of replacing a soprano by a barytone appears at first blush rather hazardous; and, as it turned out, Signor Fochetti did not achieve a greater success than his fair predecessor; at the third performance—on the 25th June—he was in his turn replaced by Signor Tozzoni.

Finally, after the fourth performance—on the 2nd July—*Le finte Gemelle* disappeared from the bills, but the ballet, rescued from shipwreck, was presented, newly arranged, to the public on 13th August. The *Journal de Paris*, for the 14th August, 1778.

* From the *Ménestrel*.

Digitized by Google

observes on the occasion: "The ballet, *Les Petits Riens*, by Noverre, was again seen with pleasure; it was executed with the intelligence and skill to which we are accustomed in the representatives of the principal parts: MM. d'Auberval, Vestris, Jun., Mesdles. Guimard, Allard, and Asselin." Thus it was the fate of this charming music from the pen of the greatest composer of any epoch to disappear unrecognized in the sea of oblivion, after affording, for a short time, only superficial and sensual pleasure to a merely sight-loving multitude. It was not till the year 1856 that an article by Edouard Fournier, in the *Revue française*, once more directed public attention to Mozart's presence in Paris, and his relations with Noverre. But, strange to say, it never struck either the writer of the article or any one of his readers to institute a search for the lost score. It is true that Fournier had got upon a false scent, as he supposed that it was for another of Noverre's ballets, namely, *Annette et Lubin*, that Mozart composed the music. As, however, the first performance of *Annette et Lubin* did not take place till the 9th July, 1778, that cannot possibly be the ballet to the "fourth performance" of which Mozart refers in his letter, also of the 9th July, to his father. It was, no doubt, written in the book of fate that, like the Sleeping Beauty, the score of *Les Petits Riens* should slumber for nearly a century in the dust of a library; that ninety-five years should elapse before it was discovered, and its real author restored to his rights.

VICTOR WILDER.

## MACREADY.

Mr. William Charles Macready, the eminent actor, died on Sunday at his residence, 6, Wellington Square, Cheltenham, where he had lived in retirement for several years. Mr. Macready was born in London on the 3rd of March, 1793, and received his education at Rugby. Whilst he was preparing himself at Oxford, his father, who was the manager and lessee of several provincial theatres, became deeply embarrassed in his affairs, and young Macready resolved to adopt the profession. He made his first appearance in Birmingham, in June, 1810, in the character of Romeo, and met with a very gratifying reception. He remained with his father's company until 1814, when he visited Ireland and Scotland. On the 6th of September, 1816, he appeared at Covent Garden, as Orestes, in *The Distressed Mother*; and Edmund Kean, with other eminent actors who witnessed his *début* on the London stage, entertained the highest opinion of his abilities. He subsequently removed to Drury Lane, where he became the original representative of the heroes in Sheridan Knowles's *William Tell*, *Virginius*, and *Caius Gracchus*. In 1826 he paid his first visit to the United States, and in 1828 he visited Paris, where he was enthusiastically received. He revisited the United States in 1843-4, and again in 1849, on which occasion the jealousy of Mr. Forrest, the actor, led to a desperate riot at the Astor Operahouse, at New York, in which Macready was performing, when he was attacked by the mob, and with difficulty escaped with his life. The military were called out to suppress the disturbance, and having fired killed twenty-two men on the spot, besides wounding several others. On his return to England, shortly afterwards, in the autumn of 1849, Macready commenced his final engagement at the Theatre Royal, Haymarket, the completion of which he was obliged to relinquish, on account of ill-health, but resumed it in the autumn of 1850, and brought it to a conclusion Feb. 3, 1851. His benefit took place at the Theatre Royal, Drury Lane, Feb. 26, and the "Macready Banquet" was celebrated soon afterwards. He retired to Sherborne, Dorsetshire, whence he removed to Cheltenham on his second marriage, occupying himself chiefly with schemes for the education of the poorer classes. The late Lord Lytton's *Richelieu* and *Lady of Lyons*, together with other famous plays, were written expressly for Macready—who, nevertheless, above all, excelled as a Shakesperian actor, as those who have witnessed, among other things, his magnificent impersonations of King Lear, Macbeth, King John, and Othello, must well remember. He was one of the most consummate and variously-accomplished dramatic artists of his period.

ERFURT.—The last concert of Soller's Musical Union was highly interesting, and went off exceedingly well, under the direction of the energetic conductor, Herr A. Golde. The programme included Beethoven's Eighth Symphony in F major, and the overture to *Tannhäuser* by Herr Richard Wagner. Mdlle. Minna Nanitz, from the Royal Opera, Dresden, sang the air: "Ach, ich habe sie verloren," from Gluck's *Orpheus*; an air from *La Cenerentola*, and songs by Radecke and Dessauer. Herr Lauterbach, also from Dresden, gave Spohr's "Concert in Form einer Gesangscene," a "Moderato and Scherzo" of his own, and a Cavatina by Raff. Both the visitors were much applauded.

## AUGUSTUS HARRIS.

(*From the "Liverpool Porcupine."*)

During the last twenty years, few persons connected with operatic and theatrical matters have been more universally known and more warmly appreciated in London and other European capitals than Mr. Augustus Harris—familiarly known as "Gus"—the stage-manager of the Royal Italian Opera, Covent Garden, who died quite unexpectedly last Saturday, at his house in London. The writer of this was only speaking to Mr. Harris about a week before he was shocked by reading the news of his death. He met the deceased gentleman at a well-known resort of metropolitan professional and literary men, and, amongst the brilliant company gathered on that occasion at the "Albion," none appeared in better health and spirits than the lieutenant of Mr. Gye.

Mr. Harris may almost be said to have been born in an opera-house, for he first saw the light at Naples when the San Carlo Opera was the most brilliant and famous in Europe. His mother, Madame Fearon, was a *prima donna* styled the "English Catalani," and well-known in both Continental and English opera-houses. We do not know anything about Mr. Harris's youth, but from an early age he was connected with the London theatres, both as an author and actor, and in the latter capacity he was a worthy rival of Mr. Morris Barnett in such characters as *Monsieur Jacques*, for which his Continental education and experience, and his rare powers as a linguist, eminently fitted him. Mr. Harris subsequently became manager of the Princess's Theatre, where he introduced Mr. Fetcher to the English stage; but he eventually retired from management, and attached himself to the fortunes of Mr. Gye at Covent Garden, as stage-manager. In this capacity, Mr. Harris—who superintended the "mounting" and rehearsing of the magnificent spectacles which have made the Royal Italian Opera world-famous—proved himself to be an artist in every sense of the word. Dresses, scenery, and appointments were, under his direction, miracles of brilliant and tasteful colouring; while the chorus and ballet, instead of being inanimate spectators of the loves and hates of the vocalists, were taught to act themselves, and so to add to the completeness of the *ensemble*. Unlike most stage-managers, Mr. Harris was not content to stand at the side-wings and "shriek" his orders, but he went on the stage as a peasant, fisherman, or soldier, and personally set the chorus and "supers" the example of that active attention to their duties which made representations of such operas as *Les Huguenots*, *Masaniello*, *Le Prophète*, *L'Etoile du Nord*, &c., vivid, exciting, and life-like to a degree never previously witnessed on the stage.

Mr. Harris was not only a wonderful stage-manager, but an admirable judge of lyric vocalism. During the recess he was always on the wing through Europe, in search of novelty, and it was very rare for his own unaided judgment to be at fault. In addition to this rare gift, he was complete master of that delicate diplomatic tact so essential in dealing with the sensitive beings who pass their lives on operatic boards. In the numerous difficulties inseparable from the management of a vast concern such as the Royal Italian Opera, Mr. Harris's tact was constantly called into play; and, while he was a universal favourite with all the greatest artists of the day, no man ever served a master with more devotion than he did Mr. Gye.

It speaks volumes for Mr. Harris's unique talents and suavity of disposition, that he was the trusted friend and confidant of Mr. Gye, and of Mr. John Knowles, of the Theatre Royal, Manchester—a fact which can be best appreciated by those acquainted with the inner secrets of theatrical life. Both these gentlemen have now to mourn an irreparable loss; and their regrets will be more acutely shared by a loving family who have been suddenly bereft of an affectionate head; while in the wider circles of art and literature the memory of "Gus Harris" will long be held green.

REGENSBURG.—A concert has been given by the Richard Wagner Association under the direction of Count Eduard du Moulin. The programme included Overture and "Gruss an die Halle," from *Tannhäuser*; Elsa's Dream, and third scene of Act 1 from *Lohengrin*; Spinning Song and Ballad from *Der fliegende Holländer*; and concluding scene from the *Meistersinger*.

Digitized by Google

## CRYSTAL PALACE CONCERTS.

The 27th and last of the Crystal Palace Saturday Concerts, as genuine amateurs understand them, brought together an enormous audience on Saturday afternoon. In accordance with long custom, it was for the "benefit" of Mr. Manns, the conductor, who, in companionship with Mr. George Grove, has worked with such zeal and indefatigable perseverance to raise these performances up to the point of almost unrivalled excellence, now, and indeed for a long time, unanimously recognized among the world of music-lovers. The programme, as usual, on these particular occasions, just as when the last concert of the season is for the "benefit" of the Director of the Monday Popular Concerts, was of a more miscellaneous character than is the general rule. Nevertheless, it was rich in interest purely musical. The overture to Mendelssohn's *Walpurgis Night*, descriptive of stormy weather in the mountains, and the opening chorus ("*Uebergang zum Frühling*"), illustrating the approach of spring, opened the concert famously. Then we had the two movements belonging to Schubert's unfinished symphony in B minor, the rescue of which from what might have been permanent oblivion is due to Mr. Grove and the Directors of the Crystal Palace, who commissioned him to undertake a journey a few years since, to which we are indebted for an acquaintance with more of Schubert at his best than, but for the opportunity thus afforded, we should ever have been likely to make. The third and last purely orchestral piece was the overture to *Tannhäuser*, to which every true believer in Wagner, "the prophet," instinctively bows. Here was sufficient variety; and, as all was admirably executed, all produced its legitimate effect. In addition to the orchestral displays, the violin and pianoforte were conspicuous—in the hands, moreover, of two of the most accomplished professors, Madame Norman-Néruda and Mr. Charles Hallé. The lady selected one of the justly-renowned fantasias of Heinrich Ernst, including the march and "Willow Song" from Rossini's *Otello;* the gentleman took the pianoforte in Beethoven's *Choral Fantasia*—Madame Otto-Alvsleben, Misses Bessie Goode and Annie Butterworth, Messrs. Guy, Wadmore, and H. A. Pope being entrusted with the vocal parts which, as in the Ninth Symphony, are important auxiliaries to the final movement. How Madame Néruda gave the *Fantasia* of Ernst need no more be told than how Mr. Hallé rendered the solos in the *Choral Fantasia*. Both acquitted themselves in perfection, and were appreciated accordingly; nor were the compositions in which they assisted by any means the least attractive features of the entertainment. The vocal music was selected judiciously, with a view to contrast and variety. Mdlle. Ostava Torriani (from Her Majesty's Opera) sang "O luce di quest' anima," and the *cavatina* from *Linda di Chamouni*, also joining Signor Agnesi in "La dove prende," the familiar duet from Mozart's *Flauto Magico*. Signor Agnesi gave the well-worn "Sorgete," from Rossini's *Maometto Secondo* (afterwards enlarged into *Le Siège de Corinthe*, for Paris)—an air, times gone by, made famous chiefly through the singing of Tamburini, and which has a florid *cabaletta* exactly suited to Signor Agnesi's means and style of vocalization. That every one in the concert-room was delighted to hear Mr. Sims Reeves, after his long illness, appeared plainly in the enthusiastic greeting he received. Nothing better could have been selected for our great tenor than the pathetic recitative, "Deeper and deeper still," and the exquisitely tuneful air, "Waft her, angels," with which Mr. Reeves (like the elder Braham before him) invariably associates it. In Mariani's canzonet, "Una Rosa," and Mendelssohn's characteristic "Hunting Song," Mr. Reeves was accompanied by Mr. Hallé—a graceful compliment from one distinguished artist to another, and the more acceptable in this instance as dispensing with a recent by no means laudable custom of preparing orchestral accompaniments for songs intended expressly by the composer to be accompanied on the pianoforte. The other noticeable vocal performance was "Gli angui d'inferno"—the second song of the Queen of Night in *Il Flauto Magico*—declaimed with remarkable spirit by Madame Otto Alvsleben, who showed herself a thorough mistress of the trying and difficult passages composed by Mozart for an exceptional voice (that of his sister-in-law, Madame Hofer).

The season just terminated has been one of the most interesting since the institution of the Crystal Palace Concerts. All the nine symphonies of Beethoven have been given—from No. 1, in C, to No. 9, in D—the last, as far as the three introductory orchestral movements are concerned, in a style as nearly as possible reaching perfection. Then we have had many novelties, among the most interesting of which must be classed certain works by English composers—such, for example, as the Mass in F by Mr. Crowther Alwyn (Royal Academy of Music); the Symphony in F by Mr. Cowen (his "No. 2"); the overture to *Andromeda* by Mr. Gadsby, one of our ablest and most cultivated musicians; the Concerto in E minor for organ, composed by Mr. Prout, and performed by Dr. Stainer; Mr. Henry Smart's overture to *King René's Daughter;* an overture in D, by Mr. Shakespeare, and a "Festival Overture" by Mr. Wingham (both of the Royal Academy of Music—the first being the "Mendelssohn Scholar" recently elected). We lay particular stress upon the English compositions because we think that in their newly-adopted policy the Crystal Palace directors have it in their power to accomplish a world of good. Not a single work by an English composer hitherto introduced has done anything but credit to the concerts. Of the foreign music presented for the first time—comprising, among other things, a violoncello concerto by Signor Piatti, an overture by Julius Rietz, an orchestral *scherzo* by Herr Stiehl, and last, not least, a Symphony in B flat by Schubert, one of the most unpretentious and at the same time one of the most charming productions of his never-tiring and rarely-uninspired genius—there is no necessity to speak. The foreigners have taught the English a great deal, and that the English have not failed to profit by the teaching is sufficiently proved in the flourishing existence of the orchestral concerts given every Saturday for six months running, at the Crystal Palace, and the Quartet Concerts held by Mr. Arthur Chappell for about the same period in St. James's Hall. Nowhere else in Europe can they be matched.

Few amateurs will regret to hear that the Crystal Palace "Summer Concerts," at which from time to time the Italian operatic singers may be heard, are for the future to be held in the concert-room, which thus will enable Mr. Manns, on every occasion, to combine with their special attraction some of those classical orchestral pieces he knows how to direct so well, and has so thoroughly at heart. The first is announced for Saturday week, the 10th of May—when Mdlle. Tietjens, Mdme. Trebelli-Bettini, Signors Mongini and Agnesi are to appear, besides the celebrated pianist, Herr Hans von Bülow.

## FUNERAL OF MR. AUGUSTUS HARRIS.

One of those large gatherings which denote an extended popularity, centred in some conspicuous name, poured through the gates of Brompton Cemetery a little before one o'clock on Friday the 25th ult. At that hour, the hearse conveying the remains of Mr. Augustus Harris, of the Royal Italian Opera, Covent Garden, to their last resting place, entered the ground. Five mourning coaches and twelve private carriages, most of them occupied, but two or three being empty, with the shutters drawn up as a mark of respect, followed, slowly making their way through a dense crowd. The artists, not alone of that great lyric theatre with which the name of the deceased was closely knit, but representing the whole of the dramatic, as well as musical world, constituted the major portion of the crowd; but men of eminence in each of the liberal arts were also present. The mourners were those of the lamented gentleman's own family, male and female, who have most cause to mourn his early death. There were his widow, his three daughters, and his two sons. Mr. Gye, being prevented by illness from attending, was represented by a near relative. After the service in the chapel, the coffin—of polished oak—was borne, by eight chosen mechanics belonging to the Opera House, along a circuitous path which avoided the thickest part of the crowd, to the grave on the eastern side of the catacombs. It is close to the handsome granite monument of the veteran actor, T. P. Cooke. Contributions of flowers were laid upon the top of the coffin as it came slowly onward, till there was a snowy pile of camelias and white amaranth, intermixed with violets. The chorus of the Royal Italian Opera sang one of the most touching, impressive, and beautiful pieces from Spohr's *Last Judgment*—the quartet and chorus, "Blest are the departed"—and during this solemn music, which was accompanied by reed instruments, the greater number of those who crowded round the grave were moved to tears.

Digitized by Google

## MR. HENRY LESLIE'S CHOIR.

This famous association gave its third concert for the present season in St. James's Hall, on Thursday evening week, and again achieved a substantial success. The programme, wholly made up of part-songs and vocal and instrumental solos, presented variety enough to satisfy all tastes, and ministered to the pleasure of the entire audience. Among the concerted pieces were Reay's "Dawn of Day," Pearsall's "Oh, who will o'er the downs so free?" and an arrangement by Mr. Leslie of "Believe me if all those endearing young charms." These came first, and the arrangement just named headed a long list of successes. Among the other fortunate selections were Walter Macfarren's capital part-song, "You stole my love;" Benedict's spirited hunting-song, "Rise, sleep no more;" Barnby's favourite setting of "Sweet and low;" and Sullivan's universally popular "Hush thee, my baby." All these were splendidly sung under Mr. Leslie's direction, the refinement and precision of the choir being simply perfect. A good deal of the success of the concert resulted from the efforts of the soloists in songs, &c., which have long been popular. Miss Julia Wigan, the clever and promising pupil of Mdme. Sainton-Dolby, created a marked effect in "Should he upbraid," and was recalled, only the late hour preventing an encore. Miss Wigan should be heard again, and often, at concerts of English music. Mdme. Patey sang, with all beauty of voice, Arne's "Gentle Youth," and "Near Woodstock town." Mr. Henry Guy was favourably heard in "The Pilgrim of Love," as was Mr. Valentine Smith in "When other lips" (encored). Mr. R. Latter exhibited a bass voice of excellent quality in its lower register by singing Bishop's "'Tis when to sleep the world retires," and Mr. Santley excited the enthusiasm of his audience in Macfarren's "When Bacchus invented the bowl," "Sally in our alley," and "Down among the dead men." Mr. Santley might have repeated all his selections in answer to the applause he received, but he only accepted an encore for the third song. Some showy pianoforte *morceaux* were played by Mdlle. Le Brun, and afforded an agreeable relief.

—o—

## NEW PHILHARMONIC SOCIETY.

The first concert of this society's twenty-second season derived considerable interest from the variety and excellence of the works performed. Dr. Wylde, who continues to direct the orchestra with which his name has long been identified, provided something for all manner of cultivated tastes, beginning with Beethoven's Symphony in F (No. 8), and ending with the overture to *Faniska*, by Beethoven's great contemporary, Cherubini. No selections could have been more welcome, or more fittingly have opened and closed the programme, than these, and by these the highest forms of orchestral music were admirably represented. Two solo instrumentalists made their appearance at this concert; both of them young men, and neither of them free from artistic immaturity. M. Cros St. Ange, a violoncellist, who first visited London last season, played a concerto in E minor by "Lindner"—whether Frederic Lindner or his son Roderic the programme did not say, nor does it much matter, seeing that a more dreary composition could hardly be found. M. St. Ange's performance did not atone for the slight interest of the music, and his appearance as a soloist, when any violoncellist taken at random from the orchestra could have done the work better, was another proof of the blind respect which Englishmen have for foreign talent, simply because it is foreign. M. St. Ange was recalled at the close of his task, for reasons we failed to discern. His fellow soloist was Signor Rendano, who introduced Chopin's pianoforte Concerto in E minor. We have several times had to comment upon the playing of this clever young gentleman, and there is nothing new to be said about it in the present case. As usual, ability enough was shown to warrant a hope of high attainment by-and-bye. The *pièce de résistance* of the concert was a long selection from Handel's *L'Allegro ed Il Pensieroso*, including nearly all the most popular and best known numbers, some of which gave unqualified satisfaction. Madame Lemmens-Sherrington has not often been heard to greater advantage than in "Come, thou goddess, fair and free," and more especially in the air which she holds as her own against all comers, "Sweet bird, that shuns the noise of folly." The accomplished soprano's rendering of the last-named, admirably supported by the flute *obbligato* of Mr. Radcliffe, was perfect, and drew forth the loudest applause of the evening. Mr. Castle, the American tenor, had been called upon to take the place of Mr. Lloyd at short notice, and may claim indulgence for his rendering of music evidently unfamiliar. The choruses were for the most part efficiently given. In addition to her share of the Handelian selection, Madame Sherrington gave the cavatina, "Della rosa il bel vermiglio," from Rossini's *Bianca e Faliero*, the echo effects of which she produced with remarkable skill and truthfulness of intonation.

—o—

## MUSIC AT BOULOGNE-SUR-MER.

The repetition of *Hamlet*, *Le premier Jour de Bonheur*, and *Geneviève de Brabant*, having taken place since my last, I did not think of writing last week, but waited till to-day. I can now write of "première" representations in the shape of *La Favorita*, *Les Dragons de Villars*, and *La Belle Hélène* (rather a mixture!). The first was well played to a good audience, and deservedly well received; Mdme. Depoitiers singing, for the last time this season, as Leonore; M. Bresson as Fernand (*ça se dit*), and M. Fronty as Alphonso XI.—*Les Dragons de Villars*, by Maillart, was played last Thursday. It is a charming opéra-comique, full of pretty airs and choruses. Among the former is a duet, most suitable for a little "pièce de salon," and as such you may have heard it, as I have had the pleasure of doing (and beautifully rendered too), by M. and Mdme. Reichardt. Mdlle. Noaille and M. Bouvard, who, since the departure of Mdme. Depoitiers and M. Bresson, have taken the *premiers rôles*, sang this duet with taste, as they also did all through the opera. M. Clement having decided to keep the theatre open a week longer than he had intended, and some of his artists having to leave, we have had a week, or rather seven days, of Offenbach; *La Belle Hélène*, with some artists specially engaged, was the first. The part of the heroine was sustained by a Mdlle. Geraldine (*des Bouffes Parisiens*), very "Bouffe Parisien" in voice, form, and manner. M. Laurent, "tenor d'operetta," took the part of Paris. Altogether the piece *went* well, and seemed quite appreciated; and if *Barbe-Bleue*, to-morrow, and *La Grande Duchesse*, on Saturday, *go* as well, M. Clement will not repent of his decision.

On Tuesday, before the "opéra-bouffe," we had a very pretty little opéra-comique, in one act, by A. Adam—*Le Farfadet*. The music is bright and light, Mdme. Faigle throwing herself into the part of Babet; while M. Fronty sang, as he always does, carefully and accurately; but it was rather hard to believe that *Farfadet* was our, now well-known, *Hamlet*.—Last night a second representation of *La Belle Hélène* and the second act of *L'esplanade*, (pour "les adieux de M. Fronty") was announced to be played; but, about four or five p.m., there was posted "*Relache, cause d'indisposition*," I believe, of Mdlle. Geraldine. S. C.

*April* 30, 1872.

## MADRIGAL.

Every robin-redbreast takes himself a mate!
Say the birds, sing the birds, "It is wrong to wait
Till the lily-footed spring glides out at summer's gate."
So I heard the birds sing, once upon a day:
O, my treasure! O, my pleasure! Canst thou say me nay?

Birds' songs and birds' nests and green boughs together,
All gone: love alone laughs at bitter weather.
Summer days or winter days; little recks Love whether;
If so be that Love have his own, his darling way.
Ah, my fairest! Ah, my rarest! Canst thou say me nay?

In the wood the wind-flower is sunken out of sight,
Low down and deep down and world-forgotten quite.
But do you think the wind forgets that she was sweet and white?
Then listen to his sad voice a little while, I pray!
O, my cruel! O, my jewel! Canst thou say me nay?

The sun stole to a red rose and wiled her leaves apart:
May dew and June air had wooed her at the start;
But was't not fair the sun should have her golden, perfect heart?
Let me choose one short word for timid lips to say:
Ah, my precious! My delicious! It shall not be Nay!

HOWARD GLYNDON.

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

### Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Thirteenth Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

| | |
|---|---|
| FRIDAY, May 9, | FRIDAY, June 6, |
| FRIDAY, May 16, | FRIDAY, June 13, |
| FRIDAY, May 23, | FRIDAY, June 20. |
| FRIDAY, May 30, | |

The Programme of each "Recital" will include several concerted pieces for Pianoforte and other Instruments, duets, trios, quartets, &c., one of which (at least) will invariably be selected from works belonging to the "modern German school"—from Robert Schumann to Johannes Brahms, Raff, &c., and, as heretofore, a grand sonata for Pianoforte alone, by Beethoven, or some other great composer. Shorter solos for Pianoforte or other instruments will stand in the place of the two vocal solos formerly included in the programmes, which, as on previous occasions, will consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five P.M. For the concerted pieces Mr. HALLÉ has secured the valuable co-operation of Mdme. NORMAN-NERUDA (Violin), Herr STRAUS (Viola), Signor PIATTI (Violoncello), &c. Descriptions, analytical and historical, of the various compositions will, as usual, accompany the programmes.

## THE SECOND RECITAL

WILL TAKE PLACE ON

## FRIDAY AFTERNOON, MAY 9, 1873.

*To Commence at Three o'clock precisely.*

### Programme.

GRAND TRIO, in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello ..... *Beethoven.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PIATTI.

SARABANDE and GIGUE, for violoncello..... *Bach.*
Signor PIATTI.

FANTASIE-SONATA, in G major, Op. 78, for pianoforte alone .. *Schubert.*
Mr. CHARLES HALLÉ.

SONATA, in A minor, Op. 23, for pianoforte and violin..... .... *Beethoven.*
Mr CHARLES HALLÉ and Madame NORMAN-NERUDA.

QUARTET, in G minor, for pianoforte, violin, viola, and violoncello *Brahms.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, Herr STRAUS, and Signor PIATTI.


## DEATHS.

On the 25th ult., at No. 2, Southgrove Terrace, Ventnor, Isle of Wight, JOHN LARKIN HOPKINS, Esq., Mus. Doc., Organist to the University and Trinity College, Cambridge, aged 53.

On the 27th ult., at 6, Wellington Square, Cheltenham, WILLIAM CHARLES MACREADY, Esq., formerly of the Theatres Royal, London, aged 80 years.


## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*



# The Musical World.

LONDON, SATURDAY, MAY 3, 1873.


SCHUMANN, it appears, is to have a monument raised over his grave in the pretty cemetery at Bonn. We do not see that there is any need of it. The modest memorial which already marks the spot where a wearied worker sleeps is quite enough. For the rest, Schumann's music will answer. It is his best, because his most enduring monument. Marble and brass are all very well in their way, and serve a certain purpose when they assert the greatness of kings, and the wisdom of counsellors—qualities which sometimes need to be asserted very much. But who really requires a marble Beethoven? Under what imaginable circumstances can it be necessary to cast Mozart in bronze, and stick him on a granite pedestal? The men, though dead, live and breathe in their works. We do not raise monuments to the living—save when the living is an Iron Duke, and then we hold him up to ridicule on the top of an arch, pointing significantly nowhere. But we must take the world as we find it, and the world fancies that the effigies of its heroes are an honour to heroism, just as it attaches value to bits of coloured ribbon, stars, and garters. Standing on the common ground, then, it is clear that Schumann should have a statue. Even those who hold that he was not one of the "great masters" will agree that he was great enough for such an honour. A gifted, earnest soul was in the man, and remembrance of the melancholy fate which overtook him, too soon for his art, adds pity to the admiration which his name excites. Pity is akin to love, and love prompts to sacrifice. So the chain is complete which connects Schumann with the monument to be raised by willing contributions made by generous hands.

As our readers must already know, a Festival will take at Bonn, in August next, with a view to raise funds for the proposed Memorial. The proceedings will last four days, beginning on the 17th and ending on the 20th. As to the nature of those proceedings we are now able to furnish particulars which will enable every reader to form his own opinion, and determine whether it will be worth while to include Bonn in his autumnal tour. On the first day (Sunday), the programme contains but one work—Brahms' *German Requiem*, with which our English amateurs have lately made acquaintance. *Paradise and the Peri* is set down for the second day. The third day's scheme includes the overture to *Manfred*, the pianoforte Concerto in A minor, and the Symphony, No. 2, in C major. Chamber music takes precedence on the last day, the selection being the string Quartet in A major, the Variations for two pianofortes, and the Pianoforte Quintet in E flat. It is plain from this that the Festival will be a worthy representation of Schumann's genius, and a fitting incentive to that public recognition of his genius which is the object mainly desired. And now as to the executants. Over the rank and file we pass, because German carefulness will assuredly not stop short of efficiency. The principals include Madame Schumann, whose presence on the occasion will have a peculiar interest; Madame Joachim, Herr Stockhausen, and Herr Schulze, with Herr Joachim and Herr Wasielewski (Schumann's biographer) as conductors. The leaders of the orchestra will be Herr Straus and Herr Königslowe. These names are their own recommendation, and afford a guarantee of excellence which cannot fail to supplement the attractions of the programme.

What do Schumann's English admirers say to all this?—Will they not turn from the flaring attractions of Vienna, or, at any rate, halt on their way to them, that due honour may be paid at the shrine of a man to whom honour is unquestionably due? No doubt, many a score of English amateurs have already determined to represent their country at the festivities of the pretty town on the Rhine, and to supply an English quota to the funds wherewith Schumann's memorial will be erected.

MDME. CHRISTINE NILSSON has arrived in London to fulfil her engagement with Mr. Mapleson at Her Majesty's Opera.

THE LATE AUGUSTUS HARRIS.—We lately announced that an entertainment would be given at the Royal Italian Opera, on the 21st May, for the benefit of the family of the late Mr. Augustus Harris, Mr. Gye having kindly given his magnificent theatre for that purpose. Madame Adelina Patti has telegraphed from Vienna that she will be highly pleased to give her services on the occasion.

Digitized by Google

## Character Divers.

(*From "Another World."*)

Character-divers, called in our language "Djarke," are distinct from the masters, called "Zicche," or fathers of knowledge, able men, who have charge of the boys' studies. The qualities which enable a preceptor to impart literary and scientific knowledge differ widely from those fitted for searching out, discriminating and correcting faults of character, interpreting the real principles which nature has implanted in the youthful aspirant, and devising the measures to be taken for correction or development. Even if the necessary qualities for both duties were united in one master, there would be many objections to the duties being entrusted to the same person. The character-divers are as it were moral physicians, skilled in the detection and cure of the hidden germs of mental maladies; for, as you will see hereafter, I was not content to wait till a disease, whether of the mind or body, had developed itself, spreading contagious poison through the veins and arteries of society, and propagating evil without end; the germ was destroyed before it had acquired force to injure.

In our planet neither the faults nor the virtues of children show themselves in the same way; the indications vary in each child according to his temperament and the circumstances in which he may be placed. Faults and qualities are often of a kind seemingly opposed to what they actually demonstrate to the character-diver —particularly in children endowed with genius. Fair, and even beautiful, outcroppings are sometimes indications of noxious weeds hidden below the surface. Weeds are not unfrequently born from the very richness and exuberance of the soil, whilst many a dark and seemingly sterile stem conceals the embryo of fruit and flowers which a genial sunshine will call into life and beauty. These, and other considerations, demand great—almost constant—attention on the part of the "Djarke."

Another reason for separating the two offices of fathers of knowledge and character-divers is, that the child's peculiarities are generally shown out of school-hours. Hence, for the purpose of detecting or tracing their real cause, and suggesting the remedy, the character-diver is often obliged to enter into terms of intimacy with the children, particularly those of tender age, to obtain their confidence, perhaps to be their playmate and friend, that the little ones may be at their ease, conceal nothing, and almost look upon him as they would upon some tame animal. The younger children with us require more watchfulness and skill in their treatment than those of maturer age. The defects of the young, like incipient disease, are less obvious, and their intelligence is less developed.

Hermes.

THE Sacred Harmonic Society conclude their forty-first season on Friday next, the 9th inst., when Mendelssohn's *Elijah* will be performed as an extra concert. The principal vocalists will be Madame Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. The performance, conducted by Sir Michael Costa, will commence at eight o'clock.

ROYAL ALBERT HALL CHORAL SOCIETY.—The second season of this Society will terminate on Wednesday next, the 7th inst., when Handel's oratorio *Belshazzar* will be revived, with Madame Lemmens-Sherrington, Madame Patey, Mr. Cummings, Mr. Thurley Beale, and Mr. Lewis Thomas as the solo vocalists; Dr. Stainer presiding at the organ. To the musical public this concert will be of very great interest, as *Belshazzar* has only been performed twice during the last hundred years; and it is well known that some very fine specimens of the great composer's writing (notably among the choruses) are to be found in this work. The concert will be, as usual, under the direction of Mr. Barnby.

M. FAURE is singing in Brussels, where, during the last fortnight, he has met with distinguished success. He contemplates visiting Liege, Ghent, and other cities. Meanwhile, M. Faure is not ill replaced by Mr. Gye's new singer, M. Maurel.

## OCCASIONAL NOTE.

NOT even music can fall into the hands of religionists without calling up some form of the hateful *odium theologicum*. The *Tonic Sol-fa Reporter*, with which a prominent dissenting minister is connected, sees a "scarlet rag" even in the popularity of Bach's *Passion*, and thus it raises the cry "ad leones":—

"It cannot be expected that Protestants should feel much sympathy with the spirit in which Bach's *Passions-musik* is being brought into England, connected as it is with the High Church and Ritualist party, one of whose organs distinctly welcomes it as a stepping stone towards the revival of the mediæval miracle plays. The theme, dwelling exclusively on the physical sufferings of Christ, breathes the spirit—as Mr. Macfarren confesses in his introduction of the work—of a theology which is dead and buried. The great length of the recitatives, and the infrequency of choruses make the *Passion* compare unfavourably with Handel. The recitatives are doubtless very beautiful, the interlocutory utterances of the chorus overpowering in elocutional grandeur, but we think the large audiences are to be ascribed partly to the novelty of the thing, and partly to the growth of High Church and Roman Catholic observances."

## CONCERTS VARIOUS.

BRIXTON.—On Thursday evening, the 26th ult., Miss Adeline Paget gave a concert at Brixton, and made her *début* as a vocalist. The lady, although suffering from evident nervousness, very favourably impressed the audience with her vocal talents, and received a warm greeting upon each appearance in the orchestra. Her best effort was, perhaps, Mr. Clay's ballad, "She wandered down the mountain side," but in the "Last Rose of Summer" the full pathos of the composition was certainly reflected. Miss Paget adds a graceful presence to the possession of a soprano voice of fair quality and good compass. The concert was supported by, amongst others, Madame Patey, Mr. Maas, and Mdlle. Friece, a lady violinist whose finished execution was greatly admired. The hall was filled by an elegant company, and the entertainment may be pronounced a most successful one.—W. H. P.

MR. ARTHUR J. BARTH gave an evening concert on Saturday last, at St. George's Hall, which attracted a full and appreciative audience. Mr. Barth is a pianist of the legitimate school, which he fully proved by his performance of Beethoven's Grand Sonata in C, Op. 53; Schumann's "Schlummerlied;" and the same composer's "Traumes-Wirren;" and in conjunction with Messrs. Pollitzer and Paque, of Mendelssohn's Grand Trio in C minor, Op. 66; Chopin's "Introduction and Polonaise," for violoncello and pianoforte; and Schumann's "Rondeau Brilliant," for pianoforte and violin. Mr. Barth was assisted vocally by Mdme. Florence Lancia, who was encored in a French *chanson*, and Miss Jessie Royd, who sang Bishop's "Ye little birds," with a flute *obbligato* (admirably played by Mr. L. Barrett), both artists receiving loud applause; as did also Miss Leonore Braham, a pupil of the London Academy of Music, in Schubert's song, "Meine Ruh ist hin." This young lady is possessed of an expressive voice, and it will be her own fault if she does not gain fame and fortune by it. Mr. J. W. Turner, by his singing of Mdme. Clara Schumann's song, "How shall I woo her?" gained the applause of the audience. He also sang "I stood on the shore," the composition of Mr. Barth. Mr. W. Maby accompanied the vocal music.

KENNINGTON.—Miss Ellen Dix, whose singing at the concerts of the Walworth Choral Union we have upon more than one occasion referred to in commendatory terms, gave a concert last Monday in the Horns' Assembly Room, before a large and appreciative audience. The *bénéficiaire* chose for her vocal performance a simple little ballad by Mr. Henry Gadsby, entitled "Those little words," and a recitative and air from *La Sonnambula*, earning for each a most enthusiastic and well deserved encore. Miss Dix was assisted by Madame Poole, Miss Kate Wild, Mr. Henry Guy, Mr. J. H. Charlwood, and Messrs. William and Gerald Gadsby; whilst Mr. Henry Gadsby contributed a pianoforte solo in each part, and Mr. Henry Parker very efficiently performed the duties of accompanist.—W. H. P.

MDLLE. ALIE LINDBERG'S "first morning concert" was given in the Hanover Square Rooms on Monday. Mdlle. Lindberg is a young pianist of repute in Russia; and, judging from her performances on Monday, deserves the reputation awarded to her. Her selection of pieces will be approved of by our readers when we state that they included Mendelssohn's grand Trio in D minor, a Loure and Rondo by Bach, and Schumann's "Dream," in the first part; and Thalberg's grand Fantasia on *Don Juan*, a Nocturne by Field, a Gavotte by Martini, and a "Russian Melody," by Liszt, in the second part. Each of these showed the fair pianist had studied, and studied to advantage, compositions of different schools of music. The warm applause accorded to Mdlle. Lindberg was justly her due, and there is no doubt of her

Digitized by Google

being a welcome addition to the concert-room. In the trio, Mdlle. Lindberg had the valuable assistance of Herr Wiener (violin) and Herr Daubert (violoncello), who, besides, favoured the audience with some admirable solos; Herr Wiener proving himself a master of his instrument by his performance of a violin Sonata by Handel, and Herr Daubert of a violoncello Sonata by Marcelli, the pianoforte accompaniment to which was admirably played by Herr Wilhelm Ganz. The vocalists were Madame Elena Corani, whose dramatic reading of Rossini's *cavatina*, "Bel raggio," was remarkably good; and Miss Mary Crawford, whose agreeable contralto voice was heard to advantage in the late Mr. Linley's popular song, "Thou art gone from my gaze." The rooms were full and fashionably attended, and the concert gave general satisfaction.

Mr. Aguilar's performances of pianoforte music on Friday, April 25th, consisted of Sonata, Op. 31, No. 2, Beethoven; "Oft in the stilly night" (transcription), Aguilar; Polacca in E flat, Weber; Spinnerlied, from Wagner's *Fliegende Hollander*, Liszt; Sonata in D, Aguilar; Lieder ohne Worte, Mendelssohn; Fantasia on *Lucia*, Aguilar; "Schlummerlied," and "Hunting Song," Schumann; "Dream Dance," and "Couleur de rose" Galop brillant), Aguilar.

## PROVINCIAL.

Edinburgh.—We take the following from the Edinburgh *Daily Review* (April 21st):—

"Professor Oakeley gave a special organ recital on Saturday evening, in the music classroom, to the Edinburgh Choral Union. The hall was well filled, and the members of the Union enjoyed a delightful evening. The music selected was entirely classical, such as a musical association might be expected to appreciate. It gave scope for the professor's mastery of his instrument, and his performances were much applauded. Before commencing the recital, Professor Oakeley congratulated the Union on the progress they had made in public favour. Towards the close of the performance, the president of the Union moved a cordial vote of thanks to him for his kindness in inviting the members of the Union to so excellent a performance, and the motion met with a hearty response."

The *Scotsman*, (of the same date), winds up its article as below:—

"The chief novelties were a sonata by Corelli, and some of the Professor's own compositions. His organ *andante* is a pure, musicianly, and attractive movement—it appeared in the last number of the *Organist's Quarterly Journal;* the minuet belongs to a sonata which is presently to be published. We had a very fine reading of all the pieces, and before the close the President of the Choral Union tendered the thanks of that Society to Dr. Oakeley for the treat of the evening."

Leicester.—The lovers of high-class music generally, and those who are desirous of encouraging and promoting a taste for the music of our best English composers especially, are deeply indebted to Mr. Nicholson for the admirable bill of fare he submitted to his patrons on the evening of Tuesday last. The works given were Sir W. S. Bennett's pastoral, "The May Queen," and Mr. John Francis Barnett's cantata, *The Ancient Mariner;* the former being heard in Leicester for the first time, and the latter not having been brought before the Leicester public since 1869. The soloists were Miss Banks, Miss Adelaide Newton, Mr. Alfred Kenningham, and Mr. Thurley Beale, supported by the full band of the New Philharmonic Society. The attendance was scarcely so large as might have been expected considering the high quality of the programme provided, and the talents of the executive staff. *The May Queen*, from the overture to the *finale*, received full justice, vocalists and instrumentalists alike acquitting themselves in an admirable manner. The merits of *The Ancient Mariner* were also highly appreciated, the demonstrations of approval which ever and anon broke forth conclusively proving, if any such proof were needed, that Mr. Barnett's masterpiece will fully bear repetition.

Prescott.—The last concert of the season was given by the Harmonic Society, on Wednesday, 23rd April, under the conductorship of Mr. W. D. Hall. The principals were Madame Billinie Porter, Mr. George Barton, and Mr. A. Brown—Mr. F. H. Burstall presiding at the harmonium, and Mr. T. H. Cooke at the pianoforte—assisted by a chorus of over fifty voices. The first part consisted of selections from the *Creation*. Madame Porter was remarkably successful in "With verdure clad" and "On mighty pens," and the singing of the two gentlemen was also good. In the second part Madame Porter was encored in Handel's "Let me wander not unseen." One of the part-songs received a similar compliment, and Mr. Barton was recalled after his two songs. Mr. Hall deserves credit for the efficiency of the chorus.

Rochester.—A correspondent informs us that:—"The Musical Union of this ancient city gave their second 'open night' on Monday April 21st, in the Corn Exchange. The artists were all amateurs (excuse the Irishism), and acquitted themselves to the entire satisfaction of their friends, who attended 'in force.' Among the pieces that gave general satisfaction were Mr. G. A. Macfarren's part-song 'Under the greenwood tree,' Mendelssohn's 'The victor's return,' and the choral march from Costa's *Naaman*, 'With sheathed sword.' A song by Signor G. Tartaglione, 'Berceuse' (composed for the occasion), with flute accompaniment, admirably played by Captain Thomas, and charmingly sung by Mrs. Thomas; as well as two movements from Mendelssohn's Trio in D minor, the *andante* and *allegro*, capitally executed by Mrs. Nutter (pianoforte). Mr. H. Ivimey and the Rev. Mr. Nutter (violin and violoncello) deserve special mention; and I have only to add that everyone was pleased with the entertainment provided for them."

Stroud.—Mr. E. W. Christie, of Exeter College, Oxford, gave a "Concert of Old English Music," at the Subscription Rooms, on Tuesday, April 22nd, before a large and enthusiastic audience. The singers were Master Aynsley Cooke, of St. George's Chapel, Windsor: Master Aldridge, of New College, Oxford; Mr. Bickley, alto of the Birmingham Glee Union; Mr. Kearton, tenor, of Wells Cathedral; Mr. Hunt, tenor, of St. George's, Windsor; Mr. Hallewell, bass, of New College, and Mr. Brandon. The pianists were Miss Clark, of Stroud, and Mr. Powell, of Exeter College, Oxford. The whole programme was throughout satisfactorily performed. Of the concerted music, the most successful pieces were Mornington's fine glee, "Here let me lie," the beautiful sestett from Dr. Crotch's *Palestine*, and "Cold is Cadwalla's tongue," with the solo, most expressively sung by Mr. Hallewell; who also declaimed with grand effect Purcell's "Ye twice ten hundred deities." Mr. Brandon was encored in "Flow, thou regal purple stream," and Mr. Kearton in "The Thorn." The trebles, however, won the lion's share of applause, obtaining three encores between them; for "The Summer Heats," Master Cooke substituted Arne's popular "Pray Goody;" and Master Albridge the same composer's "Water parted from the sea" for "Where the Bee sucks." A Study, by Cipriani Potter, played by Miss Clark, was a most finished performance. It is to be hoped that so successful an attempt to revive the music of old English masters may be repeated before long.

Billesdon.—The concert given in the Forester's Hall, by Mr. Nicholson, of Leicester, was a rich treat. The flute in the hands of Mr. Nicholson seems to possess a magical power; he was listened to throughout with breathless attention, and his solo was exquisitely played. Madame Wells, in "Esmeralda," delighted the audience, and in "Lo, here the gentle lark," with flute *obbligato* by Mr. Nicholson, was vociferously encored. Mr. Christian was encored in "Homeward bound." Altogether it was the best concert we have heard in the Hall, and deserved to be patronized better than it was; but we hope, should Mr. Nicholson again visit Billesdon, to see the Hall crowded.

Birkenhead.—A new organ, built by Messrs. Brindley and Foster, of Sheffield, for the Trinity United Presbyterian Church, Claughton, was opened on Friday evening, the 18th April, before a large audience. The instrument has two manuals and sixteen stops, besides couplers, and is in every way a great credit to its builders. The cost, £550, has been nearly all raised by voluntary subscriptions among the congregation.

Exeter.—On Monday evening last, the Oratorio Society gave a successful performance of Handel's *Judas Maccabæus* in the Victoria Hall, it being the first subscription concert of the year. The solos were allotted respectively to Mdlle. Pauline Rita (soprano), Madame Demeric-Lablache (contralto), Mr. Vernon Rigby (tenor), and Signor Federici (basso). Mr. G. W. Lyon was the conductor, and Mr. M. G. Rice the leader. We can congratulate the chorus upon the precision with which it acquitted itself, while the efforts of the soloists were worthy of the high reputation they enjoy.—The Theatre Royal is still open, under the management of Mr. Frederick Hebe. On Monday evening last, Mr. and Mrs. Wybert Rousby commenced an engagement of five nights, and have succeeded in drawing crowded houses. The *pièce de résistance* has been Tom Taylor's popular historical play of *'Twixt Axe and Crown*, in which Mr. and Mrs. Rousby have been admirably supported by Miss Douglas, Miss Burns, Miss Nicholls, and Miss Bella-Cuthbert; Mr. Archibald Lindsay, Mr. H. Coombs, Mr. E. Kelly, Mr. E. Shepherd, Mr. C. Frome, Mr. D. Honeysett, Mr. Pepperell, and Mr. Sam Stoney.—Weston S. Jackson.

The Royal Academy of Music has received two additions to its funds in the donation of £50 from Wm. Atkinson, Esq., of 47, Gordon Square; and of the same amount from the Goldsmiths' Company, transmitted through Charles Sparrow, Esq.

Stettin.—A successful performance of C. H. Graun's Passion-Music, *Der Tod Jesu*, was lately given in St. Jacob's church by the Musical Union.

Digitized by Google

## ENGLISH OPERA.

*(To the Editor of the "Musical World.")*

Sir,—After sending you my last appeal, I felt some hope of being noticed, at least, and perhaps some valued friend would thereby bring my forlorn case before the public, and I found myself humming, "Come again bright days," as I dozed off into a delightful sleep, and dreamt a delightful dream. I thought the costly mansion (on whose doorstep I have taken up my abode), which is falling to decay for want of a tenant, was magnificently furnished, and filled to overflowing with the nobility and beauty of the land; the air was filled with the delicious melody of sweet songs and the applause was quite deafening, as the young and rising singers appeared before the multitude of admirers, who seemed astonished that such sweet voices could be found, and so much talent existed in their *own* country; and I was taken tenderly by the hand, and led forward to receive a perfect ovation, and was once more placed upon my pedestal, from which I had been thrust by the rude hand of coarse vulgarity and foreign assumption! "'Twas but a dream!" As I sat out in the cold musing upon the past, I was aroused from my reverie by the postman thrusting into my hand the *Musical World*. Accept my very grateful thanks for publishing my letters, and so clearly placing my neglected state and just claims before the Government and the public. How true, sir, is the concluding remark in your able article:—"An hour's earnest thought over the matter will do more for English Opera than all the virtuous indignation in the world." Is not the fortune of our lyric stage worth so much of effort? With your powerful aid, I am quite sure, I shall soon be brought into notice; and the public will only be too glad to foster and encourage me in my efforts to raise myself to the same level as my foreign neighbours; and it *can* be done, by careful training and the patronage of the wealthy!

Yours gratefully,

Miss English Opera.

*Door Step, Opera Colonnade, Haymarket.*

—o—

## OUR CONTEMPORARIES.

The *Daily Telegraph* thus discussed the Sacred Harmonic Society's performance of Bach's *Passion* music:—

"If the design of this society in the performance of Bach's Matthew *Passion*, on Friday evening, was to aim a deadly blow at the growing popularity of that remarkable work, we are bound to say that the result was a great success. Of course no such an idea was entertained. The directors saw the great progress made by the *Passion* since Mr. Barnby began to keep it persistently before the public, and, after turning the matter over with a deliberation befitting a venerable and strictly conservative body, they determined to recognise the work. Not often, of late, have they done anything more laudable, or more honourable to themselves. Having resolved to produce the *Passion*, all precedent was favourable to its being adapted for a modern orchestra, and otherwise touched up for effect. But—*mirabile dictu!*—the directors made up their minds not only to perform the work as Bach left it, even to the use of such an antique instrument as the *viol da gamba*, but also to perform it entire, not missing a single recitative, air, chorale, or chorus. Theoretically unassailable as was this resolution, we hold that it was practically a mistake. If the performance was merely intended as a curiosity, never to be repeated, something may be said for it; but, even so, consideration of possible bad results should have had a restraining effect. The directors must have known—to suppose the contrary would not flatter them—that the entire work, made up, as it largely is, of antiquated and, save from an antiquarian point of view, uninteresting airs, would weary the best-disposed audience, and damage the reputation of the music as a whole. Besides, if special importance was attached to the idea of giving the *Passion* entire, the directors failed to carry that idea out, "cuts" being made in Nos. 29, 61, and 75. The principle of completeness thus violated, it is hard to see why the principle of utility was not more studied. Moreover, it is far from certain that any value belongs to completeness in regard to Bach's work. The tedious airs referred to above are not essential parts of the *Passion*, and were probably added from time to time as occasion seemed to demand. They have no more to do with the story than have the marginal texts which accompany it in the New Testament, and may be ignored entirely, without loss to the sacred drama. Under such circumstances we cannot compliment the Sacred Harmonic Society upon a striking assertion of a great principle, while we have to charge them with inadvertent injury to a noble work. Evidence of that inquiry was clear enough on Friday evening. At first the large audience showed great interest in what they heard, and one half of the music had all the success that could be desired. But soon after the second part began, the audience commenced to break up; and, during the remainder of the four hours occupied by the performance, melted away, till, at half-past eleven, the delicious final chorus was sung to a handful of hearers, consisting partly of enthusiasts, partly of those obstinate souls who never know when they are beaten. By no means flattering to Bach's music were the comments of the jaded remnant as they retired—and poor, indeed, from that moment, became the prospects of ever hearing it again in Exeter Hall. As to the performers, they gallantly obeyed their inflexible chief—Sir Michael Costa—who carried out his programme with a heart steeled to the sufferings before and behind him. Occasionally weariness told its tale in the music; but the rally of both band and chorus, when in sight of 'home,' was surprising, the final concerted numbers being given with all the vigour of their earliest predecessors. As to the performance generally, it deserved much praise, looking at the novelty of the subject. The choruses were often highly impressive, especially 'Have lightnings and thunders,' which produced a magnificent effect. The chorales, given with organ and double basses, came out grandly from the mass of voices; and the orchestra was as perfect as Sir M. Costa's orchestra usually is. Madame Lemmens-Sherrington, Madame Patey, Mr. E. Lloyd, Mr. Patey, Mr. Chaplin Henry, and Mr. Santley, gave an effect to the solos which it is needless to particularise. Mention, should be made, however, of Mr. Lloyd's admirable and well-sustained delivery of the recitatives; nothing could have been better. Praise is also due to M. Sainton, Mr. Weist Hill, Mr. Radcliffe, and Mr. Pettit (*viol da gamba*), for their able performance of *obbligati*; nor should the efficient services of Mr. Willing at the organ be passed over."

The *Globe* spoke on the same subject as follows:—

"Irrefragable evidence of the present popularity—whether sincere and lasting remains to be proved—of Bach's *Passion* Music was afforded by its performance on Friday night by the Sacred Harmonic Society. Whether this procedure be attributable to the presence of new influences in the direction, or the irresistible force of public opinion, it must be hailed as a promising one. The society has a past of which it has a right to be proud. To be contented with the past is, however, too often to be indifferent to the future. Having reference to its age and standing, the repertory of the Sacred Harmonic Society is probably the smallest in existence. It is not for want of warnings or urgings that the *Passion* Music has waited some fifteen years for recognition in their doings. However, 'Better late than never.' But why so very late?"

### MDLLE. ALBANI.

The *Sunday Times* of April 27 thus refers to Mdlle. Emma Albani's recent performance in the *Sonnambula*:—

"On Tuesday Mdlle. Albani played Amina (*La Sonnambula*), and took another step forward in the good opinion of her critical listeners. There is no disguising the fact, if anybody wishes to disguise it, that the young artist has made wonderful progress since last season and is now on the high road to a great position. We are glad of it on various grounds; first, because every good artist is a gain to art; and, next, because the result bears out what was repeatedly said in these columns last season. We then recognised Mdlle. Albani as an aspirant of the highest promise, who, nevertheless, had much to do ere a lofty place could be taken. Others contended for her perfection; but the fact that those others are now loud in proclaiming her improvement is the best testimony that we were right. It is needless to dwell upon an assumption so familiar as the Amina of Mdlle. Albani. Enough that she made the customary round of successes, which culminated in an admirable expression of the different emotions suggested by 'Ah! con credea' and 'Ah! non giunge.'"

### HERR VON BÜLOW.

The opinion of the *Daily News* about this artist was thus expressed:—

"The occasion possessed a special interest from its having introduced, for the first time to the English public, the renowned German pianist, Dr. Hans von Bülow, who also enjoys a high reputation in his own country as a conductor; the efficient representation of some of Richard Wagner's later operas at Munich having been largely owing to the skilled and energetic supervision of Herr von Bülow, who deserves recognition as a musician of great gifts and acquirements, both practical and theoretical. The pianist received a warm greeting on Monday, and was enthusiastically applauded after his performance of Beethoven's 'Emperor' concerto, and still more so for his admirable execution of Bach's 'Chromatic Fantasia and Fugue'—the latter piece having been encored and replaced by the 'Passepied,' from the fifth of the same composer's 'Suites Anglaises.' While commanding the whole range of pianoforte music—ancient and modern, classical and romantic (much of it from memory)—it is especially as an interpreter of Bach and Beethoven that Dr. von Bülow has made his great renown; and his performance here of the grandest work of its kind—the leviathan concerto of the latter composer, was naturally looked forward to with great interest and expectation by those who only knew the pianist by report. While recognising much to admire in the pianoforte playing of Dr. von Bülow—both in the mechanical and intellectual aspect—we were yet in some respects disappointed with his interpretation of a few portions of the concerto, especially in the first movement, where the tempo and the rhythm were rather capriciously treated. His delivery of the adagio was characterized by great delicacy of touch and refinement of style, while the final rondo gave scope for that *bravura* playing to which it would appear the player has a strong tendency. Dr. von Bülow's future performances will be looked forward to with great interest—as such a reputation as he enjoys throughout Germany is not raised without a basis."

Stockholm.—The Diet has unanimously voted 190,000 rix-dollars to erect an Academy of Music.—M. Ambroise Thomas's *Mignon* has been well received at the Operahouse.

Digitized by Google

## Shaber Silver Across Opera Bouffe.

With the exception of the Haymarket, the Adelphi, and the Princess's, all our theatres are at this moment devoted either to opera or to its parody, opéra-bouffe. Of the two kinds of musical drama the most popular is undoubtedly the parody, which now plays the important part occupied until within the last year or two in our popular entertainments by burlesque. After being denounced, exposed, and condemned by critics week by week, and almost day by day, ever since its birth, burlesque has now gone the way of other highly artificial forms of the drama. It is dead, and no one will regret it—probably not even burlesque writers, who now seem to turn their attention to other things, and especially "opéra-bouffe." It was not criticism that killed burlesque, or it would have died long ago. Nervous debility, exhaustion, internal corruption manifesting itself in break-downs, may have had something to do with its collapse; but what really put an end to it when it had already, from spontaneous causes, reached an advanced state of decay, was the creation and development of so-called "opéra-bouffe." This new description of opera, or operetta, while presenting the same opportunities as burlesque for the display not only of costume and scenery, but also, and above all, of person, has the additional merit of possessing something like organic life, which in burlesque has long been wanting. Burlesques had of late been produced which were not only without a connected plot, but could not even pretend to be based on an idea. Often a burlesque was a mere series of music-hall songs and nigger break-downs, performed by a number of oddly-dressed and undressed personages, who came on singing, went off dancing, and at no time took part in any dramatic action. The style was decomposed even before it was dead, and its remains have now, we fancy, been finally swept from the stage.

In a dramatic point of view, the first great point of difference between the defunct burlesque and the living opéra-bouffe consists in this: that the latter has always for its groundwork an idea, an intrigue, a plot with some pretensions to originality, whereas the former at best was constructed only on a borrowed perverted framework. In a musical sense, the difference is about the same. The music of an opéra-bouffe may be, and, critically speaking, for the most part is, deficient in originality; but it is original in so far that it has been composed expressly for the words; whereas in the exploded burlesque the words were written to familiar and usually very vulgar music. In France, the opéra-bouffe seems to have taken the place partly of the "féerie," partly of that curious form of drama known as the vaudeville, in which, as in our unesteemed burlesques, the words of the songs are written to popular tunes, but written in the spirit rather of paraphrase than parody. It has also replaced, or rather displaced, in France, the old national form of opera with spoken words known as "opéra comique." In England there was nothing of this kind for it to interfere with. Indeed, our level as regards stage singing to English words was already so low that the introduction of opéra-bouffe at numerous London theatres—accompanied, as it has been, by an improvement of orchestras, and by the engagement of singers worthy, in some cases, to be looked upon as vocalists—may be said to mark a certain musical progress. There is not one establishment where opéra-bouffe is now given at which any higher form of musical entertainment has ever been cultivated; and at two—the Alhambra, in Leicester Square, and the Philharmonic, at Islington—it has been the means of transforming music-halls into regular, well-conducted theatres. The Philharmonic Theatre is still visited partly for its performances, partly for itself. A year or two ago it began to acquire the sort of reputation that seems to have belonged, in the Paris of 1830, to the distant little theatre on the boulevards, to which the dinnerless and demented hero of *La Peau de Chagrin* spent his last remaining five-franc pieces in taking the coldly-unconscious Fœdora. The Philharmonic is, at least as regards private boxes and stalls, a fashionable theatre in an unfashionable neighbourhood. Ladies go only to the private boxes, where they can remain more or less concealed from the eyes of the vulgar, who fill the balcony and galleries; and, without troubling themselves about their exotic visitors, have eyes only for the stage. Both boxes and stalls are fitted up with an elegance which, by comparison with the rest of the house, seems fastidious; and there is certainly no theatre in London where the occupants of the stalls are so much at their ease. Smoking is not allowed "in any part of the theatre;" and printed announcements to that effect point to the days when the Philharmonic was still a music-hall. Drinking, however, is still tolerated (as in the pit and gallery of other theatres); though the privilege seems to be but sparingly used. Here a point may be noted in favour of halls licensed for theatrical performances as compared with halls licensed only for singing and the sale of intoxicating liquors. In marked contrast to the homeliness of attire prevalent in the galleries is the scrupulous attention to costume observed in the orchestra, where the musicians all appear in evening clothes, and, more punctilious than those of the opera, in white cravats. Nor are they remarkable for accuracy of dress alone. They play with precision and excellent *ensemble*. The Philharmonic Theatre being organized specially and permanently with a view to musical performances, it was essential that the manager should in the first place engage a good orchestra which, composed of good materials, was sure, by dint of practice, to gain consistency and unity of expression. The Philharmonic band (not, however, to be confounded with another of the same name) is the only one in London which, night after night, plays the same sort of operatic music all the year round. The principal singers were Miss Emily Soldene and Miss Selina Dolaro, both artists of considerable merit, and both thoroughly at home in the particular sort of operatic business to which they devote themselves, and in which, the former especially, has long been distinguished. The operetta in vogue is called *Fleur de Lys*—pronounced "Flurr de Liss)—in accordance with the laudable custom of the theatre, which, probably for educational purposes, requires that the titles of all the pieces produced, together with the names of the principal characters, shall be given in the French tongue. That the piece itself is of French origin "va sans dire," as they would say at Islington; but it does not prevent the personages from being well acquainted with Mr. Plimsoll, the Lord Chamberlain, Mr. Ayrton, and other notabilities favourably and unfavourably known. The adapter and responsible editor is Mr. H. B. Farnie, whose expedients for raising a laugh by means of anachronistic and generally absurd allusions (at the expense of his own work) are at least as successful here as at the Strand. Otherwise the piece is based on an ingenious and charming idea, and, as a whole, is very amusing. The music, by M. Delibès, for the most part trivial, is here and there graceful and expressive. It is marked by more artistic intention than characterises the music of opéra-bouffe generally; and the comparatively serious airs (witness the really charming serenade sung by Miss Soldene) are those in which the composer is heard to most advantage.

The performances at the Philharmonic conclude with a ballet or divertissement, called *Les Folies du Carnaval*, in which Mdlle. Sara, supported by a few coryphées, appears. Mdlle. Sara, who has long enjoyed a special celebrity at the Philharmonic, cultivates a style of dancing, or rather possesses a native style of her own, which may be admired or not, but which every one must admit to be remarkable. Done deliberately, and with malice aforethought, some of the feats performed by Mdlle Sara might be deemed reprehensible. Thus, regardless of Hamlet's eternal "canon 'gainst self-slaughter," she seems at times bent on braining herself with the point of a toe, which from its strength and elasticity should be made of steel. She dances not in the cantabile but in the bravura style, and in some of her most daring achievements may be said to brave a good deal. She is, in fact, less a worshipper of Terpsichore than a priestess of Bacchus, and occasionally she demeans herself like one possessed. But there is less significance than the reader who has not seen Mdlle. Sara might imagine in her wild and desperate contortions. Her peculiar mode of disporting herself seems as natural to her as swimming to the fish or flying to the bird; and her bounds and gyrations are not addressed in the usual direct manner to the audience, though the audience is, of course, expected to look at them and applaud them. It profits by this latter privilege in the most enthusiastic manner; upon which, Mdlle. Sara, instead of smiling with that falsely sweet smile which is stereotyped on the mouths of all other dancers, nods her head quite gravely with an abrupt bird-like nod, as if to intimate that that is indeed her mode of dancing, and that if the audience like it—so much the better.

Shaber Silver.

Digitized by Google

## SHAKESPERE'S DRAMAS AND MUSIC.

By Robert Musiol.*

Shakespere's dramas, which belong to the most lofty monuments of artistic creation, and to the most grandiose emanations of the human mind, have exercised the greatest influence not merely upon subsequent dramatic literature, but upon music as well. Shakespere's universal genius, that could not only catch but also reproduce the slightest emotions of the human heart and head, was likewise capable of appreciating the most inward and true nature and being of music. The latter, in his time, had by no means reached a state of perfection, but rather was beginning simply to try its wings, and was somewhat stiff, though displaying a certain grandeur, in its bearing. This, however, by no means prevented the poet from penetrating into the uttermost depths of its soul, and reproducing in a marvellous manner what he discovered. Nay, more; he was not unacquainted with the construction and characteristic tone of musical instruments, and knew how to turn them to advantage in the most striking comparisons. However splendid a subject this would make for a critical essay, I will not, and cannot enter on it—would that I could only reproduce what Dr. Emil Naumann said so well and so exhaustively in his article: "Shakespere in his Relation to Music." (*Nachklänge*, p. 98, et seqq.) Let me direct attention to a side of the question which Naumann has not so carefully considered—the use to which Shakespere's dramas have been put in music. Considering the musical themes and elements immanent in them, it is really not astonishing that the manner in which they have been thus employed has been, and will, probably, continue to be, something extraordinary. Even though a great deal of the musical additions to these magnificent dramas are more ephemeral than constant in their nature, the matter itself is so indestructible that not even the most vapid music is capable of spoiling it by bad workmanship. It has often happened that, thanks to the subject, the most insignificant and flattest music has pleased the public and attained a certain importance. This is especially the case with those dramas that have been transformed into opera-books, as well as those where Shakespere especially directed that music was to be introduced. In many of the latter cases, the dramas met with the same fate as Goethe's *Faust*; they had to be contented with what was added and appended to them, since there was really nothing better to be had than old and antiquated, or, under the most favourable circumstances, "conductor's" music, as it is styled in Germany.

The music to Shakespere's dramas may be ranged in three classes: Opera; Music generally; and Overtures, etc.

The adaptation of certain Shaksperian dramas is, from a genuinely artistic point of view, certainly not to be recommended, but, on the contrary, to be condemned. By the conversion, or transformation of a drama for such a musical object, its dramatic vitality is sure to be injured, if not altogether destroyed; for, strictly speaking, Drama and Opera, despite their relationship, are opposed to each other. While the drama consists of a continuous and active development of the *action*, and in the dialectics of thought, Opera busies itself more with developing the dialectics of the *feelings*. In taking, therefore, a drama as a foundation for an opera-book, the author cannot select and employ the progressive actual deeds, as much as the lyrical points of repose. In consequence of this, either the bloom is rubbed off the drama, the action being materially reduced, while the personages receive quite another—and, in the long run, diametrically opposite—appearance and character, or the opera becomes an hermaphrodite, something between dramatic life and lyrical, contemplative repose. Despite this, however, certain individuals have not been restrained from stuffing utterly unmusical subjects, such as, *Macbeth* and *King Lear*, into a musical dress-coat. Not even vampyrism and madness could resist the musical desire of music-makers thirsting for operas. In such cases, there is an end of everything, even of sense.

The drama most frequently transformed by composers into an opera is *Romeo and Juliet*, that "hymn of love." No other subject probably—with the sole exception of *Faust*, of which I myself know at least more than twenty musical arrangements—has been so often turned to musical account. The oldest operatic adaptation of *Romeo and Juliet* is that by Georg Benda (1721—1795). The extremely vapid and wearisome book is by Gotter. The work is an "opera in three acts;" there are four singing personages: Kapellet, Romeo, Julie, and Laura. The first performance took place at Berlin, on the 8th February, 1781. Between then and 1796 the opera was performed fifty-six times. In 1781 it was brought out, also, in Paris.

The second opera of the name is by Johann Gottfried Schwanberg (1740—1804). It is written for two sopranos and a tenor, and was first produced in 1782. It consists of two acts. A third *Romeo* was written by Sigismund, Baron von Rumlingen (or Rumling, 1740—1825), in 1790, for Paris. D'Alayrac's (1758—1809), *Roméo et Juliette, ou tout pour Amour*, came out at Paris in 1792. Speaking of it in his *A travers Champs*, Hector Berlioz says: "The author of the horrible book was clever enough not to tell us his name. The work is really pitiable, stupid, and thoroughly vulgar. One feels inclined to put it down as the production of two simpletons, who knew nothing of passion, feeling, common sense, French, or music."

D. Steibelt's (1755—1823) *Roméo et Julie, opéra en prose, en 3 Actes*, was first performed on the 3rd September, 1793, at Paris. Berlioz considers this *Romeo* far superior to the other operas of the same name. In 1794, Zingarelli (1752—1834) composed an opera, *Romeo e Giuletta*, first produced in 1796, at Milan. The most celebrated air in it, "Ombra adorata," was, according to some persons, composed, not by Zingarelli, but by Crescentini (1769—1846). In 1816, a *Romeo*, by Pietro Carlo Guglielmo (1763—1817), is said to have been brought out, but not a single lexicographer says a word about it. Nicolo Vaccai (1790—1836) brought out an opera, *Giulia e Romeo*, in 1825, at Milan, of which, likewise, one air, "Ah, se tu dormi," became very celebrated. The third act was frequently given in place of Bellini's opera of the same name, first performed at Venice, in March, 1830, and often played also under the title of *I Montecchi e Capuletti*. The principal part of this ninth *Romeo* is, according to F. Gleich (*Characterbilder*, p. 116), especially adapted for fair dramatic vocalists with a deep register, a slim figure, and well-shaped legs. As most people know, it was a great part of Wilhelmine Schröder-Devrient. The libretto is adapted from the original play by Felix Romani. In Schilling's large *Universal Lexicon* (vol. vi., p. 734), under the heading "Vaccai," there is mentioned a *Montecchi e Capuletti* by Donizetti; but probably the one by Bellini is meant.

A tenth *Romeo* was produced in 1865 at Trieste, and in 1867 at Milan, by the *maëstro* Marchetti. On the 27th April, 1867, there was first produced in Paris Charles Gounod's *Roméo*, which then began its journey over nearly every stage in Europe. The libretto is written by Jules Barbier and Michel Carré, whom it is almost impossible to avoid running against in the domain of French opera-books. The music, in the new French style, is in some parts characteristic, though only superficially so, and does not belie the composer of *Faust* (1858). In the same year, 1867, the celebrated Parisian professor of singing, Duprez, also produced, at a private performance, a *Roméo* of his own composition. In 1868, there appeared a thirteenth *Roméo*, under the title of *Les Amants de Vérone*, by the Marquis de Yorey (who adopted the pseudonym of Richard Yruid), residing in Paris.

In addition to the foregoing we have also a "*Romeo* opera," by the celebrated poet Otto Ludvig (died in 1865); in 1868, a composer named Lehmann is said to have brought a *Romeo* into the world; furthermore, compositions with the same name are reported to be lying in the desk of Dr. Damrosch at New York, and in that of M. de Saint-Saëns at Paris. In 1868, Verdi promised us a *Romeo*; and it is stated that the Parisian composer Hervé lately began, and is still busy on, a similarly named parodistic work.

There is, also, a ballet on this subject. Luigi Marescalchi (1740-1815) composed one, *Giuletta e Romeo*, for Rome.

*(To be continued.)*

* From the *Neue Berliner Musikzeitung*.

Strassburgh.—Thanks to the untiring energy and zeal of Herr Sering, Musical Director of the Royal Seminary, a most gratifying performance of Haydn's *Creation* was given here in the early part of the month.

Leipsic.—The Abbate Franz Liszt lately paid this town a visit, and his admirers gave him a "banquet" in the large room of the Hôtel de Prusse.

Digitized by Google

## CINCINNATI MUSICAL FESTIVAL.

The preparations for our musical festival in May are now so rapidly approaching completion, that I am enabled to give you a very fair idea of the scheme; with unusual perspicacity the city authorities appear to have realized the advantages of such a large gathering as will necessarily occur, and have, therefore, placed the Exposition Building at the disposal of the committee, rent free. By this means, the festival will be held under extraordinary advantages, for the arrangement of the rooms enables the conductors to introduce a novel feature, which even the fondest lover of music cannot fail to appreciate. The idea is, to have the concerts begin somewhat earlier than is customary, say about half-past seven; then, after a performance of from an hour to an hour and a half in length, there will be a recess of thirty minutes. Doors will be opened to all parts of the building, and the audience left free to wander where it will. There will be plenty of flowers for the benefit of some, and a good restaurant for the benefit of others, so that altogether nearly every sense can be gratified. The directors have been highly complimented upon this new feature, and it is really worthy of commendation. No matter how fine a concert may be, the essential quietude is very fatiguing to many, and doubtless this opportunity for rest and a change of thought will be no less grateful to the musicians than to their auditors. Another idea, first adopted, I believe, at the Boston Jubilee, is that of keeping open a room where the chorus will have its head-quarters, receive tickets, and obtain whatever information may be desired concerning the city.

Mr. Thomas is working with his proverbial energy to make the affair a success. His intentions in regard to the concerts can be slightly gathered from one of his letters, wherein he says:—

"I wish to rehearse the choruses alternately, Friday and Saturday, May 2nd and 3rd, all day. General rehearsals with the combined forces on Monday. On Tuesday, rest during the day, and in the evening (May 6th), first concert." Wednesday, Thursday and Friday evenings will likewise have concerts, and on two or three of these days *matinées* in addition will be given. The programmes for the evening concerts are to be "pure and clean without being heavy; principally made up from the standard works of our great masters. Those for the *matinées* as light as good taste will allow."

To carry out the programme there will be an orchestra of one hundred and eighty, which will be supplemented by an organ of great power and capacity, now building for the festival. Of the singers those already engaged are, Mrs. Emma R. Dexter, of Cincinnati, soprano; Miss Annie Louise Cary, contralto; Mr. Nelson Varley, tenor; Mr. J. F. Rudolph, sen., baritone; Mr. M. W. Whitney, basso. A chorus of a thousand children from the public schools will occupy the stage one afternoon.

Within the past month the following societies have been enrolled: Oxford Musical Society, Oxford, Ohio; Beethoven Society, Paulding, Ohio; Sandusky Maennerchor, Sandusky, Ohio; Odd Fellow Saengerchor, Cincinnati; Urbana Choral Society, Urbana, Ohio; Philharmonic Society, Mansfield, Ohio; Port Union Singing Club, Port Union, Ohio —making in all thirty-six societies, aggregating about one thousand two hundred and fifty singers.—*Correspondent of "Arcadian."*

ST. PETERSBURGH.—Signor Merelli has definitely bade farewell to the managerial career, and retired as a millionaire into private life. His successor at the Imperial Theatre here and in Moscow is Signor Gantano Ferri, who has been lucky enough to secure Madame Patti for next year.

## LIGHT AND HEAVY IN STARLAND.

(*From "Another World."*)

Electric science had greatly advanced in my reign, and electric powers had been discovered by which the heaviest masses could be lightened temporarily, so that their specific gravity, called by us the "tenacious electricity," and its tendency to seek the sympathetic electricity of the earth, was temporarily diminished, if not entirely neutralised, without injury to the mass subjected to the operation.

Though the means and end are different, the principle is not unlike that by which you often lighten the specific gravity of bodies, and even change their nature by chemical combination, the action of fire, and other expedients, the bodies often resuming their specific gravity and original form. The means we employ for lightening bodies are far more rapid and effectual, and, at the same time, the materials acted upon are less abruptly or violently changed.

Hermes.

## WAIFS.

Men of genius had been compelled by ignorance or driven by necessity to follow occupations for which they were not fitted, and which they, indeed, often loathed: the really valuable tendencies of these men, bent in an opposite direction, were allowed to run to waste, or perhaps be used to the injury and destruction of others. I (Hermes) felt that to do justice to all and effect good incalculable, evil tendencies must be destroyed in their birth, the germs of the imperfections and crimes of the man detected and eradicated in the child; whilst valuable qualities and good tendencies must be searched out, and effective means devised for their healthful development. The most ordinary men, those even who would otherwise be swayed by gross passions, would become contented workmen in the cause of good when occupied with pursuits for which nature and education had fitted them; whilst the power and works of men of genius would be many times increased and multiplied if their education were adapted to strengthen and develop their talents, eradicate their faults, and generate auxiliary excellencies. But how could all this be effected if the first step to so desirable an end were wanting?—*Another World.*

Mdme. Monbelli has been singing in Rotterdam lately.

M. Miolan, brother of Mdme. Miolan-Carvalho, has just died.

Herr Franz Lachner celebrated his seventieth birthday on April 2.

Madame Parepa-Rosa and Mr. Carl Rosa have returned to London from Cairo.

*Der Fliegende Holländer* is shortly to be produced at Bologna, on the stage which witnessed the triumph of *Lohengrin*.

The *Gazette Musicale* announces that M. Desplaces will succeed the late Mr. Augustus Harris at the Royal Italian Opera.

M. Antoine Neukomm, brother of the late Chevalier Neukomm, and himself a musician of rank, died recently at Paris.

"Music hath charms to soothe the savage breast." A tribe in Wisconsin has actually organised a brass band. But on the whole the neighbours rather prefer the war-whoop.

The number before us of Dr. Spark's *Organist's Quarterly Journal* exhibits a novel and interesting feature—"*Twelve Short Interludes*," by our illustrious musician, Mr. Henry Smart.

On Tuesday last the following Professors were examined and approved for the degree of Bachelor of Music at Cambridge:—Samuel Weeks, Arthur Carnall, S. Corbett, and S. Johns.

Signor Carlo Coccia, a pupil of Paisiello, died at Novaro the other day, aged 91. He was the composer of no less than forty operas—all forgotten. He produced his opera of *Marie Stuart* in England, &c., half-a-century back.

Mr. Foster White has resigned the treasurership of King Edward School, Blue Coat Hospital, on account of ill health. His "parting gift" to the boys was a complete set of military band instruments of the best description.

Signor Arditi has received offers of engagement for Bologna, which he has been unable to accept, owing to the production of his "Commemoration Ode" at the Crystal Palace in June. Signor Arditi returns to London, from Vienna, next week.

According to *Le Figaro*, M. Gounod's opera, *Polyeucte*, will be produced this season in Vienna. The composer shortly leaves London to superintend the preparations. Our French contemporary further asserts that the *rôle* of Pauline is confided to Mrs. Weldon.

Another man has graduated at the Yale "School of Journalism." He has been rather more successful than any of his predecessors. When he found that he could get no more than 8 dols. a-week on any Western journal, he took a position as clerk in an oyster saloon, where his weekly stipend is 10 dols.

The Crystal Palace have communicated to his Majesty the Shah of Persia, through H. E. Hadji Moshin Khan, their desire to offer him a *fête de reception* of the same character as those which they have on former occasions had the honour to give to the Sultan, the Khedive, the Prince of Wales, and other Imperial and Royal personages.

MUSICAL COPYRIGHTS.—The music plates and copyrights of the late Mr. Thomas Oliphant were sold on Saturday last. The following were the more important:—J. L. Hatton—The Hunt is up (Tantarra); four-part song; Twilight, song; Hope, song; Autumn Reflections, song; Meeting and Parting, song; and Simon the Cellarer, song—41*l.* (J. Williams). J. L. Hatton—The Wreck of the Hesperus, 82*l.* 10*s.* (ditto). R. E. Pearsall—Great God of love (for eight voices); Who shall win my lady fair, a four-part song—85*l.* 10*s.* (Novello). R. E. Pearsall—O who will o'er the Downs so free? chorus for male voices—366*l.* (Novello). R. E. Pearsall—The hardy Norseman's House of yore, four-part song—344*l.* (ditto).

Digitized by Google

Here is a scratch from the *Grizzly* of San Francisco—we want a *Grizzly* in England:—

"Why or wherefore does the management announce Speigler as from the Royal Theatre, Mannheim? He might as well be announced as from San José! But it is on a par with the usual arrogance of the Teutonic musician. To hail from the theatre of a German village of a few dozen inhabitants is supposed to be a diploma of merit sufficient to entitle him to the reverential appreciation of all mere American savages."

We have to notice a serious illustration of the decay of the modern drama—the national play of "Mr. Punch," as presented to the British public in the streets. The moral basis of this serio-comedy has been often criticised in the humour in which Archbishop Whately found fault with a nursery legend wherein he detected the spirit of intolerance towards an insect, "kicked down stairs" for refusing to take part in a devotional exercise. Our charge against some recent representations of "Punch" is of a graver character. "Mr. Punch" has deteriorated in language. He was formerly choice, if not select; now he occasionally speaks in terms as rude as those which might be employed by a living wife-beater and scoundrel. The degraded "Punch" is to be heard not only in low places, but in streets and squares, in which his outbursts of triumph necessitate his being summarily ordered from the doors. The subject is as well worth the consideration of the authorities as the famous Cabinet *can-can* at the Court Theatre; and we hope, attention having been called to the circumstance, the police will seize upon any future "Punch" who endeavours to attract an audience by descending to the level of a Thames bargeman.

A writer in the *New York Orphœnist* says:—

"Judging by twenty years' observation and attendance upon New York concerts, the majority of *dilettanti* seem to think that all a nation needs in order to become musical is a constant repetition of old works. Haydn, Mozart, Mendelssohn, Beethoven, Weber, Schumann, Liszt, and Wagner are repeated, and *repeated*, and REPEATED *usque ad nauseam*, because they have a monopoly of the programmes. But we would ask, how in the name of common sense we are ever to know whether we have composers of our own or not, unless we give them a hearing? It would be a poor specimen of an academy or college where the students where made only to repeat from Shakespere, Milton, and other great authors, without ever stimulating their intellects to produce an original speech or composition. How could we ever have boasted of Longfellow if he had merely copied Tennyson all his life? What claims upon the nation's respect could Church now have, if he had always copied Cole's paintings? And what possible claims can we as a nation present for a respectable musical reputation, when we persistently, consistently, and stupidly keep on rehearsing old orchestral works, or, at least almost entirely deny presentations of native ones, year after year, at the Philharmonic Society, at Theodore Thomas's concerts, and on other occasions when an orchestra can be heard?"

The *Grizzly*, of San Francisco, thus comments upon some operatic doings there:—

"As regards the putting of the piece on the stage, it was simply disgraceful to the theatre. The chorus was weak, especially in female voices; for the two or three elderly ladies who represent that department have no particular voices to speak of, and do not exert what they have. The orchestra, from paucity of numbers, is simply ridiculous. The stage business and groupings were 'any which way,' everyone knocking against the other, and nobody knowing 't'other from which,' but all mingling in inextricable confusion. The military band, too, on the stage, which is as essential a feature of the opera as the prima donna or tenor, was coolly omitted, and the wretched little orchestra of *eighteen* left to do double duty. Now, considering that the price of admission is virtually two dollars, and the principal artists are all cheap ones—'mighty poor preach and mighty poor pay,' as the old nigger said of his minister—we do think that the other requisites of the scene might be complied with. The celebrated march was ruined and undone for want of a band on the stage, which would not have cost more than sixty dollars at the utmost. Truly, Mulder, you know your public, you are not a great maestro, but you are a 'smart man.' The language of the opera was, as usual, a reminiscence of the Tower of Babel; but as the Dutchmen did not understand the Italian, and the Italians did not comprehend the German, and the few Americans present understood neither, but kept looking through their opera-glasses to see if Mrs. So-an'-so was in the house, we suppose it don't much matter."

VIENNA.—The second concert at the Imperial Operahouse was eminently successful, under the direction of Herr Herbeck. The principal feature in the programme was Mendelssohn's *Reformation Symphonie*. There were also fragments from Franz Schubert's opera, *Fierabras*, executed by the chorus, Mdlle. Dillner, Herren Adams, Krauss, Müller, Pirk, and Scaria. An air from Winter's *Unterbrochenes Opferfest*, sung by Herr Scaria, failed to produce any very favourable impression, being found antiquated and old-fashioned. Herr Wilhelmj performed several pieces on the violin, and the concert was brought to a close by Schubert's March in B, scored by the Abbate Franz Liszt.

BONN.—The Memorial Festival in honour of Robert Schumann is fixed to come off on the 17th, 18th, 19th, and 20th June. The proceedings will be opened on the 17th by a Profestival, or Introductory Festival, when the *Requiem* of Johann Brahms will be performed. The other days will be devoted exclusively to Schumann. On the second day, the programme will consist of *Paradies und Peri*; on the third, it will comprise the *Manfred* Overture, the A minor Concerto for Pianoforte, several vocal pieces, the C major Symphony, Op. 61, and the *Faust* Scenes. On the fourth day, there will be a Matinée of Chamber Music, including the Stringed Quartet, Op. 41, No. 3; Andante and Variations for two Pianos, Op. 46; the celebrated Quintet, Op. 44; and various vocal pieces, not yet decided on. Herr Joachim and Herr von Wasielewski, Town Musical Director, will act as conductors; the solo artists will be Mesdames Clara Schumann, Joachim, Herren Stockhausen and A. Schulze (of Berlin). Engagements are pending with other artists of eminence. The stringed quartet will consist of Herren Joachim, L. Strauss (from London), Herr O. von Königslöw, and Herr Müller.

BAIREUTH.—The erection of the National-Festival-Stage-Play-Theatre is being actively pushed on for the moment. The funds, amounting at the end of last year to 104,400 florins, have been increased to 140,000 florins by the receipts of the concerts conducted by Herr R. Wagner in Germany. An immense sum, however, is still needed before the building can be completed and fitted up for use. How this can be obtained within a year is a mystery, despite the hopes founded upon the Wagner-Concerts in London. It is pretty evident to every unprejudiced and sensible person that the odds are greatly against there being any National-Festival-Stage-Play in 1874.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## EFFERVESCING LOZENGES,

OR,

SOLID THIRST QUENCHERS.

COOPER'S PATENT.

"Effervesce as soon as put in the mouth."—*Chemist.*
"The ingredients are perfectly harmless."—*Medical Times.*
"Destined to become very popular."—*Medical Record.*
"Quaintly, but well described, as a cough quencher."—*British Medical Journal.*
"Composition agrees with the description."—*Lancet.*

Price 1s., by post, 1s. 2d., of

W. T. COOPER, 26, OXFORD STREET.


Digitized by Google

Published this Day,

"REVERIE,"

POUR LE PIANOFORTE,

Par WILLIAM CRAWFORD,

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A Reverie for the pianoforte, composed by Wm. Crawford, is quiet and rather thoughtful, as its name would lead one to expect. The music is ornamented, it is true, but the *broderie* does not destroy the placid and tuneful character of the phrases. The key is mostly E flat major, and a modulation to the relative minor is immensely effective."—*North British Daily Mail.*

Just Published,

"ENGLAND'S HOPE AND PRIDE."

SONG.

Respectfully inscribed to His Royal Highness ALBERT, PRINCE OF WALES.

Composed by W. LOVELL PHILLIPS.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

Composed by IGNACE GIBSONE.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

THREE SONGS FOR VOICE AND PIANOFORTE.

No. 1. "THE VOICE OF SONG,"

No. 2. "THE OLD BALLAD,"

No. 3. "LADY MINE."

Composed by W. LOVELL PHILLIPS.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"AVE MARIA,"

TRIO,

For Soprano, Mezzo-Soprano, and Contralto

(or Chorus *ad. lib.*),

Composed by EDMOND DEPRET.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

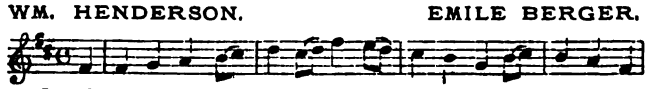
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

# NEW PIANO MUSIC

PUBLISHED BY

## DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

STELLA. Grande Valse de Concert. Par IGNACE GIBSONE. Price 4s.

BIANCA. Mazurka. Composed by W. JERVIS RUBINI. Price 2s.

HAIDÉE. Polka. Composed by W. JERVIS RUBINI. Price 3s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

# NEW SONGS

PUBLISHED BY

## DUNCAN DAVISON & Co.

ROW, GONDOLIER, Barcarolle. Sung by Miss JOSÉ SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

THE MARINER. Sung by Signor FOLI. Composed by LOUIS DIEHL. Price 4s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

Digitized by Google

# BOOSEY & CO.'S NEW SONGS,

SUNG AT THE

*LONDON BALLAD CONCERTS.*

DREAMS, By MOLLOY. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

THE BRITISH TAR, By HATTON. Sung by Mr. Santley. Price 4s.—Boosey & Co.

NEVERMORE, By STANISLAUS. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

UNSPOKEN, By ALFRED SCOTT GATTY. Sung by Mdme. Patey. Price 4s.—Boosey & Co.

THE STAG HUNT, By PRINCE PONIATOWSKI. Sung by Mr. Santley. Price 4s.—Boosey & Co.

THE SUNDIAL, By L. ROECKEL. Sung by Mr. Sims Reeves. Price 4s.—Boosey & Co.

SO THE STORY GOES, By MOLLOY. Sung by Miss Edith Wynne. "So the Story goes" met with a great success, and will doubtless soon become as popular as "Tindy O'Flinn" and "Clochette."—*Standard.* Price 4s.—Boosey & Co.

WHEN WE ARE OLD AND GRAY, By Mdme. SAINTON-DOLBY. Sung by Miss Enriquez. Price 4s.—Boosey & Co.

LOVERS' VOWS, By WALTER MAYNARD. Sung by Miss Edith Wynne. Price 4s.—Boosey & Co.

MY LOVE HATH SMILED ON ME, By LOUISA GRAY. The words by Alfred Tennyson, from "Gareth and Lynette." Price 4s.—Boosey & Co.

NONE BUT I CAN SAY, By ARTHUR SULLIVAN. Sung by Mr. Nordblom. Price 4s.—Boosey & Co.

REMEMBER OR FORGET, By HAMILTON AIDE. Tenth Edition. The most popular song of this popular composer. Price 3s.—Boosey & Co.

APART, By COMYN VAUGHAN. Third Edition. "A very remarkable melody."—*News of the World.* Price 3s.—Boosey & Co.

THE SONG OF THE TRITON, By MOLLOY. Sung three times each evening in the new piece, "Very Catching," at the Gallery of Illustration. The words by F. C. Burnand. This very popular song is published with and without chorus. Price 4s.—Boosey & Co.

THEN AND NOW, By LOUISA GRAY. Sung by Miss Edith Wynne. "When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era.* Price 4s.—Boosey & Co.

MARGUERITE, By F. H. COWEN. Sung by Mdme. Trebelli-Bettini. "A song of genuine beauty."—*The Times.* Price 4s.—Boosey & Co.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, May* 3, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 19. SATURDAY, MAY 10, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

**Second Appearance of Madame Christine Nilsson.**

THIS EVENING (Saturday), May 10, Gounod's Opera, "FAUST." Faust, Signor Italo Campanini; Mephistophiles, Signor Casteimary; Valentin, Signor Mendiorza; Wagner, Signor Casaboni; Siebel, Mdlle. Justine Macvitz; Marta, Mdlle. Bauermeister; and Margherita, Madame Christine Nilsson (her second appearance this season).

Director of the Music and Conductor—Sir MICHAEL COSTA.

**Next Week.—Extra Night.**

MONDAY next, May 12, Meyerbeer's Opera, "LES HUGUENOTS." Raoul di Nangis, Signor Italo Campanini; Il Conte di San Bris, Signor Agnesi; Il Conte di Nevers, Signor Mendiorox; Marcello, Signor Medini; Margherita di Valois, Mdlle. Ilma di Murska; Urbano, Mdme. Trebelli-Bettini; and Valentina, Mdlle. Tietjens.

**Third Appearance of Mdme. Christine Nilsson.**

TUESDAY next, May 13, Verdi's Opera, "LA TRAVIATA." Alfredo, Signor Fancelli (his first appearance this season); Germont Georgio, Signor Collini (his first appearance); and Violetta Valery, Mdme. Christine Nilsson (her third appearance this season).

Doors open at Eight; commence at Half-past Eight. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s. Box-office open daily from Ten till Five.

CRYSTAL PALACE.—This Day, SATURDAY, May 10.—FIRST GRAND SUMMER CONCERT, at Three. Programme will include overtures, "Ruy Blas" (Mendelssohn), "Semiramide" (Rossini), Pianoforte Concerto in G (Beethoven), Fantasie Hongroise (Liszt), Solo Pianoforte, Herr Hans von Bülow. Mdlle. Tietjens, Madame Trebelli-Bettini, Signor Mongini, and Signor Agnesi. Full orchestra. Conductor—Mr. Manns. Serial numbered stalls for the seven concerts, and for the Commemoration Fete on June 10 (eight occasions), One Guinea; single stalls at the Concert, Half-a-Crown. Admission to the Palace, 5s., or by ticket purchased before the day, 2s. 6d. Guinea Season Tickets free.

MDLLLE. TIETJENS, Mdme. TREBELLI-BETTINI,

SIGNOR MONGINI, Signor AGNESI, and Herr HANS VON BULOW, in the

FIRST GRAND SUMMER CONCERT at the CRYSTAL PALACE, THIS DAY.

MISS EMILY TATE will give a GRAND CONCERT and PIANOFORTE RECITAL (under the distinguished patronage of the Nobility and Gentry), on SATURDAY Evening, May 31, at ST. GEORGE'S HALL, Langham Place, assisted by the following talented artists:—Vocalists: Miss Edith Wynne, Miss Reives, Miss Muir, and Mr. A. James. Pianists: Madame Henrietta Moritz (niece of Hummel) and Miss Emily Tate. Miss Emily Tate has recently had the honour of performing before H.R.H. the Princess of Wales and family, H.R.H. Princess Louis of Hesse, His Majesty the Emperor of Russia and family, Her Imperial Highness the Princess Dagmar, His Highness Prince Alexander of Hesse, His Highness the Prince Hassan of Egypt, the Marquis of Bute, &c., and at the Courts of Wurtemburg, Stuttgart, and Germany. Conductors—Herr Lehmeyer and Herr Schuberth. To commence at Eight o'clock. Admission, 1s.; gallery, 3s.; reserved seats, 5s.; stalls, 10s. 6d. Tickets to be obtained at 79, Cook's Road, Kennington Park; at St. George's Hall, and at the Principal Musicsellers.

CHARLES and ARTHUR LE JEUNE'S CONCERT, at the HANOVER SQUARE ROOMS, on TUESDAY, May 13, at Eight o'clock. Their Programme will include original compositions for Organ, Pianoforte, and their special ORCHESTRAL COMBINATION. Vocalists—Mdlle. Nita Gaetano, Miss Enriquez, and Mr. Santley. Conductor—Mr. W. Ganz. Tickets, 7s., 5s., and 2s. 6d. At Mitchell's Royal Library, Chappell's, Cramer's, Austin's Ticket Office, and at the Rooms.

MDLLE. BONDY begs to announce that her ANNUAL MORNING CONCERT will take place on SATURDAY, May 24, at Three o'clock, at ST. GEORGE'S HALL. Pianoforte—Mdlle. Bondy. Violin—Herr Josef Ludwig. Viola—Signor Zerbini. Violoncello—M. Vieuxtemps. Vocalists—Miss Arnine and Miss Jessie Royd. Conductor—Mr. A. Barth. Tickets to be had of Mdlle. Bondy, 17, South Molton Street, Grosvenor Square; Stanley Lucas, Weber & Co., 84, New Bond Street; and at St. George's Hall.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

**Mdlle. Albani.**

THIS EVENING (Saturday), May 10, will be performed "LINDA DI CHAMOUNI." Linda, Mdlle. Albani.

On MONDAY next, May 12 (first time these six years), Auber's Opera, "MASANIELLO." Elviro, Madame Sinico; and Masaniello, Signor Nicolini.

On TUESDAY next, May 13, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adelina Patti.

On THURSDAY next, May 15, "DON GIOVANNI." Zerlina, Madame Adelina Patti.

On FRIDAY next, May 16, "MASANIELLO."

On SATURDAY, May 17, "RIGOLETTO."

On MONDAY, May 19, Meyerbeer's Opera, "DINORAH." Dinorah, Madame Adelina Patti.

The Opera commences at 8.30.

The SECOND FLORAL HALL CONCERT of the season will take place on SATURDAY next, May 17.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W. CUSINS.—ST. JAMES'S HALL.—FOURTH CONCERT, MONDAY, May 12, at Eight o'clock. Symphony in C (Mozart); Concerto for flute, Op. 69 (Molique); Flute, Mr. Olif Svendsen. Concerto (MS.) for violin, G. A. Macfarren (first time of performance); Violin, Herr Straus. Symphony in C minor (Beethoven); Overture, "Anacreon" (Cherubini). Vocalists—Mdlle. Alwina Valleria and Mdlle. Justine Macvitz (by permission of J. H. Mapleson, Esq., of Her Majesty's Opera). Stalls, 10s. 6d.; reserved, 7s.; unreserved, 5s. and 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.; Austin's Ticket Office, St. James's Hall; L. Cock; Chappell; Mitchell; R. Ollivier; Keith, Prowse and Co.; and A. Hays, Royal Exchange Buildings.

NEW PHILHARMONIC CONCERTS.—Subscribers are respectfully informed that, in consequence of the indisposition of Madame Parepa-Rosa, who was engaged to sing the ELSA Music in "LOHENGRIN," the THIRD PUBLIC REHEARSAL and EVENING CONCERT is postponed till SATURDAY Afternoon, June 7, and WEDNESDAY Evening, June 11. On Wednesday Evening, June 11, and at the previous Public Rehearsal (Saturday Afternoon, June 7), Wagner's Opera, "LOHENGRIN," will positively be presented, with soloists, chorus, and orchestra, under the direction of Dr. Wylde, for the first time in England.

MR. RIDLEY PRENTICE'S EVENING CONCERT. HANOVER SQUARE ROOMS, WEDNESDAY, May 14. Miss Poyntz, Madame Patey, Mr. Cummings; Messrs. Lazarus, H. Holmes, Pettit, &c. Allegro, C minor (Schubert); Violin (Bach); Violoncello (Mendelssohn); Clarionet (Weber); Quintet (Prout). Mr. Prentice will play Beethoven's "Sonata Appassionata." Tickets, 5s., 2s. 6d., of Mr. Prentice, 30A, Wimpole Street, and at the Rooms.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

"THE SKIPPER'S WIFE."
NEW SONG,
**Words and Music by LOUISA GRAY.**
Price 4s.
London: R. MILLS, 140, New Bond Street.


Digitized by Google

DR. HANS VON BÜLOW'S SECOND RECITAL, St. James's Hall, on Tuesday Morning, May 13, at Three o'clock. Programme:—1. J. S. Bach, Prelude et Fugue, in A minor (Transcription. Liszt). 2. J. Brahms, Variations et Fugue sur un Air de Handel. 3. Beethoven, Sonata, Op. 81. 4. Scarlatti, Fuga del Gatto: Rheinberger, Andante et Toccato, Op. 12; Mozart, Menuet et Gigue; Gotthard, Gavotte. 5. Selection from Chopin. Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; Schott; J. B. Cramer; Lamborn Cock; Mitchell; Chappell; R. W. Ollivier; Keith Prowse; A. Hays; and at Austin's Ticket Office, St. James's Hall.

MISS MARY FISHER'S SECOND SOIREE MUSICALE. Athenæum, Camden Road, N.W. On Friday Evening, May 16, Miss Fisher will play a selection from the works of Mozart, Beethoven, Schubert, Schumann, Weber and Chopin. Conductor—Mr. William Carter.—Particulars, see Programme.

MR. AND MRS. JOHN CHESHIRE'S FIRST ANNUAL EVENING CONCERT, Thursday, May 15, at St. George's Hall, assisted by Mesdames Banks, Drummond, Porter, Stewart, Martorelli Garcia, Newton, Carpenter, Skuse, and Osborne Williams; Messrs. George Perren, Wilbye Cooper, W. H. Cummings, Arthur Mathison, Gustave Garcia, Signor Caravoglia, J. F. Goodban, W. Macfarren, C. J. Hargitt, Sydney Smith, and W. Ganz. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s., at the Hall, and of Mr. and Mrs. John Cheshire, 62, South Molton Street, W.

M. ALEXANDRE BILLET'S RECITALS.—The SECOND RECITAL of PIANOFORTE MUSIC will take place at St. George's Hall, on Tuesday, May 20, at Three o'clock. Tickets, Half-a-Guinea, to be had at St. George's Hall, and of M. Billet, 17, Keppel Street, Russell Square.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the Queen's Concert Rooms, Hanover Square, on Thursday Evening Next, the 15th inst., commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

"THE MESSAGE."

MR. VERNON RIGBY will sing Blumenthal's popular Song, "THE MESSAGE," at the opening of the Dublin Exhibition, May 14.

MISS PURDY will sing at Mdlle. Ciabatta's Grand Morning Concert, St. James's Hall, on Monday, the 19th inst. Address, 35, Victoria Road, Kensington, W.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing the popular Song, "MY SWEETHEART WHEN A BOY," at Salisbury, May 16th.

MDLLE. MATHILDA ENEQUIST begs to announce that she has arrived in London for the season. Letters for Engagements and Lessons to be addressed to 10, Bedford Street, Bedford Square.

MISS MARGARET HANCOCK (winner of the Contralto Prize at the Crystal Palace National Music Meetings), is open to Engagements for Concerts. 91, Adelaide Road, Haverstock Hill, N.W.

MISS ANNETTA GWILT, R.A.M. (Contralto). For Concerts, Lessons, &c., address to the care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

FOR SALE, a VIOLONCELLO, with strong case, by Hammig, of Dresden, of beautiful tone, and a masterpiece of workmanship. Very cheap. Address—H. K., 59, Myddleton Square, Islington.

A ROSE IN HEAVEN. New Song. By Franz Abt. No. 1, in F; No. 2, in G; 4s.; free by post 24 stamps each. "This little gem will haunt the memory of those who hear it long after the song has ceased."—*Vide Graphic.* Also a Duet for soprano and contralto, 4s. Piano Solo, by Brinley Richards, 3s. London: Sole Publishers, Robert Cocks & Co., New Burlington Street.

CIRO PINSUTI'S NEW SONGS.

| | s. | d. |
|---|---|---|
| MAY DAY, QUEEN MARIE .. .. .. .. .. .. | 4 | 0 |
| TWO ANGEL HANDS .. .. .. .. .. .. | 4 | 0 |
| DREAMS, ONLY DREAMS .. .. .. .. .. .. | 4 | 0 |
| TO THE WINDS .. .. .. .. .. .. | 4 | 0 |
| WATERLILLY'S ANSWER .. .. .. .. .. . | 3 | 0 |
| LOST ON THE PRAIRIE .. .. .. .. .. .. | 4 | 0 |
| Also, | | |
| TWO ANGEL HANDS, for Four Male Voices .. .. .. | 0 | 6 |

Lamborn Cock, 63, New Bond Street.

"NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by HENRIETTE.

Now Ready, 4s.

E. C. Boosey, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World.*

THREE SACRED SONGS.

No. 1. "FAITH."
No. 2. "THE CHAPEL."
No. 3. "VALE OF THE CROSS."

Composed by BERTHOLD TOURS.

Price 3s. each.

London: Duncan Davison & Co., 244, Regent Street, W.

M. W. BALFE'S NEW OPERA,

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, Oxford Street, have the pleasure to announce that they have entered into arrangements with Madame Balfe for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

THE MUSIC

Composed by FREDERICK CLAY,

In the Second and Fourth Acts of the Fairy Opera,

"THE BLACK CROOK."

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley four times every evening.)

Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. .. 4s.
(Sung by Mdlle. Savelli with great applause.)

Song, "HOW THROBS MY HEART" .. .. .. .. .. .. 4s.
(Sung by Mr. Frank Celli.)

BLACK CROOK QUADRILLES. By Dan Godfrey (Pianoforte) .. .. 4s.

At half-price of all Musicsellers, and Rudall, Carte & Co., 20, Charing Cross.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* Stanley Lucas, Weber & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. Bitter, by J. E. Kaiserhuttleworth, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: Houlston & Sons, Paternoster Buildings.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Digitized by Google

## "ANOTHER WORLD."*

(*From the "Lancet," May 3.*)

There is something exciting in the title of this book. We opened it with a feeling of interest and closed it with one of disappointment. The disappointment was as much with ourselves, perhaps, as with its author; for we have failed to realise its meaning. It is not that it is badly written, wanting in ability, or deficient, here and there, in germs of thought that are capable of expansion and application; but there is an ambiguity about the book which excites without satisfying the curiosity. It is not an imaginative work, to charm us like the *Coming Race*. The moral does not lie on the surface, and the author has succeeded in effectually hiding his satire, if satire there be. On the other hand, if it is intended, as we conceive, to have a practical aim, that aim, although it is obvious enough in many places, escapes us altogether in some, and is dimly discerned in others. If the work lacks the wit of *Gulliver's Travels*, it is perfectly free from its coarseness. The people to whom the fragments relate are not only human, but constituents of a highly civilized and even polished society. Their actions about many things correspond to ours, and the objects they pursue are the same as those sought by terrestrial philanthropists. Health, education, marriage, the removal of disease, the prevention of madness and crime, the arts of government, the regulation of amusement, the efficient employment of physical forces, occupy the attention of the inhabitants of this Star City as they do that of our own; but the results of the studies widely differ. The name of "Montalluyah" immediately belongs to the chief city in the planet, but it may be also extended so as to include the entire sphere; and it is hinted that Montalluyah is in reality the world known to us as the planet Mars. The speaker in the "Fragments" was the son of one of the twelve kings, who, by his genius and worth, became "Tootmanyoso," or supreme ruler. Under his influence preventive medicine flourished; for the physicians, we are told, made it less their duty to cure than to prevent diseases. Electricity occupies the most prominent place among the physical agencies employed by these people. By its aid all sorts of things have been brought about, in the way of advancing the world in all that belongs to morality, science, and art. For increasing the power of optical instruments, for the detection and eradication of the germs of disease, and other purposes, electricity is the great agent. In Montalluyah everything organic or inorganic has an electricity of its own; and from a pet bird is extracted a pain-lulling electricity which has completely displaced all other methods for procuring anæsthesia, some of which, it is said, so seriously suspended the vital action that the patient died in consequence. Montalluyah is a capital place for physicians. They are persons of high rank there, live in palaces, and enjoy large revenues. Formerly called by a name answering to "disease doctors," they are now known as "health guardians." Parenthetically, we may remark that, as there are no poor, there is no necessity for the presence of Poor-law guardians. The perspiration and breath are examined by means of powerful microscopes. The chapters on education and character-divers and that on madness are good. In the latter we are told it has been discovered that it is not in the over-worked portion of the brain that the signs of disease have been found, but in those parts of the organ that have lain dormant or been little used. Persons rarely die but of old age in this other world, and man leaves it at last by aid of a material extracted from an insect, serene and happy as if about to start on a pleasant journey. A portion of this material is administered to the patient as soon as the physicians are satisfied that life is ebbing fast. The chapters on infants' exercise-machines, gymnastics, the discovery and use of the Allmanyuka, on consumption, and social intercourse, will have most interest for medical readers, and we must content ourselves by simply indicating their titles. In conclusion, the curious, fragmentary, yet withal clever book entitled "*Another World*" is, we are bound to say, written with a kind of verisimilitude that will interest readers, if it fails to realise their expectations.

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

## ROYAL ITALIAN OPERA.

What has occurred since our last reference to the proceedings at this theatre may be briefly narrated. The *Ballo in Maschera* was produced, according to custom, early in the season. It had been announced that Madame Paoli would take the part of Amelia; but the new-comer being indisposed, Madame Saar, the German soprano, who may not be forgotten as a competent representative of high-tragedy characters, came forward as substitute, and did her very best; which best, under the circumstances, although Madame Saar is scarcely young enough for the character of Renato's erring wife, was in many instances to be highly commended. Signor Pavani, one of Mr. Gye's new tenors, with all his good qualities, is scarcely the Ricardo we have a right to expect; but the *début* of a new bass baritone, M. Maurel, a Frenchman, would alone have sufficed to impart interest to the performance of Verdi's characteristic opera. This gentleman has everything in his favour—a fine voice, a graceful and manly presence, and real dramatic intelligence. That M. Maurel's style of singing should be in a great measure French will naturally be taken for granted, but it is French of the legitimate stamp—like that of M. Faure, with which experienced and accomplished artist he has much in common. Enough for the present that M. Maurel, as may be gathered from what has been said, obtained and merited general acceptance. His performance was one of level excellence throughout. He raised a favourable impression from the beginning, which impression was enhanced as the opera went on, and rose to its height in the spontaneous applause awarded to his delivery of the soliloquy, "Sei tu che macchiavi quell'animo,"—with its tender and beautiful sequel, "O dolcezze perdute," which won a hearty and unanimous encore. Very much may fairly be expected from M. Maurel, perhaps as worthy a deputy for M. Faure—who has recently been singing in Belgium—as could easily be found. The other parts in *Un Ballo* were well distributed. Mdlle. Fossa was a piquant and lively page; Mdlle. Scalchi appeared as Ulrica, the sorceress; and Signors Tagliafico and Capponi, not for the first time, as chief conspirators. The general performance, under Signor Vianesi's direction, offered little room for criticism.

Besides repetitions of *Lucia* and the *Africaine*, there have been no less than three performances of the *Sonnambula*; but, with an Amina like Mdlle. Emma Albani, little cause for dissatisfaction could have been urged. On the second occasion this familiar opera was given in place of *Rigoletto*, which had been advertised, but, in consequence of the illness of Signor Cotogni, was not presented. The impression created by Mdlle. Albani more than confirmed the promise of her early appearances last season, when she made her *début* as Bellini's village heroine. The young Canadian is not only making sure but rapid steps towards the goal it is the ambition of every earnest artist to reach. We need not occupy the attention of our readers with a new description of a performance so frequently presented; and it will suffice to state that each of the conspicuous situations produced its accustomed effect—a climax, as is invariably the case, being attained by the subdued delivery of that pathetic apostrophe to the faded flowers, "Ah! non credea mirarti," and the brilliant execution of its joyous sequel, "Ah! non giunge uman pensiero," when the innocent sonnambulist finds herself restored once more to love and happiness. In Signor Nicolini Mdlle. Albani is associated with a worthy Elvino. Signor Bagagiolo plays Rodolfo; Mdme. Anese, Teresa; and Mdlle. Sassi, Lisa. Mdlle. Albani has also resumed the character of Lady Enrichetta, in Flotow's always popular *Martha*—associated with Mdlle. Scalchi, as Nancy; Signor Bettini, as Lionel; Signors Ciampi and Tagliafico, as Plumkett and Lord Tristan. To speak at any length about the performance of this well-known opera at Covent Garden, where it has been popular for so many years, would be superfluous. Few dramatic singers have given a prettier, more lively, and at the same time more natural and ingenuous portraiture of M. Flotow's engaging heroine than Mdlle. Albani; and it must be admitted that even fewer have sung that exquisite Irish melody, "Qui sola vergin rosa" ("The Last Rose of Summer"), with more tender and unaffacted expression. This—as well as the quartet at the spinning wheels—received the accustomed unanimous "encore." What more need be said about *Martha*, unless it be that Signor Bettini was encored in "M'appari tutt

Digitized by Google

amor?" The opera was well received throughout, as it never fails to be when performed with tolerable efficiency, and as it could scarcely fail to be with Mdlle. Albani as Martha.

The second performance of *Faust e Margherita* brought forward a new Mephistopheles in Signor Nannetti, who possesses a good bass-baritone voice and considerable stage experience. He also "makes up" effectively for the character, having said which we have no more to say just now. Neither of the songs of Mephistopheles—"Di deli'or" nor the mocking serenade under Margaret's window—evoked the sensation the public has been accustomed to by other representatives of the part. But we, in England, have become somewhat fastidious with regard to Mephistopheles; and no wonder. Mdlle. Smeroschi's Margaret still more emphatically suggested comparisons; and we shall merely add that there were good features in her performance, both in a vocal and dramatic sense—especially in the later scenes of the opera, where force rather than delicacy is essential. On the whole, Mdlle. Smeroschi is overtaxed—not only by Goethe but by M. Gounod. M. Maurel. who, owing to the continued illness of Signor Cotogni, played Valentine, was in almost all respects admirable. His death scene after the combat with Faust, was very striking, and wanted nothing but moderation in the depiction of the final struggles to be exempt from criticism. Signor Nicolini again appeared as Faust; and the other parts were in the same hands as on the occasion noticed some time since, when Mdlle. Amalia Fossa was the Margaret.

About the most recent performance of Rossini's magnificent *Guillaume Tell* there is little to say. The overture, finely executed under Signor Vianesi's direction, was unanimously encored. M. Maurel made another step in public esteem by his assumption of the character of the hero; and, notwithstanding that the music is occasionally too low for his voice, his generally artistic execution could not be too much admired. The pathetic address to Jemmy, before obeying the cruel mandate of Gessler (Signor Tagliafico), to shoot the apple from his son's head, was, in the hands of M. Maurel, a genuine masterpiece of expressive singing and declamation. A very young lady, of prepossessing appearance—Mdlle. Sebel—took the part of Jemmy, and only wanted vocal power to do justice to it—more particularly in the concerted music. The other characters were entrusted to Mdlle. Scalchi (Eudige); Madame Sinico (Mathilde)—an artist who does credit to whatever she undertakes; Signor Tagliafico (Gessler); Signor Bagagiolo "of the voice" (Walter); Signor Edardi (the fisherman); Signor Fallar (Melchtal); Signor Raguer (Lentoldo); and Signor Rossi (Rodolpho). There was, however, one terrible drawback. Signor Urio, the tenor, who was cast for Arnoldo, the most important part in the opera, was suffering so severely from cold and relaxed throat, that the great duet with Tell, in the first act, in which occurs the famous apostrophe, "Ah! Mathilde!", instead of creating the usual enthusiasm, was virtually hissed by the unsuspecting occupants of the galleries and amphitheatre, whose custom is to besiege the theatre whenever *Guillaume Tell* is announced. Before the curtain rose for the next act an apology was made for Signor Urio, which did not appear to give unequivocal satisfaction. The great duet between Mathilde and Arnoldo, and the still greater trio, in which Tell and Walter win over a much desired confederate to the cause in which both are interested, were omitted; and, at the end of the third act, the curtain fell, to rise no more that evening. Nevertheless, it was not altogether the fault of poor Signor Urio. Though, perhaps, showing a certain amount of unwarrantable boldness in attempting a part which, since the first production of *Guillaume Tell*, has baffled the physical powers and sorely tried the musical skill of all but the most deeply studied and expert of dramatic singers, he has at least a right to question the judgment of those who permitted him to undertake the task. Afflicted with an indisposition the most inimical of all to the unfettered exhibition of a vocalist's art, Signor Urio was, moreover, not unnaturally, prostrate with nervousness. On that account, while admitting that such a *contretemps* should hardly, under any circumstances, be possible at so great an establishment as the Royal Italian Opera, we think the noisy expressions of discontent (chiefly from the galleries, be it understood) were in some measure unfair, if not absolutely cruel.

*Guillaume Tell* was repeated on Thursday evening—with Signor Mongini ("by kind permission of Mr. Mapleson"?), as Arnoldo, in lieu of Signor Urio. Meanwhile, M. Faure has returned from Belgium, and has already appeared in his celebrated part of Mephistopheles. The opera announced for Saturday is *Linda di Chamouni*, with Mdlle. Albani (first time) as the heroine. On Tuesday Mdme. Adelina Patti makes her first appearance—as Rosina, in the *Barbiere di Siviglia* (of course).

—o—

## HER MAJESTY'S OPERA.

The prevalence of "light sopranos" has given to *Lucia* and *La Sonnambula* a place in advance of *Il Trovatore*; but whenever our old friend with the horrible plot comes to the front, the public are there with a hearty welcome. Thus it was on Saturday night, a full house greeting the familiar characters of Verdi's opera with all the warmth excited by recollections of past enjoyment. *Lès extrêmes se touchent*, and the flavour of unmitigated horror appears to give the keenest delight. Mdlle. Tietjens was as powerful as ever in the character of Leonora, not a chance being lost of proving that she remains at the head of dramatic sopranos, with the rest, comparatively speaking, nowhere. In consequence of Mdme. Trebelli's illness, the part of Azucena was undertaken, at a few hours' notice, by Mdlle. Macvitz, who may fairly claim immunity from the censure due to whatever faults were apparent. The young contralto could not be expected to throw on the old gipsy's character as readily as she "made up" for the part, and we shall limit our remarks to a record of the promising manner in which some of Azucena's music was rendered. Signor Mongini sang "Ah! si ben mio," and declaimed "Di quella pira" in his best style, adding thereby to the meagre list of successes achieved by him during the present season. An uproarious encore appropriately followed the robust tenor's vigorous effort. The Conte di Luna was Signor del Puente, who sustained the part with much credit, and showed himself a capable and useful artist. Wanting a clear and resonant voice, this gentleman may not take the highest position, but his intelligence and general qualifications cannot fail to make him valuable. The opera was given with smoothness and efficiency throughout.

Madame Trebelli's illness caused the substitution of *Lucia* for *Semiramide* on Monday night; but on Tuesday the popular French contralto was able to take part in *Marta*, which pleasant, melodious work had been chosen for the *rentrée* of Signor Campanini. The Italian tenor, whose advent last season gave rise to hopes not wholly justified by results, met with a hearty welcome, and the encouraging cheers of the house stimulated him to really painstaking efforts. Signor Campanini is not always alike, being sometimes as perfunctory as he is at other times zealous. The zealous fit was on him last Tuesday, and the consequence was success of a marked description. His voice, though not in perfect order, fell short of that desirable state only a little way, and on no former occasion has Signor Campanini used it with greater effect. The keynote of good fortune was struck in Lionel's first *cantabile*, "Solo, profugo," which well served to show the artist's voice and style, and thence to the end he had the applause of the house at command. Nobody will accuse the Fates of injustice because of this. Signor Campanini may not be a phenomenal tenor, but, as tenors go, it is no small thing to have in him one whose agreeable voice, artistic phrasing, and spirited acting recall, if they do not absolutely repeat, the excellences of a richer operatic time. It is scarcely necessary to add that "M'appari" was encored with enthusiasm. The Marta of Mdlle. Ilma di Murska, the Nancy of Madame Trebelli, the Plumket of Signor Agnesi, and the Tristan of Signor Borella are too well known for comment. "Qui sola vergin rosa" (Mdlle. di Murska) and the "Beer song" (Signor Agnesi) received the usual encore, and the performance, as a whole, was satisfactory.

---

COPENHAGEN.—A new opera, *The Corsican*, by E. Hartmann, has been produced, but with only moderate success. M. Gounod's *Faust*, on the contrary, has proved a trump-card for the management of the Theatre Royal, and draws crowded houses every time it is played.

MUNICH.—A most impressive performance of Johann Sebastian Bach's Passion Music according to *St. Matthew* was recently given by the Musical Academy. The solo singers were Mesdames Diez and Mangstl, Herren Vogl, Niklittschek, and Fr. Thomas.

Digitized by Google

## MACREADY.

One more "well-graced actor" has quitted this life's stage, William Charles Macready, the traditions of whose genius survive now only in the person of his disciple, Mr. Phelps. In the eighty-first year of his age, full of fame, a favourite in both hemispheres, a true translator of Shakesperian idea, the last, it may be said, of his generation, this master of a most difficult and envied art, who had long resigned his place upon the boards to younger aspirants, but who had gathered laurels sufficient for any ambition in that particular sphere, passed away on Sunday. With him, it may almost be added, dies a type and a school. His career, like that of so many others belonging to the profession of the sock and buskin, was, in the beginning, crowded with chances, accidents, and vicissitudes. His father could scarcely claim any rank above that of an itinerant manager, but he gave the son, nevertheless, a public-school training, intending him, after Rugby, for Oxford. But affairs went badly at the time with the Macreadys, and, fortunately for our tragic drama, William Charles was compelled to wear its mask. His earliest appearance was as Romeo; his latest, if we remember aright, was in the same character, when, after formally retiring, he gave his services for the benefit of an old friend. The one performance, at 17, was at Birmingham; the other, at 60, was in Church Street, Marylebone. Then, with Kean and Kemble as rivals, and inexperience to embarrass him, he fought his uphill way; was compelled to sit outside the gates of Shakespere, and satisfy himself with the mediocrity of Sheridan Knowles; had to sustain parts which he despised; and yet pushed his way as actor, as manager, as a chieftain on the stage, until, with precocious temerity, he had two of the principal theatres in London upon his hands, and, of course, was stranded among complications. These determined him upon a professional enterprise in the United States. Twice, indeed, he visited that region, that second Russia, the paradise of fortune-hunting singers and players. Once, it will be remembered, in 1849, owing to an outburst of jealousy on the part of Mr. Forrest at New York, there was a desperate riot at the Astor Opera House in that city, when the military had to be called out, and twenty-two persons were killed, besides many wounded. Few men of his class, abroad or at home, were more popular; few had higher honours lavished upon them. William Charles Macready maintained from first to last the dignified reputation which he invariably claimed for the drama and its representatives, and these in his death have endured an irreparable loss. His, too, was a long life of ardent work. Professionally, he originally appeared in 1810; professionally, he was last seen in 1851, at the Haymarket—forty years and more of untiring energy. Then he took his farewell, impersonating *Macbeth*; and, as we have suggested, with the exception of Mr. Phelps, he left no Shakesperian successor, unless we allow his opinion of the younger Kean to have been a prejudice, and his overlooking of Mr. Anderson a mistake. All literature, all art, all fashion, crowded to the farewell of the grand actor who had burst from the fetters of Orestes, of William Tell, and of Caius Gracchus, to be a breathing Hamlet, a Lear, a Macbeth, a Richard, and a Cæsar, on the stage. When the curtain descended that night—February 26, 1851—at Drury Lane, the public knew that a bright star of the drama had disappeared. Macready then said, and with truth, that he was retiring in perfect consciousness of vigour and intelligence; he preferred to quit the scene before his honours faded upon it; he would not prolong his endeavours until time had rendered them abortive. So thus in the maturity, not in the decay of his powers, William Charles Macready saluted the public, of which he was an acknowledged favourite, for, with one exception, we think, the last time; that is to say, upon the theatrical stage—the field of his triumphs. For only a few days later there was gathered around him such a concourse of keen and yet congratulatory critics as might have made any man proud—Lytton, Dickens, Thackeray, and John Forster among them. This man had fought his way through a strife in which invidious feelings abounded. His earlier career was exclusively provincial; Kean saw his *début*, and spoke of it kindly. Kemble and Young, when he threw down his gauntlet at Covent Garden, were almost exclusive favourites of the town. Two patent theatres monopolised the Shakesperian drama. No new comers were permitted to trespass or poach, and thus Macready became at first a Rob Roy, a Mirandola, a Virginius; but he speedily had his revenge. He took, with much pecuniary detriment to himself and others, the two patent theatres already spoken of. He assumed the costumes of Shakespeare. He studied in Paris; he practised in America; and upon returning home, lived down envy itself. His regretted, though not unexpected, death certainly marks an era in our dramatic annals. It will be followed, no doubt, by many criticisms from admirers and depreciators; since, thirty years ago, there was a war of opinions around this venerable name: on the one side it was asserted that he represented "legitimacy;" on the other, that he was the personification of an obsolete style. Apart from this controversy; an admission must be made. Like many other actors, Macready could rarely bear a rival near his throne; wandering from theatre to theatre he was almost perpetually surrounded by puppets, reserving the real stage for himself. Still, allowing for these frailties of that ambition, always, in this peculiar department, so tenacious and jealous, we shall miss, with him, a host of brilliant associations. Macready, moreover, was not altogether a man of the past; of the "high and palmy days," concerning which he used to speak; he constituted, rather, a link between the older and the newer styles of his art. Like most actors, he regarded his predecessors with respect: but, unlike most actors, he submitted to no conventional laws; hence he made his art his own, and surprised many a secret of expression and action, which helped to create his fame. Rarely did he descend to a stage trick; seldom did he stoop to the hollow traditions of "the wing;" he thought, indeed, that acting required personal genius, and what genius he had—which was not small—he threw into his labour. It was a favourite saying of his, "I want to illustrate, not a type, but an individuality." He resisted the temptation to emulate the declamatory triumphs of the Kembles, and endeavoured in a play, however romantic or tragic—not that he invariably succeeded—to speak, in some degree, as a man of the ordinary world. When he said that he "spoke blank verse like domestic conversation" he boasted of that which is impossible; still the tendency was in the right direction. He never lost the spirit of the poetry he was uttering; he never missed the idiosyncracy of the character he was representing; he always studied the meaning of his author, no matter to what date or country belonging; and he toiled, indefatigably, with a true fidelity, in his vocation. We need not speak of this as an utterly unselfish love of the drama. All artists love to see themselves—or their genius, which is the same thing—reflected in their works. So, in the arrangement of a play, the whole picturesque and dramatic elements, the entire light of the drama, indeed, centred round and radiated from Macready's own voice and person. Yet he never distorted texts for his individual advantage: he would not spoil a rival's "point" unless it clashed with his own; he seldom flashed with impetuous inspirations, but he sustained his acting with a steady power possessed by few of his contemporaries. In endeavouring thus to appreciate the octogenarian actor's merits and demerits, we trust we have kept in view the salient characteristics of his professional career; yet there are a few words remaining to be said concerning the singular latent vein of quaint and pungent humour visible, sometimes, even through his tragedy, occasionally mingled with a tone of sarcasm, and now and then breaking out even in such impersonations as those of Joseph Surface, Mr. Oakley, and Benedict—three very different personages, as will be admitted. But now this veteran has gone from among us, and, as we have said, there is only one to emulate, while probably there are none to replace him. Whatever may be the opinions of those who survive him as to his place amongst English actors, their sentiment now will, undoubtedly, be of one kind—the sentiment of a grateful memory for a man who rendered such high service to his art.

---

DARMSTADT.—The programme of the last Philharmonic Concert for this season included Dr. Ferdinand Hiller's "Frühlingssymphonie;" Castel's overture to *Semiramis*; and Franz von Holstein's overture to *Der Haideschacht*. Mdlle. Schuts played a "Nocturne" by Chopin, and an "Etude" by Stephen Heller. Herr Meyer sang the grand air from the first act of Mozart's *Idomeneo*

Digitized by Google

## EXHIBITION CONCERTS.

The interesting and instructive concerts given daily in Albert Hall, under Mr. Barnby's direction, and in association with Her Majesty's Commissioners, continue to sustain the high character established at first. During the past week a good deal of attractive music has been performed. In the earlier programmes were Weber's fine overture to *Oberon*, Beethoven's Symphony in C (No. 1), "The Dance of Reapers," from Sullivan's music to *The Tempest*, and the overture to Mozart's *La Clemenza di Tito*, the opera written for the Emperor Leopold's coronation in 1791. We have but rare chances of hearing the last-named work, although in point of grace and beauty it is one of Mozart's best orchestral pieces; and Mr. Barnby satisfactorily carries out the promise of his prospectus when he presents amateurs with music so long and undeservedly neglected. The May-day programme was very fittingly chosen. It began with Méhul's overture to *La Chasse de Jeune Henri*, brightest and most picturesque of hunting pieces. This work, too, is rarely heard, for reasons which those who, on Thursday, listened to its merry strains, full of the animation and freedom of nature, were by no means able to appreciate. Next came Hiller's Symphony in E minor, with the motto, "It must soon be spring." We had something to say about this elaborate and interesting work when it was produced at the Crystal Palace, and it will be enough now to state that renewed acquaintance led to enhanced pleasure. The esteemed Professor of Cologne has produced little more worthy of the reputation he enjoys than the Symphony which depicts the conflict between stern winter and genial spring. This was followed by Julius Rietz's *Lustspiel* overture—a work full of interest, and productive of a desire to know more about its composer. Rietz has written several orchestral symphonies, and we hope that Mr. Barnby will enable English amateurs to make the acquaintance of one or more of them during the series of concerts. Mdlle. Gips, a soprano of promise, gave variety to some of the week's concerts by her rendering of, among other things, a song by Schumann, and Rossini's "Di piacer." The works performed this week have included Herold's *Pré aux Clercs* overture, Mozart's Symphony in D, and his Concerto for piano in C (No. 14), played by Mr. W. H. Thomas, to whose performance we shall return.

—o—

## SIGNOR AND MDME. GUSTAVE GARCIA IN DEVONSHIRE.

There was a large and fashionable attendance at Signor Gustave Garcia's benefit concert, at the Northernhay Rooms. The programme was varied and inviting. Signor Garcia has been known in Devonshire for years as a successful teacher of music, and the choir consisted principally of his pupils. The manner in which they acquitted themselves reflected equal credit upon the talent of the instructor and the aptitude of his pupils. They sang with spirit and precision, and although their powers at times were severely taxed, there was hardly a hitch in any of their performances. Their best effort was Gounod's part-song, "Go, lovely Rose." It was beautifully rendered, and nothing could be more telling than the careful attention to the contrasts of light and shade. The feature of the evening, however, was the singing of Mdme. Garcia. This lady possesses a voice of great power, richness of tone and flexibility, added to which she has a charming style. She first gave Benedict's "Rock me to sleep," a beautiful air, which she rendered with exquisite taste and feeling. The *canzona*, "Siam iti," by Gounod, gave her an opportunity of displaying her remarkable powers in a totally different line. In both these Mdme. Garcia was encored. One of the prettiest pieces was the Spanish duet, "La Jota," by Yradier, sung by Signor and Mdme. Garcia, and enthusiastically re-demanded. Signor Garcia gave Verdi's romanza, "Eri tu," from *Un Ballo in Maschera*, and Rossini's *tarantella*, "La Danza." He possesses a powerful tenor voice, and uses it with the skill of a master. Both songs were warmly applauded. One of the Signor's pupils displayed her powers as a soloist, and was very successful. She sang Rossini's "Selva opaca," with taste and expression, profiting by the excellent training she had received. Mr. G. Hirtzel gave "Abraham's Request," by Gounod, very effectively. Miss Smith played two solos on the pianoforte—the Study, in A minor, by Thalberg, and Chopin's "*Grand Valse*," No. 6, Op. 42. Signor Garcia himself conducted, and he wielded the *bâton* with the power of a finished practician. Mr. Osmond, organist of St. Mary's Church, Torquay, was the accompanist. Signor Garcia may be congratulated upon his success, for the audience dispersed thoroughly pleased and charmed with the evening's entertainment.

—o—

## GAIETY THEATRE.

An agreeable variety has been imparted to the programme of this theatre by the revival of Daniel Terry's popular dramatic adaptation of Sir Walter Scott's novel of *Guy Mannering*, which, chiefly through its association with the original music composed for the play by Sir Henry Bishop, has kept possession of the stage for more than half a century. Besides awakening a host of old memories among the elder portion of the audience, this three-act musical drama, representing a kind of dramatic entertainment utterly unknown to the modern play-going generation, should attract attention for the general care bestowed on the reproduction and the efficiency of the principal performers. The songs which fall to the share of Miss Annie Sinclair as Julia Mannering are rendered with much taste and feeling, and "Tell me, my heart," introduced on the authority of several of her predecessors, gained a well-merited encore. Miss Alice Cook, as Lucy Bertram, gives the traditional ballad, "Oh, slumber, my darling," with appropriate simplicity; and Mr. F. Wood, as Henry Bertram, renders effective assistance in the "Echo duet," and in the song, "Be mine, dear maid." The gipsy, Gabriel, has a very fitting representative in Mr. Aynsley Cook, who would probably justify his interpretation of "The Wolf" by a reference to the repetition which the audience instantly demanded; and the glee and chorus, "The Chough and Crow," receives a very adequate interpretation from the vocal portion of the company. Mr. H. Sinclair is a characteristic Dandie Dinmont, though we can hardly afford to spare "Without a companion what's life but a death;" and Mr. Lionel Brough as the pedantic Dominie Sampson, Mr. H. R. Teesdale as Colonel Mannering, and Mrs. H. Leigh as Meg Merrilees, satisfactorily fill up the remainder of the cast. The new operatic extravaganza of *Martha* maintains its position as an amusing afterpiece.

—o—

## THE LATE MR. AUGUSTUS HARRIS.

In appropriate recognition of the many services rendered by the late Mr. Augustus Harris to lyric art, during his long connection with the management of the Royal Italian Opera, Covent Garden, Mr. Gye, as we have already stated, has granted the free use of that establishment for a special performance, which is arranged to take place on Wednesday, May 21, for the benefit of the family of that much-lamented gentleman. Although snatched away at a comparatively early age, Mr. Harris must not be supposed to have left in necessitous circumstances those towards whom he always displayed the utmost care and affection; but the proposed benefit will partake more of the nature of a memorial, preserving a recollection of the indefatigable zeal and artistic care which he has displayed for more than a quarter of a century in his responsible position as stage manager. All the members of the Royal Italian Opera Company have, we understand, spontaneously offered their services, and that distinguished vocalist, Mdme. Adelina Patti, will, we have little doubt, on her arrival in England, offer her invaluable aid. Many members of the English theatres will, we anticipate, be equally anxious to proffer assistance, less for the reason that any additional attraction will be required, than for the reason that they will generally feel this mark of respect is fairly due to a truly honourable and kindly-hearted gentleman, with whom most of them have come into agreeable contact during some portion of their professional career. A crowded house may be confidently anticipated on the occasion, not merely in consideration of the strong claims upon public attention possessed by the one who has been so abruptly taken from us, but in remembrance of those he has left behind, whom he so assiduously and affectionately regarded, and by whom he was so dearly and so deservedly beloved.—*Daily Telegraph.*

Digitized by Google

## THE JUBILEE SINGERS.

Under this title the London public will make the acquaintance of a troop of real negro minstrels, whose musical performances are destined to take a prominent position among the attractions of the season. The "Jubilee Singers" are a band of black vocalists—four males, and seven females—nearly all of them emancipated slaves. They are students connected with Fisk University, Nashville, Tennessee, one of seven chartered institutions established in the United States by the American Missionary Association, "aiming to give the freedmen a higher and Christian education, so that the most gifted among them can be fitted to become the teachers and the leaders of their race in America, the West India Islands, and Africa." For the past year and a half they have been giving their entertainment in the Northern States, and the object of their voyage across the Atlantic is to raise money enough to build a "jubilee hall," the first permanent building of Fisk University, for which, £14,000 are required, and of which sum £8,000 have been already secured. The private concert, given at Willis's Rooms on Tuesday, under the presidency of the Earl of Shaftesbury, who briefly explained the purpose of the professional visit, more than justified the recommendations with which the "Jubilee Minstrels" come accredited. In the presence of a fashionable audience, these negro vocalists with their simple minstrelsy, produced an effect which not one among the assemblage is likely soon to forget. The hushed attention and the frequently moistened eye were perhaps to be regarded as more valuable tributes to the power they exercised than the unusually vehement plaudits which invited a repetition of nearly every piece set down in the programme. It may be safely asserted that nothing like the plantation songs of these "Jubilee Singers" has been before heard in this country. Their rich, clear, bell-like tones, the eminently sympathetic quality of their voices, and the perfect, rhythmical flow of their melodies, however broken and seemingly irregular the movement of the music, will command unqualified admiration; and, while the connoisseur will note with interest some of the peculiarities of these simple compositions, the most ordinary auditor will derive an enjoyment from hearing the "Jubilee Singers," which will at least afford the luxury of an entirely new sensation. Yesterday afternoon they went to Argyll Lodge, and there performed before a distinguished party, which included the Duke and Duchess of Argyll, the Duke and Duchess of Northumberland, and Dean Stanley. While the entertainment was proceeding the Queen came to the Lodge, and the Minstrels had the honour of singing several songs before her. Her Majesty expressed gratification with what she heard.

—o—

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*Barbe-Bleue*, *La Grande Duchesse*, and *Perrenche* produced, and all repeated, during the last week, brought our season to a close.

Of the *Barbe-Bleue* what can I say? There was a crowded house on each occasion of its performance, the music *toujours* Offenbach, was indifferently rendered by the orchestra. Madame Champenois, however, sang the couplets in the second act with taste and spirit, and elicited hearty applause. M. Fronty, *pour ses adieux*, had to respond to three recalls after the scene from *Hamlet*. It is a pity that the story of Blue Beard has been so mutilated to serve the purposes of an opera. Fancy the tale of one's youth without a *Sister Ann!* No!—it's too bad! And the *morale* of the piece!!!

*La Grande Duchesse*, played twice, went very well. M. Laurent was Fritz; but Madame Geraldine, as the Grande Duchesse, over-acted the part.

For the last night of the season the production of a new *opéra-comique*, in one act, "*par deux amateurs de la ville*," produced some effect. The title is *Perrenche*, which, translated into English, is *Periwinkle* (a flower); botanically, *Vinca Major*; vulgarly, *Periwinkle*, the latter suggesting the 5 p.m. "tea-time" of one's early youth, when such were partaken of by means of a brass pin and a sharp twist of the wrist outwards—subsequent dyspepsia, (possibly augmented by the recapitulation of the story of Blue Beard, *with* a Sister Ann,) making a *finale* in the shape of the exhibition of tongues to the family doctor, and the curtain falling on "*The powder to be taken at bed-time.*"—(N.B., in jam.) But "revenous à non moutons!"—"Perrenche" is the name of a young lady deserted by her nurse in a wood, and laid by that virtuous person on a cluster of periwinkles (the flower, not the shell-fish!). She was found there by a farmer, and she has arrived at twenty years of age when the piece begins. Of course the farmer has a son who loves her, and there is a villain who wants her for her money, and her father turns up in the shape of a millionaire. However, the farmer's son "claims her for his own," obtains her, and, I suppose, "they live happily ever after." Mdlle. Noaille took the part of "Perrenche," and sang the music with much taste. She was in better voice than I have previously heard her, and was especially good in a little *chansonette*, "Un berger disait à Collette." M. Kinnel was the philanthropic farmer, and M. Lodève (a most useful member of the Boulogne *troupe*), the son; while Baptiste, the villain, was represented by M. Gérald. Altogether, *Perrenche*, "opéra-comique" as it is styled, consists of nothing but a lot of waltzes and familiar airs strung together. Being, however, "native talent," it was naturally much applauded. To-morrow we have a representation "*au benefice de M. et Dames des chœurs*," when "spectacle and concert" will be given. Next week I hope to send you a *résumé* of the last season.

You will be pleased to hear that your compatriot, the English doctor, Sydney Chater, has been at length dubbed a Doctor by the French Government for his services during the late war, and is now "licensed to practice as a physician among English and French."

S. C.

—o—

## ROSSINI'S POSTHUMOUS WORKS.

(*From a Correspondent.*)

The Parisian correspondent of the *Fanfulla* gives some interesting particulars concerning the unpublished works of Rossini, just sold by his widow to Mr. Grant. The entire collection numbers 150 pieces. The original character and satirical turn of mind of the *maestro* are evidenced in the titles of several of them, which were composed for himself and a few friends. A great many of the pieces, in fact nearly all, are for the piano. The following are some of the titles:—"Spécimen de mon temps et de l'avenir," a parody on the Wagnerian style. Into this piece Rossini has thrown all his power and knowledge. "La Pésarèse," a characteristic piece of dance-music, in recollection of his birth-place; "La Couronne d'Italie," a fanfare on his nomination as Commander of that order; "Le Regatte Veneziane" and "La Lagune de Venise," two elegant pieces dedicated by Rossini to the city in which he experienced his first triumphs and his first disappointments; "La Nuit de Noël;" "Adieu à la Vie," on a single note; "Valse lugubre," a piece which brings tears into the eyes of those who hear it; "Un mot à Paganini," the only violin piece in the collection; two original albums, the one bearing the title of *Les Mendiants*, and containing four pieces: "Les Figues" ("Me voilà, Madame"), "Les Amandes" ("Minuit sonne, bon soir, Madame"), "Les Noisettes" ("A ma petit chienne"), and "Les Raisins" ("A ma petite peruche"); the other is called "*Les hors-d'œuvre*," and, like the first, contains four pieces, the first names of which are "Cornichons," "Beurre," "Radis," and "Crevettes;" "Ultimo ricordo," a romance written by Rossini a week before his death, and dedicated to his wife; 24 pieces entitled "Riens," but sufficient in themselves to make the reputation of a composer and a pianist; "I Titani," a piece for four basses, performed in 1868; the "Inno a Napoleone III," performed "with cannon," at the Exhibition of 1867; the already celebrated, but still unpublished "Tarentella" for pianoforte; a "Memento, homo," said to be a masterpiece; "La passeggiata," for four voices; other pieces with eccentric titles such as: "Mon prélude hygiénique du matin," "La valse à l'huile de ricin," and "Un petit train de plaiser comico-imitatif." Lastly there is a piece, "alla Offenbach," written exclusively for the fore-finger and little-finger.

Digitized by Google

## MADAME CHRISTINE NILSSON.

Madame Christine Nilsson made her first appearance for the season at Her Majesty's Opera on Tuesday evening, and was honoured with a greeting as enthusiastic as the most admired of singers could possibly expect or desire. How great a favourite the Swedish lady has been for some years with the English public need hardly be stated; and had there been any doubt of it that doubt would have been set at rest on Tuesday, when every phrase and passage that came from the lips of the songstress was listened to with eager interest, and applauded in proportion by an audience that crowded the house in every part.

The opera selected for the occasion was the *Faust* of M. Gounod, who, with this one work, which enjoys, and deservedly, a world-wide reputation, has, alone among French composers, been able to make head against the Bellinis, Donizettis, Verdis, &c., whose compositions, for years too many to count, have in a great degree monopolised our Italian lyric stage. Margaret has always been one of Madame Nilsson's favourite characters; and though her delineation differs in many respects from that of other artists of renown, it exhibits characteristics which may fairly challenge criticism on the strength of what, on the whole, must be regarded as an original conception. True, it seems to many to be rather the Margaret of Ary Scheffer than the Gretchen of the German poet; but in being so it more uniformly consorts with the idea of the character as set forth in M. Gounod's expressive and fascinating music. Judged from this point of view, the Margaret of Madame Christine Nilsson is perfect in its way; while, judged from no matter what point of view, it is, from beginning to end, a highly-finished performance.

Madame Nilsson's voice, on Tuesday, was in first-rate condition, and none of the striking points were missed. That the liveliest impression was created by the brilliant air in which, attracted by the jewels, the innocent Gretchen is for the first time awakened to a sense of vanity, will be taken for granted. This was encored with the utmost warmth and unanimity.

Signor Campanini played Faust; the Mephistopheles was Signor Castlemary, a new comer, of whom we shall take another opportunity to speak; Mdlle. Macvitz was the Siebel, Mdlle. Bauermeister the Martha, and Signor Mendioroz gave one of the very best representations we have witnessed of the character of Valentine. The general performance, under the direction of Sir Michael Costa, was excellent throughout.

## TIETJENS' THIRD LEONORA.

(*From the "Daily Telegraph."*)

The announcement that Mdlle. Tietjens would appear "for the first time at Her Majesty's Opera" as the Leonora of *La Favorita;* that Fernando would be represented by a new tenor, Signor Aramburo; and that Donizetti's fine work would have all the advantage of a new *mise-en-scène,* attracted a large audience to Drury Lane last Thursday week. As the public have recently been accustomed to strange tenors, and fine stage effects are no novelty, it is fair to assume that the crowd came together, for the most part, to witness Mdlle. Tietjens' assumption of her third Leonora. Had the Fates been endowed with foresight they would assuredly have given the name of Leonora to the grand artist who, in *Il Trovatore* and *Fidelio,* has borne it for many years with a success not often surpassed in the annals of lyric drama. Mdlle. Tietjens might well have been content with the renown accruing from her achievements as the heroine of Verdi and of Beethoven; but there remained the Leonora of Donizetti, and, though the time was somewhat late, she determined upon adding it to her list. That determination last Thursday week saw carried out with a success which not only justified the artist's confidence in her resources, but also showed how surpassing talent can neutralize the force of disadvantages impossible to remove. There never could have been a question of Mdlle. Tietjens' vocal and dramatic success in the part, whatever doubts were entertained as to minor matters. She is always the great singer, whose noble voice and exalted style become more striking by contrast with the abounding "light sopranos" of the present time. And she is always the great dramatic artist, to whom belong the classic *rôles* of opera, and who, in them, reigns supreme. Thus qualified, the assumption of Donizetti's Leonora was an easy task, and its success a foregone conclusion. Knowledge of this fact gave extra warmth to the cheers with which Mdlle. Tietjens was received, and placed the "house" in perfect sympathy with her efforts. It can hardly be necessary to dwell upon the manner in which Leonora's music was rendered. Although not adapted to display Mdlle. Tietjens' voice to the best advantage, that music afforded many an opportunity of showing her consummate vocal skill, and not a chance of the kind was wasted. From "O, mio Fernando" down to the least significant phrase of recitative, Mdlle. Tietjens did her work with a completeness none could gainsay, singing like a true artist, and winning an artist's truest honours.

But Mdlle. Tietjens' chief success arose from the completeness and power with which she assumed the character of the unhappy heroine. From the time when Leonora met Fernando in the palace gardens till she died in his arms at the foot of the cross, it was Leonora, and not Mdlle. Tietjens, who moved upon the stage, so completely did the artist identify herself with the part. Remarkable every way, the impersonation was in nothing more remarkable than in its skilful observance of climax. Mdlle. Tietjens did not waste intensity in the earlier scenes, though she never fell short of their requirements. Effective at the moment when the anathema of the Church is hurled upon Leonora, she was yet more effective when Fernando repudiates, at the same time, his master's favours and his king's mistress. The passionate, yet unexaggerated acting of Mdlle. Tietjens in this scene roused the house to enthusiasm; but it was the last scene of all that showed the full extent of her powers. Nothing could have been more touching in its sense of utter desolation and inextinguishable love than the picture of Leonora as she reclined on the steps of the cross murmuring Fernando's name—nothing more startling in its anguish than her exclamation when she hears him utter the irrevocable vow. Thence to the end Mdlle. Tietjens was at her best, and the audience showed by every means in their power that they appreciated an effort of surpassing merit. The Leonora of our great dramatic soprano will be a prominent feature in the annals of the season.

## GUGLIELMO FUND.

Signor Guglielmo, the author of "The Lover and the Bird," "Sing me that Song again," "La Camelia," "La Notte è bella," "T'Amo," and many other well-known musical compositions, had, till the year 1864, always been able, with the income derived from his profession—that of a teacher of singing—to maintain himself and family in respectability and comfort. In that year his voice, unfortunately, gave way, his professional income rapidly declined, and he was practically left dependent upon the profits arising from the sale of his compositions, which profits in their turn declined, owing to his pecuniary inability sufficiently to advertise. In the result he became embarrassed, and in 1870 was compelled to mortage the most productive of his works, to meet his then liabilities and immediate wants. In April, 1872, his misfortunes culminated in his becoming afflicted with a cancer in the month, from which, after much suffering, he died on the 20th of March, 1873, leaving his widow and five children—viz., Ludovico, Gabriel, Charles, Violetta, and Claude—dependent upon the exertions of the eldest son, Ludovico, who has adopted his father's profession, but whose income is wholly inadequate to such a burden. The Committee feel satisfied that the facts above stated only require to be brought to the notice of those who have long been familiar with Signor Guglielmo's name as a teacher and composer of music, to enable them to procure the means of alleviating the present distressing condition of his widow and children. The undermentioned gentlemen have agreed to act as a Committee for the purpose of raising and administering the fund:—

Illtudus T. Pritchard, Esq. (Treasurer), 57, Granville Park, Blackheath; Sir Julius Benedict; John Belcher, Jr. Esq.; Geo. Cary, Esq.; G. H. B. Hunt, Esq.; H. N. Lay, Esq., C.B.; C. Mackeson, Esq.; David Nasmith, Esq.; E. H. Turpin, Esq.

Subscriptions may be paid to the account of the "Guglielmo Fund," at the London and Westminster Bank, Temple Bar Branch, to any member of the Committee, or as directed by either of the newspapers kindly aiding the Committee. C. R. MacClymont, Hon. Sec.

4, *Garden Court, Temple Bar.*

Stuttgart.—The eighth Subscription Concert of the Royal Chapel (*Hofkapelle*) was peculiarly modern in character. It started off with a novelty, a Concert-Overture, by Emil Naumann, to the tragedy of *Loreley.* Another novelty was a Quartet composition, entitled "Nachtmusik," by Herr L. Stark, Professor at the Conservatory here. After this came Max Bruch's Violin Concerto, played by Herr Wehrle. Herr Schütky sang a sacred air by Stradella, and songs by Schubert, Mendelssohn and Schumann. The second part of the concert was filled up by Mendelssohn's Symphony in A minor.

Digitized by Google

## SHAKESPERE'S DRAMAS AND MUSIC.

By Robert Musiol.*

(*Concluded from page* 291.)

Hamlet's "To be or not to be" was transformed into an opera by: Max Maretzek (1843 and 1844); Buzzola; Boito; Faccio; Hignard (1868); and Ambroise Thomas. The last *Hamlet* was produced for the first time at the Grand Opera, Paris, on the 9th March, 1868. The subject has been fashioned into an opera-book by Michel Carré and Jules Barbier as well as its nature would allow. The music contains many "sparks but no flame." The reader will not have forgotten the great triumph achieved by Mdlle. Nilsson as Ophelia; in fact, it was to her that the success of the opera was due.

Of *Macbeth* there exist three operas. The first is by H. Chelard (1789—1861), and was produced on the 29th June, 1827, in Paris. A. Gathy, in the *Universal Encyclopedia of Musical Knowledge*, says of it: "This work is a mixture of the French grand opera style and that of German romantic opera. It contains too many harsh effects." In 1847 there appeared Verdi's *Macbeth*, and on the 16th November, 1857, at Berlin, Wilhelm Taubert's. The latter's was one of his best works.

Of *King Lear* also there exist three operas, the composers being G. Verdi (1847), Schiwa, and Emil Sauvage.

*The Tempest* was turned into an opera partly under its original title, and partly under that of *The Island of Spirits*. It was set as *The Tempest* by Adam Joseph Emmert, for Salzburg, in 1806; by Peter von Winter, for Munich, about 1800; by Johann Heinrich Rolle, Jacques Elie Fromenthal Halévy, for London, about 1840; and by Naprawnik, a Russian, in 1867. Gotter's book was mostly used for *The Island of Spirits*. It was set by Friedrich Fleischmann, 1796; by Johann Rudolf Zumsteeg, in 1799; and by Friedrich Haak and Johann Friedrich Reichardt, in 1797. There is, also, an opera of this name by P. J. Riotte, and a four-act operetta by Joh. Daniel Hensel.

*The Merry Wives of Windsor* was made the subject of an opera by Ditters von Dittersdorf, 1796; by Peter Ritter, 1794; and by Otto Nicolai, the last composer's work being first produced in Berlin on the 9th March, 1849. A book founded on the same play, but under the name of *Falstaff*, was set by Atonio Salieri (*Falstaff, ossia le tre Burle*), 1798, Adolphe Adam, and Michael William Balfe.

*A Midsummer Night's Dream* was transformed into an opera by Felix Mendelssohn-Bartholdy (?), Ambroise Thomas, and Hermann Behrens.

We have a *Merchant of Venice* by Deffés; an *Othello*, by Rossini; a *Beatrice et Bénédict* (*Much Ado about Nothing*), by Hector Berlioz, 1861; a *Perdita*, by C. Barbieri, and a *Hermione*, by Max Bruch, the two latter works being taken from the *Winter's Tale*.

Under the title of *Julius Cæsar* there are operas by A. Sartorio, Fr. Cavallo and Fr. Handel, though perhaps they do not owe much to Shakespere's drama; and, under the name of *Coriolanus*, operas by Fr. Cavallo; Giac. Anton. Perti; Att. Ariosti; Nicolini; Caldara; and Lavigna, 1806.

Nor have Shakespere's dramas escaped having to pay a tribute to smaller musical compositions—interludes, and separate songs. This is not astonishing, for these things are treated in a more off-hand and flippant way than they ought to be. A composer fancies he has done enough in such cases if he has heaped up together a few odd-sounding chords—for example, a succession of diminished chords of the seventh, or languishing suspensions—forced them into some leg-moving rhythm, or other, and then stuck the whole in a "classical" form, "dug up" for the occasion, or not, as the case may be; of the latter, the "gavotte" is becoming tolerably "modern." The songs, as they are termed, are turned out with great rapidity, and the music to the drama, *XYZ*, is finished. It is applauded, and, after several performances, or, in the most favourable cases, after a voyage round the world, is laid up, *ad acta*, with its forefathers and brothers already assembled. That, however, the object of the music to a drama should be not merely to fill up pauses, but, as an integral and component part of the work, to impart animation to certain portions of it, and heighten the feeling exhibited in them, is a fact that only a very few seem to know or even to suspect, though the finest and most sublime specimen of this class of music—Beethoven's *Egmont* music—sometimes appears rather too familiar.

Music to *Romeo and Juliet* was written by Georg Abraham Schneider (1770—1839), and first performed at Berlin on the 14th January, 1821; by Wilhelm Freudenberg, in Wiesbaden; Lefevre-Niedermeyer—director of a school for church music in Paris—who gave a private performance of his work in 1866; and by G. Mertel, in Erfurt, who had a duet, "It was the Nightingale and not the Lark," out of what he had composed, publicly sung in that town on the 11th January of the present year. I know nothing further of his production, which, also, may possibly be an opera.

Separate airs for interpolation into Zingarelli's opera were written by Josef Wiegl, and into Bellini's *Crescentini* ("Einzig Geliebte" and "Ich bin bereit"). There exists, too, a scena and aria ("Ecco la Tomba") by Fr. Curschmann, Op. 6, to *Romeo and Juliet*.

*Macbeth* is, perhaps, more abundantly supplied with music than any other of Shakspere's works. Some was composed by Matthew Locke, 1672. Acccording to Schilling, Locke's music was an opera, and its full title: *Macbeth and the Tempest.** Carl David Stegmann (1779) likewise wrote music to this play, as did Fr. Andr. Holly; Johann André (1741—1799); Aug. Friedrich Burgmüller (1777); Fr. L. Seidel; J. Fr. Reichardt; C. E. F. Weyse; Louis Spohr; Julius Rietz; and H. Sitt.

Music to *Hamlet* was written by J. D. Holland; Fr. Andr. Holly; Herm. Hirschbach; Pierson (a Funeral March); and Vict. Joucières.

For *Lear* J. Weigl wrote interludes, and Joh. André (1741—1799) other music.

*The Tempest* was provided with music by Thomas Arne (1710—1778), and Wilhelm Taubert. The latter wrote to an adaptation of the play by Fr. von Digelstädt, and his music was performed for the first time in 1856 at Munich. There is some *Tempest* music by Arthur Sullivan also.

Mühldorffer and Arthur Sullivan have written music to *The Merchant of Venice;* Galliard (Gaillard), C. W. Henning, Ignatz Ritter von Seyfried, and Hans von Bülow to *Julius Cæsar* Julius Rietz and Robert von Hornstein to *As You Like It;* Johan André (1741—1799), and Julius Tausch (Op. 4) to *Twelfth Night;* Friedrich von Flotow to *The Winter's Tale;* Fr. Ludw. Seidel to *Coriolanus;* Georg Abraham Schneider to *King John;* and Georg Abraham Schneider and Robert Volkmann to *Richard III.*

A goodly contingent of overtures has been furnished by various composers. Overtures to *Romeo and Juliet* have been written by Julius Hopfe, Louis Schlottmann (1864), Woldemar Bargiel, G. A. Macfarren, and Peter Tschaikowsky (1871); to *Hamlet*, by the Abbé Vogler, Alex. Malibran, Niels Gade (1861), Julius Hopfe, Alex. Stadtfeld, Jos. Joachim, Kaspar Jac. Bischoff, E. Bach, and G. A. Macfarren; to *Macbeth*, by Traug. Max. Eberwein, Heinefetter, Pearsall, and G. B. Bierey; to *King Lear*, by Hector Berlioz, Dumont, Flodoard, Geyer, Benedetto Maglione, Antonio Bazzini, Josef von Blumenthal, Mily von Balangrus, Balakireff and H. Schulz-Beuthen: to *The Tempest*, by Julius Benedict, Hagar, Georg Vierling, and Sterndale Bennett; to *Othello*, by Carl Rheinthaler (1849), F. L. Ritter, A. W. Ambros, Wilhelm Taubert (1833), Wilhelm Claussen, and Carl Machts; to *The Merry Wives of Windsor*, by Sterndale Bennett and Julius Hopfe; to *Julius Cæsar*, by Robert Schumann and Hermann Hirschbach. Furthermore there is an overture by Dr. Julius Alsleben to *Twelfth Night;* by Josef Rheinberger to *The Taming of the Shrew* (for pianoforte, four hands); by Louis Ehlert to the *Winter's Tale;* and by Robert Radecke to *King John.*

Many persons—among others, Emil Naumann—believe Beethoven's *Coriolanus* Overture to be written to Shakespere's *Coriolanus.* Such is not the case. It is written to the drama of the same name by Heinrich von Collin (1772—1811).

* From the *Neue Berliner Musikzeitung.*

* This is probably what Herr Musiol means by: *Macbeth and the tempst.*

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

### Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recitals of his Thirteenth Series will take place on the following Afternoons:—

| | |
|---|---|
| Friday, May 16, | Friday, June 6, |
| Friday, May 23, | Friday, June 13, |
| Friday, May 30, | Friday, June 20. |

## THIRD RECITAL,

### FRIDAY AFTERNOON, MAY 16, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

GRAND TRIO, in G major, Op. 112, for pianoforte, violin, and violoncello ..... *J. Raff.*
Mr. Charles Hallé, Madame Norman-Neruda, and Herr Daubert.

SONATA, in A major, Op. 101, for pianoforte alone ..... *Beethoven.*
Mr. Charles Hallé.

SONATA, in E flat major, No. 12, for pianoforte and violin ..... *Mozart.*
Mr Charles Hallé and Madame Norman-Neruda.

STUDIES, in C sharp minor, and A flat major, Op. 25, Nos. 7 and 1. for pianoforte alone ..... *Chopin.*
Mr. Charles Hallé.

QUARTET, in E flat major, Op. 47, for pianoforte, violin, viola, and violoncello ..... *Schumann.*
Mr. Charles Hallé, Madame Norman-Neruda, Herr Straus, and Herr Daubert.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.

Tickets at Chappell and Co.'s, 50, New Bond Street: Mitchell's, 33, Old Bond Street; Olliver's, 38, Old Bond Street; Keith, Prowse and Co.'s, 48, Cheapside; Hays', 4, Royal Exchange Buildings; and Austin's Ticket Office, 28, Piccadilly.

NOTICE.—SECOND EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

# "ANOTHER WORLD;"

OR,

### FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

## BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublinary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**


DEATH.

On May the 2nd, at his residence, No. 19, College Green, Gloucester, James Henry Brown, Esq., for a quarter of a century Secretary to the Stewards of the Gloucester Musical Festival, aged 66 years.

TO CORRESPONDENTS.

E. J. H.—The verses next week. Too late for this number.

NOTICE.

To Advertisers.—*The Office of the* Musical World *is at Messrs.* Duncan Davison & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* Musical World *Subscribers will receive four pages extra, and again, from* time to time, *as expediency may suggest.*

# The Musical World.

LONDON, SATURDAY, MAY 10, 1873.

SO many concerts day by day ask for notice, and more or less deserve it, that some must needs be overlooked. It often happens, too, that the irony of Fate decrees the worst treatment to those which, on their merits, should have the best. The noisy and intrusive gain, while the modest and retiring lose. So it is all the world over, and with reference to all human affairs. None the less, however, should we strive to redress the wrong, and now take prominent notice of some recent musical doings which passed unobserved and unrecorded in the rush of events.

As far back as April 1, Herr Carl Deichmann gave an evening concert of much importance and attraction in the Hanover Square Rooms, assisted by the Crystal Palace orchestra and its conductor, Mr. Manns. Seldom has a programme of greater interest been presented to an audience of classical tastes. It included J. S. Bach's *Suite*, in D major, the one distinguished from its companion in the same key by the violin solo that plays so conspicuous a part. A chance of hearing the old master's orchestral works seldom comes, and Herr Deichmann could have presented nothing more welcome in these days of revived interest concerning all that Bach wrote. The performance, it is scarcely necessary to add, was complete and efficient—Herr Deichmann himself playing the solo. Another feature of interest was Mozart's Concerto in E flat, for violin and orchestra—as a most attractive but strangely neglected work. When will our solo violinists recognize the fact that there are concertos worth playing besides those of Beethoven, Spohr, and Mendelssohn? True, there may be few or none so adapted for effect; but a real artist should not always shape his course towards the goal of his own aggrandisement. Something is due to art, and this fact Herr Deichmann recognized by bringing forward Mozart's composition. He played it in the style natural to a first-class executant and a refined musician. The musicianship of the concert-giver was clearly shown by his MS. overture, *Solitude*—a work that deserves, and, indeed, requires to be heard again, in order that its full merit may appear. This remark applies, also, to a Concert-Stück in F major, for violin and orchestra, wherein the clever composer shows a rare knowledge of the art of producing effects by legitimate means. If for these novelties alone, the concert deserved special mention, because it revealed a painstaking and conscientious composer in one of our very best resident violinists. Other things were done, but we must content ourselves with the mention of those more important.

Digitized by Google

Two concerts were given on April 29, by as many pianists of mark. *Place à la dame*, who was Miss Agnes Zimmermann, an artist never to be mentioned without the respect due to great ability, and equal devotion to the highest interests of music. Miss Zimmermann collected her friends in the Hanover Square Rooms for the purpose of introducing to them a choice group of chamber compositions, among which were prominent Mendelssohn's Variations for piano and 'cello (Herr Daubert); an arrangement for piano, by the concert-giver, of Handel's little known, but most effective overture to *Ariodante*; and a *Suite* for piano, violin, and 'cello, which very ably set forth Miss Zimmermann's ability as a composer. The last-named work consists of an Introduction, a Canon on the seventh, a Gavotte, Air, and the usual Gigue as a *finale*. With reference to all these movements, it may be said that they proved the thorough study Miss Zimmermann has made of the style of Bach and Handel's day, and the rare faculty she possesses of throwing new matter into old forms. Another interesting feature at this concert was Brahms' Pianoforte Quartet in G minor (Op. 25), and yet another, Schubert's Rondo for violin and piano. All the pianoforte music was played, as a matter of course, by Miss Zimmermann. What kind of rendering it received there can be no need to tell, looking at the recognition long since accorded to the artist's skill.

The second concert on the 29th ult. was given by M. Alexandre Billet, the justly-famous French pianist, who, with it, began a series of very attractive recitals upon the instrument of which he is so great a master. M. Billet was assisted by his countrymen, MM. Sainton and Paque, and together, these capital artists played Schumann's pianoforte Trio in F (Op. 80); a work that never fails to interest even when it fails to charm. The *Kreutzer* Sonata has not often been heard to greater advantage than as performed by the concert-giver and M. Sainton. Both were thoroughly equal to the task, and each was worthy of the other. Dussek's fine Sonata in C minor—not heard since it was first brought forward by Mdme. Arabella Goddard at the Monday Popular Concerts—charmed every lover of the good old legitimate pianoforte school. Surely such music cannot permanently remain neglected by the mass of professors and amateurs. There must come a time when it will enjoy renewed popularity at any rate, it cannot die for good—no, bad and all. M. Billet concluded his programme with some small pieces by Mendelssohn, Field, and Brahms, whch, played to perfection, gave proportionate enjoyment.

We make no apology for the foregoing late notices of things now some time passed. Such concerts are an honour to art—the salt which preserves the freshness and purity of our musical pabulum.

—o—

DR. HANS VON BÜLOW gave the first of his two promised "Pianoforte Recitals" on Monday afternoon, when the following was the programme:—

"Sonata, Op. 31, No. 3, in E flat, (L. v. Beethoven); Prélude et Fugue, pour l'Orgue, en si mineur. transcription pour piano de Liszt (J. S. Bach); Sonata, Op, 110, in A flat (L. v. Beethoven); "Un Carnaval à Vienne, 5 Morceaux de Fantaisie, Op. 26—Allegro, Romance, Scherzino, Inter-mezzo, Finale (R. Schumann); *a*. Notturno, Op. 37, No. 2, in G; *b*. Impromptu, Op. 36, in F sharp; *c*. Tarantella, Op. 43; *d*. Valse, Op. 42 (F. Chopin); "Venezia e Napoli, Canzone e Saltarello (F. Liszt)."

St. James's Hall was crowded, and the performances of Dr. von Bülow were applauded with enthusiasm.

## OCCASIONAL NOTE.

IT is strange to English ears to hear that bagpipes are employed in Scotland to attract customers to public-houses, as one note from that instrument would be thought sufficient to drive the most confirmed drunkard from the premises. Yet such is the case, and on Friday, at the Sheriff's Small Debt Court, Edinburgh, Thomas M'Guire, mason, sued John Stuart, publican, for the following account:—"*To keeping in order bagpipes, and furnishing reeds for the same for two years, from 8th March*, 1871, *at* 1*s. per week*, £5 4*s.*; *new bag for bagpipes*, 8*s.*, £5 12*s.*" The pursurer stated that defender kept a public-house, and made use of bagpipes to draw custom. Being constantly in requisition, the bagpipes required frequent repair, and Stuart engaged M'Guire to keep them in order. On the 8th ult., when M'Guire called on Stuart to reckon up the amount due for his services—namely, £5 12—a contra account was presented for whisky, reducing the claim to 18s. 6d. M'Guire contended that defender had no claim for the value of whisky supplied under the provisions of the Tippling Act. He admitted, nevertheless, that he had acknowledged his liability. The sheriff granted *absolvitur*. Possibly the music of bagpipes might be useful in England to arouse the drunken from their slumbers; for Congreve, after observing that "Music hath charms to soothe the savage breast," adds—

> "I've read that things inanimate have moved,
> And as with living souls have been informed
> By magic numbers and persuasive sound."

A Scotch melody played on bagpipes would doubtless exercise as much or more effect on the lethargic sot as the stern command of the policeman, "Move out of this," even when aided by a kick in the ribs from a regulation boot. As a test to distinguish between the dying and the drunken, bagpipes would also be invaluable at a police-station.

—o—

## WELSH SONGS.

(*To the Editor of the "Musical World."*)

SIR,—Referring to a notice in the *Sunday Times* of three Welsh songs, I venture to explain that no original words to the melodies of the songs in question are known to exist. I cannot, therefore, plead guilty to the charge of "divorce" brought against me, although, were I obliged to do so, I might with some reason cite Thomas Moore, Mrs. Hemans, and other illustrious examples in justification. This explanation is all the more necessary, inasmuch as Brinley Richards' edition of the "Songs of Wales" contains several instances similar to the three above-mentioned. I have written English words to many of the songs to which no original Welsh words are extant. The melodies have been taken, by permission, from Miss Williams's collection, and are published by Mr. Brinley Richards for the first time in a complete form.—I remain, Sir, yours obediently,

WALTER MAYNARD.

*New Club, Liverpool.*

UPON the recommendation of Sir Frederick Gore Ouseley, Sir Julius Benedict, Sir George J. Elvey, and Sir John Goss, the degree of Doctor in Music has been conferred upon Mr. C. G. Verrinder, Mus. Bac., Oxon., by the Archbishop of Canterbury.

MR. CHARLES HALLE has resumed his very interesting and instructive "Pianoforte Recitals" at St. James's Hall. About these we have much to say: The "Recitals were never more attractive than they are now, if only because they were never more full of novelty.

## THE "CHARACTER DIVER" EXPLAINED IN A PARAGRAPH.

In giving an account of the manners and customs of one of the planets, the author of "*Another World*" advances some peculiar theories on the subject of education. In that world it seems that "it is thought better to diminish moral evil by extirpating faults in the child rather than by punishing crimes in the man." A notable example is given in the appointment of certain officers called "character-divers," men of great discrimination, their duties, distinct from those of the preceptors, being to "dive" into the characters of children, to discover early faults, and eradicate the seed germ before it has had time to develope its virus, and develope serious faults, and perhaps crime.

Digitized by Google

## CONCERTS VARIOUS.

The third concert for the second season of the Belgrave Minstrels was held on the 24th ult., by invitation of Mrs. Charles Fane, at her residence, 7, Norfolk Crescent, Hyde Park. A large circle attended to hear these amateur performers, who were most ably conducted by M. Francesco Berger, Mr. Morant giving valuable aid on his harmonium, as also solos on the concertina and zither. Mr. E. A. Tietkens' solo, "In native worth," accompanied by pianoforte and harmonium, was beautifully sung. A duet, from one of Handel's Italian operas, was very well and effectively rendered by Miss Henrietta Palmer and Mr. Theoley. Mrs. Buckton's solo, "Nacqui all' affanno," from Rossini's *Cenerentola*, was greatly admired, as was the celebrated trio from *Guillaume Tell*, sung by three amateurs. Colonel Stracey gave "The Stirrup Cup" in excellent style. The music was greatly applauded.

Miss Agnes Zimmermann gave her annual concert on Tuesday evening, when she repeated her clever classical *Suite* for pianoforte, violin, and violoncello, with its "canon on the 7th," and *Gigue*. The *Gigue* was encored. An arrangement of Handel's overture to *Ariodante*, as a pianoforte solo, proves Miss Zimmermann's aptitude and enterprise in the scholastic department of her art. Brahms' pianoforte quartet in G minor was a *bonne bouche*. The other executants included Herr Strauss, Herr Daubert, and Mdme. Norman-Néruda.

Signor Odoardo Barri gave a ballad concert in St. James's Hall on Wednesday week. Some songs were sung which pleased greatly, as, for example, the concert-giver's "Love's golden past," well rendered by Miss Helen D'Alton, and unanimously redemanded; Mrs. Philips's "Sleep, baby darling," in which Madame F. Lancia displayed her usual artistic talent, and was encored; and Sullivan's "Little maid of Arcadee," beautifully sung by Miss Wynne, who also obtained a "*bis*." Other pieces well received were Barri's "Mizpah," sung by Signor Federici (recalled); Campana's "Vivere e Godere," capitally given by Signor Caravoglia (recalled); and Barri's "At Last," sung by Mdlle. Victoria Bunsen (recalled). The solo instrumentalists were Cavaliere Tito Mattei and Signor Rendano, both of whom played pianoforte solos of their own, the first-named receiving a general encore. There were other selections, which we must dismiss with the general remark that they were well given. Some part-songs, by the Quartet Union, elicited much applause. The accompanists were Mr. A. Sullivan and Signor Barri.

Mr. E. Thorne's first concert took place in the Hanover Square Rooms on Wednesday week, and attracted a good audience. The programme commenced with Bach's Sonata in A major, for pianoforte and violin, well played by the concert-giver and Herr Ries. Mr. E. Thorne's first trio in G major for pianoforte, violin, and violoncello—a work which does the composer great credit—was entrusted to Messrs. Thorne, Ries, and Howell, and merited the applause with which it was greeted. Mendelssohn's duet in D for pianoforte and violoncello was also given, as well as Beethoven's *Sonata Appassionata*, played by Mr. Thorne, and much appreciated. The solo vocalist was Miss Enriquez, who sang Rossini's aria, "O Salutaris," Madame Sainton Dolby's "He thinks I do not love him," and E. H. Thorne's "On a faded violet" (encored). The part-songs, "Lake and waterfall" (E. H. Thorne), "The three fishers" (Macfarren), and "Phœbus" (Barnby), were fairly rendered by a small choir of fifty voices. Mr. Thorne's second concert will take place on the 6th of June, when will be performed his new characteristic pieces for piano, and a new trio in C minor. Judging by what was heard on Wednesday, the future productions of this rising musician will deserve careful notice.

Mr. A. J. Barth's third concert took place in St. George's Hall on Saturday, the 26th ult. The *bénéficiaire* was assisted by the following artists:—Mdme. F. Lancia, Miss L. Braham, Miss Jessie Royd, and Mr. J. W. Turner (vocalists); Mr. A. Pollitzer (violin), and M. Paque (violoncello). The concert commenced with Mendelssohn's grand Trio in C minor (Op. 66), for pianoforte, violin, and violoncello, which was capitally played by Messrs. Barth, Pollitzer, and Paque. Beethoven's grand Sonata in C (Op. 53), for pianoforte, and Schumann's *Schummerlied* and *Traumes-Wirren*, for the same instrument, were admirably executed by Mr. Barth, who merited the applause which greeted his performances. Other instrumental pieces were Chopin's "Introduction and Polonaise," for pianoforte and violoncello, and a "Rondeau" of Schubert's for pianoforte and violin. Madame F. Lancia sang, in her usual excellent style, "Le jour de Fête" (Louisa Gray), and Madame Dolby's genial new song, "The G-l-o-v-e." Miss Jessie Royd was heard to advantage in Bishop's "Ye little birds," and Barth's "The sky was bright," not less successful being Miss L. Braham and Mr. J. W. Turner in other pieces.

The thirteenth concert by the pupils of Mr. Roylance's singing and concertina classes took place at the Store Street concert-room on Wednesday week, and gave general satisfaction. The programme comprised something like twenty-five items. The concertina performances were creditable to master and pupils, and in a selection of English airs Mr. Roylance gave evidence of the mastery he has over the instrument. The "concertina band," which numbered about a dozen executants, was worthy of the encomiums bestowed. Messrs. Worley, Lowe, Brockwell, and Stevens, deserve honourable mention. A pianoforte duet brought into notice Messrs. Ferdinand and Wolters. In the vocal part of the concert Miss Marion Williams carried off the "palm." Miss Bayne sang pleasantly, as did also Mr. Willis (Wilford Morgan's "My sweetheart when a boy"), Mr. Adams ("The British tar"), Miss Claremont, Mr. H. Gordon, &c.

The Horns Assembly Rooms was fully attended on Monday week, at the benefit of Miss Ellen Dix. The *bénéficiaire* was in excellent voice, and sang with much taste a recitative and air from *La Sonnambula*, and gained an encore for Mr. Gadsby's "Those little words, good bye." Miss Wild sang "The Lady of the Lea;" Madame Poole was encored in Pinsuti's "I love my love;" and Mr. H. Guy gave Sullivan's "Once again" so well that he had to repeat it. Mr. Wm. Gadsby's songs were received with special approbation, and the pianoforte solos of Mr. Henry Gadsby were an agreeable feature in the programme—one especially, "Pegasus," being encored. Some trios, a part-song, and a serenade were also included. Mr. Parker was the accompanist.

Mr. Trelawny Cobham's *Matinée*, held at the residence of the Marquis and Marchioness of Downshire, was attended by an audience as numerous as it was aristocratic. Mr. Cobham's programme was especially made to suit the taste of his patrons, and consisted chiefly of vocal compositions by Italian composers, interpreted by Mdme. Florence Lancia, Mdlle. Sinico, Misses Eleanor Armstrong, Hope, and Purdy; Signors Gardoni, Caravoglia, and Federici. Signor Tito Mattei and Herr Ganz were the pianists, and Mdlle. de Bono the violinist. Among the pieces that met with more than usual applause were Mozart's "Dalla sua pace," and a song by Signor Barri, entitled "Alone for ever," after both of which Mr. Cobham was recalled. Signor Gardoni's appearance was the signal for a "flutter" of admiration among the fair part of the audience, and the charming way in which he sang Signor Scuderi's "Dormi pur" elicited marked applause. Signor Caravoglia was equally complimented for his singing of Rossini's "La Luna." Mdme. Florence Lancia was especially good in Rode's "O dolce incanto;" Madame Sinico in Herr Ganz's "Miss Camelia" (recalled); and Miss Purdy in Mr. Cowen's popular song, "Marguerite" (recalled). Signor Tito Mattei attracted attention by his performance of two pieces of his own composition—"Souvenir d'Italie" (*Nocturne*), and "Impromptu" (*Caprice*), and was recalled. Mdlle. De Bono and Herr Ganz elicited deserved marks of approval in a duet for violin and piano. The concert altogether went off with spirit. The accompanists were Signor Pinsuti, Mr. H. Parker, and Herr Ganz.

Mdme. Puzzi's *matinée invitation*, on Monday last, at St. George's Hall, was attended by a large number of aristocratic patrons, who were provided with an excellent programme, including not only music, but a "comédie," *La Soirée Perdué*, text by Mdlle. Marie Dumas, with poetry by Alfred Musset, capitally acted by Mdlle. Dumas, and the, in his peculiar walk, inimitable M. Jules Lefort. The singers were Mdme. Florence-Lancia, Mdlle. Limia, Miss Enriquez, Mdme. Anna Regan-Schimon, Messieurs Trelawny Cobham, Arthur Stevens, Edwin Holland, Signori Caravoglia and Topai, who all exerted themselves to the satisfaction of the audience. Mdme. Florence Lancia gave two pianoforte mazurkas, by Chopin, arranged for the voice, with brilliant effect, and obtained a "recall," and Mr. Trelawny Cobham received the same honour for Mozart's "Dalla sua pace." The accompanists were Signori Pinsuti, Vera, M. Schimon, and Herr Ganz, whose popular canzone, "Miss Camelia," was capitally sung by Mdlle. Limia.

Herr and Madame Sauerbrey's concert took place at the Hanover Square Rooms on Thursday evening, May 1st, when the rooms were completely filled by an audience who appreciated the programme put forth by the talented *bénéficiaires*. The concert commenced with a clever performance, by Herren Sauerbrey and Ludwig, of Beethoven's Sonata, Op. 12, for pianoforte and violin. The same artists also played Dussek's Sonata in B flat, in artistic style, both being received with well-merited favour. Herr Sauerbrey played Beethoven's Sonata in D minor, Op. 22, receiving great applause for his excellent performance, as did Herr Ludwig for two solos on the violin (the *adagio* from Spohr's Seventh Concerto, and J. S. Bach's "præludium") in E, his tone and execution being all that could be desired. A pupil of Herr Sauerbrey, Miss Lizzie Glass, played Pauer's solo, "Le Cascade," and a fantaisie march, entitled, "Souvenir d'Ecosse," the composition of her master. She was applauded and recalled for her excellent performance. Madame Sauerbrey sang Pinsuti's "I love my love," Meyerbeer's "Fishermaiden," Mozart's "Violet," and Rossini's "Ah, quel giorno," in all of which she displayed her fine voice to advantage. Madame Sauerbrey also sang, with Mr. Alfred Hemming, the popular duet by Nicolai, "One word," to the evident gratification of all present. Miss Katherine

Digitized by Google

Poyntz gave, with artistic feeling, Bishop's "Tell me, my heart," and was recalled; she also sang Costa's quartet, "Ecco qual fiero," in conjunction with Madame Sauerbrey, and Messrs. Hemming and Maybrick. Mr. Alfred Hemming appeared for the first time since his return from Italy and Spain. His voice is much improved both in power and tone. He gave an excellent interpretation of Verdi's recitative and aria, "Quando le sere," which was loudly and deservedly applauded and encored. He also sang one of Reichardt's *lieder* with equal effect. Mr. Maybrick sang two songs effectively; and Messrs. Pinsuti, Stanislaus, and Herr Sauerbrey accompanied the vocal music on the pianoforte.

Welsh Choral Union.—This thriving Choral Union gave the second of their public concerts in the Queen's Concert Rooms, Hanover Square, on Monday evening, under the direction of their clever conductor, Mr. John Thomas. The choir was decidedly improved by the addition of the students of the Royal Academy, and sang with much greater precision than last season. The first part of the programme consisted of Mendelssohn's cantata, *Athalie*, which was gone through most creditably. The solo singers were Miss Jessie Jones (in place of Miss Sophie Ferrari, announced, but unable to sing in consequence of a severe cold,) Miss Lydia Elsmore, and Miss Purdy, who gave the several pieces allotted to them in a satisfactory manner, all being loudly applauded. The dialogue was read by Mr. A. Matthison, who declaimed it with effect and power. Mrs. Henry Davies and Mr. W. H. Thomas presided at the pianoforte, adding much to the success of the concert. A band of harps and the organ also accompanied the cantata. The favourite march was loudly re-demanded. The second portion of the concert was of a miscellaneous character, consisting of Welsh choruses and part-songs. Miss Purdy gave a song by Mr. Cowen with great effect. Mr. A. Matthison displayed his voice to advantage in a song by the late Mr. Weiss; and Mr. John Thomas, in two of his brilliant harp solos, was encored and recalled. Mr. Alphonse Duvernoy (a French pianist), after some pieces by Chopin, and a Rapsodie by Liszt, also received the compliment of a recall. The concert gave much satisfaction to all present.

—o—

## PROVINCIAL.

Liverpool.—The subjoined is an extract from the *Liverpool Albion*:—

"The first rehearsal of the Liverpool Representative Choir took place on Saturday evening at the Free Library, under the direction of Mr. Sanders. In addition to this body of vocalists, two of our local church choirs are in active preparation to compete at the National Music Meetings at the Crystal Palace in July next. It is satisfactory to know that the exertions of those who have supported Mr. Willert Beale's large undertaking in this district have been so far successful. The practice on Saturday evening proved beyond all doubt that the Representative Choir will be a very fine choir, and when trained, as Mr. Sanders can train singers, will have every chance of distinction at Sydenham. The title of the choir naturally gives every individual member a personal interest in the movement, and is, for that reason, if for none other, a good one."

Exeter.—On Friday evening, (May 2nd) Mr. and Mrs. Rousby took a joint benefit, and were rewarded by a house crowded to suffocation. Mr. and Mrs. Rousby have done much towards reviving a wholesome dramatic taste, by producing in a perfect manner pieces untainted by the morbid horrors for which there prevails at present such a general and unnatural "*penchant*," and equally free from the bombastic flimsiness which borders so closely upon burlesque. '*Twixt Axe and Crown* is a play possessing a good sensible plot, and close brilliant dialogue, facts of which most London amusement seekers are aware; but possibly its first success may be in a great measure attributable to the perfect impersonations of Mr. and Mrs. Rousby as Gardiner, Bishop of Winchester, and the Lady Elizabeth. Mr. Rousby, as the wily prelate, is simply astonishing, the cunning expression, and leisurely speech and action reminding us of nothing so much as a doxing serpent. Mrs. Rousby is gifted with a personal appearance peculiarly suited to the *rôle* of the virgin queen, while her highly finished style of acting and elocution are displayed advantageously in the numerous situations and lengthy dialogue with which it is invested. Miss Douglas makes the most of the opportunity afforded her as Queen Mary; but looks too young, and is unquestionably too pretty, if historical description is to have any weight in the matter. Miss Bella Cuthbert plays with taste and sprightliness as Isabella Markham, and Mr. Archibald Lindsay as Edward Courteney evinces, not only the possession of talent, but judgment and stage aptitude. "The Screen Scene" from "The School for Scandal" with a variety of farces, have supplemented, and succeeded Mr. Taylor's play. On Tuesday Mr. and Mrs. Rousby paid us a return visit, when *The Merchant of Venice* and *As you like it* were the pieces selected, a desire having been expressed to see Mrs. Rousby in comedy.—W. S. J.

Stroud.—We take the following from a local journal:—

"The concert of Old English music which had been arranged for the purpose of starting a fund for a new organ for the Stroud parish church, by Mr. E. W. Christie, of Bisley, took place on Tuesday evening week at the Subscription Rooms, and was a most signal success. The programme was thoroughly in character with the promise held forth, and, whilst it was genuinely classical, had not the slightest shade of heaviness. An audience comprising most of the leading amateurs of the borough was kept in rapt admiration from eight o'clock till eleven at the varied character of the treat provided. In these "brisk and giddy-paced times," when music-hall ditties are served up in the drawing-room, and when young ladies' performances are nothing if not 'brilliant,' it calls forth a freshness of feeling to be carried back to the quiet beauty our forefathers admired. The arrangement of the book of the words which was circulated in the room was a work of great care and taste, and agreeably enhanced the enjoyment of the programme. Besides giving us the source from which the piece was taken, there were short literary reminiscences connected with the biographies of the most gifted, and the programme comprised the names of as many of the Old English composers as it was possible to squeeze into it. And if the programme itself was good, Mr. Christie was equally happy in the artists he engaged to assist at its interpretation. First came the names of Master Aynsley Cooke, principal treble at Her Majesty's Chapel, Windsor, and Master Aldridge, principal treble at New College, Oxford. Then came Mr. Bickley, of the Birmingham Glee Union; Mr. Kearton, tenor of Wells Cathedral; Mr. Hunt, the well-known tenor of St. George's Chapel, Windsor; Mr. Hallewell, a splendid bass of New College, Oxford, and our old favourite, Mr. Brandon, of Gloucester. When to these we add that Miss Clark was the pianist, and was assisted by a gentleman amateur of great talent, Mr. Steuart Powell, we are warranted in according Mr. Christie the warmest thanks of the music-loving public for bringing such an array of talent together."

Malvern.—We take the following from the pages of our esteemed contemporary, the *Malvern News*:—

"The Malvern Link Choral Union, under the conductorship of Mr. Philip Klitz—whose numerous musical compositions are well-known to many in this neighbourhood—as now constituted, comprises a fair number of amateurs, possessing considerable abilities both in vocal and instrumental music. They have continued to meet at regular periods for a length of time, during which they have rehearsed *The Pic-nic*, and pieces from Mozart's works. *The Pic-nic* is a cantata by J. R. Thomas, an American writer of well-known celebrity, and the solos and choruses describe most vividly the journey to the *locus in quo* where the imaginary pic-nic is to be held: the arrival, the beauty of the landscape and scenery, the music of nature, the waltzing and skipping of the merry-makers, the storm, sunshine after rain and the return home. All these incidents are touched upon, the music being most appropriate and artistic. The description of the rising hurricane, the thunder and lightning, and the bright and beautiful weather that follows is a masterpiece of musical descriptive writing; and the whole cantata being so simple, yet effective, cannot but find favour wherever it is heard. On Tuesday week the Malvern Link Choral Union will give their third concert, when the cantata will be performed in its entirety, for the first time publicly in Malvern. The concert will be held in the Link Lecture-hall. Mr. Klitz will be the conductor."

Plymouth.—The *Western Daily Press* thus refers to a recent performance of *Israel in Egypt* in Plymouth:—

"The third and concluding concert of the season of the Plymouth Amateur Vocal Association was in some respects, but not in all, a greater success than any previous performance of the society. The work is a peculiar one, and has special difficulties. The solos and duets are few and irregularly introduced, the choruses are difficult and numerous, and nearly all of them are double, requiring two choirs, which have to be trained both severally and jointly. The amount of time and labour thus involved is beyond measure greater than the preparation required for an ordinary oratorio. It is with more than common satisfaction, therefore, that we are able to congratulate Mr. Lohr on the almost absolute perfection which in this department has been attained. With a vigour which seemed to know no flagging, a precision which knew no faltering, a power that, at times, almost shook the hall, and a tuneful taste indicating an intelligent choir and efficient guidance, twenty choruses were sung to the intense delight of the largest audience that has ever listened to an oratorio in Plymouth. The association has had heretofore to lament its financial condition; if last night's concert does not go far to place the balance on the right side, there are mysteries about musical finance that we cannot fathom. Once for all, we may here say, the band was deserving of high praise. Mr. Reed ed with his accustomed skill, and was very ably seconded, not only by he amateurs who have for many concerts played so steadily and so well,



Digitized by Google

but also by the band of the Royal Marines, whose musical ardour was evidently quite equal to their well-known ability. Incidentally we have referred to the grandeur of the choruses and the admirable way in which they were sung. Those given in the first part especially elicited positively enthusiastic applause, and two had to be repeated in obedience to not-to-be-denied encores. These were the celebrated 'Hailstone' chorus, and 'I will sing unto the Lord.' An old hand at oratorio music said last night that even in Exeter Hall the choruses were never better done."

—o—

## "ANOTHER WORLD."*

(*From the "Court Circular," January* 18, 1873).

This book is both clever and imaginative. Hermes is a very ingenious writer, who transports us to a realm which is at once new and wonderful, and which he describes with infinite skill. Some parts of the book are so weird and fantastic that it is difficult to peruse them calmly. In support of our assertion we would instance the following passage:—

"I have spoken above of our sympathetic attracting-machine, and I may mention here that by means of certain acids acted on by the sun's rays, a person can be compelled to move even from a great distance towards a given point in the way willed by the operator. It is, however, necessary to discover, first, the particular acids that have most affinity with the person to be attracted. To ascertain these with certainty, there is a little instrument with many separate cells, all communicating by means of its tube with one little ball, and each containing a different acid. Unless some attraction, or power in sympathy with the acids, is applied to the ball, the acids remain quiescent, each in its separate compartment. To discover what acids have most attractive force with a given person, the ball is placed against his breast, whereupon the portions of those acids which have affinity with him rush forth from their respective cells up each tube into the ball, where they immediately commingle, forming one compound liquid of unequal component parts. The scientific man charged with the operation then notes the exact quantities of each of the component acids, and all pertinent particulars. This is an easy process. Each principal acid is weighed before being placed in its cell, which is open from the top; and before the ball is removed from the chest, what remains of each acid is taken out from its compartment and re-weighed. The difference between the weights, before and after the operation, gives the exact weight of each acid, forming one of the component parts of the amalgamated fluid in the ball. The particular sympathetic acids and their proportions having been ascertained, the attracting machine is prepared and charged with a large quantity of the sympathetic compound, sufficiently powerful to attract the person selected, although placed at some distance. To be effective, however, the operation must take place while the sun is shining; and it is also necessary that the person directing the machine should exercise a certain amount of will tending towards the end desired. The power of will is great, and there are a few persons who can make others do certain things without the aid of the instrument, by the power of will alone; but, in such cases, the person 'willing' must be near the person acted on."

To all lovers of curious books we recommend this strange vision of a world in a star; and Hermes is certainly to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as indeed, it deserves, a good deal of attention.

—o—

## "SONGS OF WALES."†

(*From the "Liverpool Porcupine."*)

Mr. Brinley Richards' devotion to the popularising of the music of his country is crowned by the production of his excellent book "*The Songs of Wales.*" Here may be found, wedded to English words, the stirring national airs of the Cymru, already so familiar as "fantasias," "marches," and "arrangements" of all kinds for the pianoforte. Mr. Richards' sound scholarship is a guarantee for the editing, whilst his knowledge of, and enthusiasm for, Welsh music insures the "best" that can be made of the subject. The result is a book that may do for Wales what Sir John Stevenson's arrangement of Irish airs has done for the sister island. Mr. Richards has not had a Moore to co-operate with him, the land of bards not having yet produced a poet. The words of most of the songs, however, are good, being selected from Sir Walter Scott, Mrs. Hemans, &c. Others, added by John Oxenford and Walter Maynard, are above the average merit of the modern ballad. We are proud to make the acquaintance of the last-named gentleman re-christened "Pencerdd Caerludd."

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

† "*The Songs of Wales:*" a Collection of the National Melodies. By Brinley Richards. London: Boosey & Co.

## DALY AND FECHTER.

(*From the New York "Dramatic World."*)

The public are at last given to understand that the unaccountable delay in the inauguration of the Lyceum Theatre has been due to misunderstandings between Mr. Fechter and Mr. William Butler Duncan, which have resulted in the enforced retirement of the former from the enterprise. The nature of these difficulties is not definitely known, but will be explained, if it is true, as reported, that Mr. Fechter intends to bring a suit for damages against Mr. Duncan. Meanwhile, we are not to be cheated out of *Monte Christo*, as will be seen by the following correspondence:—

"My Dear Mr. Fechter,—I am told that the difficulties which have prevented the opening of your 'Lyceum' all winter have finally culminated, and that you have withdrawn altogether from the concern. Believe me no one can regret this more than I do, for I have a firm faith in the multiplicity of good theatres, and believe that every additional first-class entertainment which is added to the list of metropolitan amusements immediately increases the special public to which it appeals, and becomes directly beneficial to all. It is for this reason that I sincerely regret I am not to have the opportunity of welcoming you as a brother manager. However, something is in my power, and I hasten to propose it to you. The public have been looking forward with eagerness for nearly twenty months to your re-appearance on the New York stage, and to your splendid production of *Monte Christo;* and I am certain that the present dramatic season would be considered wholly incomplete if you should be forced to disappoint them in both. I therefore offer you the stage of the Grand Operahouse for the balance of the season. I am aware that the period I have to offer does not furnish you with the opportunity for the extended run for your magnificent play which you have every reason to expect; but I beg you will consider it in the spirit I have suggested it, and let me have your decision as early as possible.—Very sincerely yours,

"*New York, March* 28, 1873." "Augustin Daly.

"Dear Mr. Daly,—I really don't know how to answer your kind proposal, or, rather, I answer, by accepting it at once. You have taken a frightful load off my mind—that of breaking faith with the public. Although I was unlawfully and in a vile way forced to it, I could not bear the notion of disappointing my supporters. Thanks to you, I feel myself anew, and, thanks to you again, *Monte Christo* will be presented this season in spite of all ugly tricks to prevent its performance. Name your terms, I accept them *d'avance*, and shall ever consider myself in your debt for the light your brotherly assistance will throw on the whole matter.—Yours thankfully, "Charles Fechter.

"*No.* 34, *Tenth Street, March* 28, 1873."

Mr. Fechter will appear at the Grand Operahouse, Monday evening, April 28th, in *Monte Christo.*

## Hints for our School Boards.

(*From "Another World."*)

In my visits to the schools I had been struck with the fact that little account was taken of the characters of children—their qualifications and natural tendencies, physical or mental; the attempt was to force the boy to the system, not to adapt the system to the boy. One routine existed for all pupils, whether for the inculcation of the love of study or for the correction of faults. The earnest and passionate nature was treated in the same way as the cold and phlegmatic; the boy of genius or talent, as the dullard; the one who loved, as he who disliked, or had a tendency to dislike, study; the weakly, as the strong. They were all driven together like a flock of sheep, with scarcely any regard to individual capabilities, bent of genius, or physical constitution, which, indeed, little effort, and that ill-directed, had been made to discover. I had observed, also, boys with the germs of great genius, who, for want of some minor quality, were rejected, and, perhaps, placed in some lower division, humiliated and discouraged, although with care the deficient quality might have been supplied. The want of this perhaps would make the boy a recruit to the ranks of evil, or at least unfit him, when a man, for the real business of life. It was the small bolt wanting to enable the machine to do its work properly. Hermes.

Digitized by Google

## MDLLE. AIMÉE DESCLÉE.

(*To the Editor of the "Musical World."*)

Sir,—In the interests of literature as well as art, it should be known that the engagement of Mdlle. Aimée Desclée, of the Gymnase Theatre, in Paris, has suggested to those in authority a more rigid censure than has ever been known in this country. We learn with astonishment that no less than twenty-one plays, written for the most part by authors of the highest eminence in France, members of the French Academy, and dramatic authors of European celebrity, have been absolutely forbidden in London. Against this decision, sir, there is apparently no appeal, except to the public through the columns of a newspaper. When the engagement of Mdlle. Aimée Desclée is at an end, it will be too late to question the propriety of the autocratic assertion that the literary work of such men as Emile Augier and Octave Feuillet, of the Academy of France, of Theodore Barrière, Pailleron, and Emile de Girardin is unfit for the polite ears of the audiences of London. There may possibly be two opinions concerning the curious crusade of Alexandre Dumas and his peculiar views on morality, though to sanction the acting of *Les Idées de Mdme. Aubrey*, and to forbid *La Princesse Georges*, appears to me the height of inconsistency. I will take the narrowest possible view of this matter, and acquiesce, if you please, in the ostracism of Dumas from England, and the expulsion of Meilhac and Halévy; though, to tell the truth, I was permitted by the particular censor to grin last year at a very well acted but very nasty play, called *Madame attend Monsieur*, and to roar this year over the suggestive passages in *Tricoche et Cacolet*. Let us beg the question of Alexandre Dumas and the authors of the questionable comic opera, though there is literally nothing between them in common. Let me take my stand by men like Augier, Sardou, Octave Feuillet, and Emile de Girardin, who are really unjustly thrust out and refused a hearing. One fact is said to be worth a thousand arguments, and I merely ask your leave to quote a short passage from the article of an able critic in *Macmillan's Magazine*, who, some years since, alluded pointedly to the tone and meaning of Emile de Girardin's *Supplice d'une Femme*, proposed to be played by Mdlle. A. Desclée in London next month, but refused resolutely by the examiner of stage plays, or his superior officer, the Lord Chamberlain:—

"Another case in point," says the writer, "is to be found in the *Supplice d'une Femme*. M. de Girardin, to whose various manifestations of himself the public is indispensable, who could not breathe if he did not feel the public was there—M. de Girardin, who could address the nation from every tribune and through every organ, did not hesitate to turn at once towards the stage. A great disorder seemed in his sight to be existing socially. He laid it bare. For years writers of all degrees had been excusing adultery, poetising illicit love. He was struck only by its terrors and its vileness. He painted coarsely a picture of what adultery really is, tore away its poetry, showed the degradation achieved by a woman who is loved illicitly and sentenced to the perpetuity of her fault. The effect was attained. The piece was inferior in every point of view save one. It was ill-written, ill-constructed; but it contained a truth, and for that *it stood and still stands*. It also told upon the public mind and life as much as any political harangue, or any Churchman's sermon."

Yet, for all this, *Le Supplice d'une Femme* is pronounced immoral by the literary guardians of public morality, and De Girardin's sermon is carelessly flung aside with the noble works of Emile Augier, Feuillet, Barrière, and Victorien Sardou. This is not a question of morality or immorality. It is the important question of an implied insult to French literature, owing to an unfortunate, but not irrevocable, mistake.—

Yours obediently,
An Englishman.

*April* 28, 1873.

—o—

## WHAT HANDEL BORROWED.

By Ferdinand Hiller.*

Victor Schœlcher, an amiable but very radical Frenchman, a member of the Versailles Assembly, deemed it expedient, at the beginning of the Napoleonic sway, to leave his native country, and make sure of an unimpeachable place of abode on the other side the Channel. In London, he must have been overwhelmingly impressed with the grand figure of Handel. Handel is, indeed, the only *poet* (in the widest acceptation of the word) who sheds a most brilliant and never-interrupted light over the monster metropolis, almost in the same way as Michael Angelo in Rome. A man may live a long time in London without being even so much as reminded of Shakespere, whom, in the wretched state of dramatic art in England, people seldom think of glorifying where more than anywhere else he ought to be glorified, upon the stage. Handel's works, on the contrary, continually constitute the best and most important parts of all musical performances; and we know on what a colossal scale his oratorios are presented at the Handel Festivals to audiences that would suffice to people several towns. Schœlcher, who is enthusiastically fond of music, must, as already remarked, have been deeply impressed by this; for, as far back as 1857, he published a thick octavo volume, *The Life of Handel*, a work of conscientious research and loving labour. Strange to say, it was only a year later that the first volume appeared of Chrysander's *Handel*—a book, it is true, of far higher pretensions, but still awaiting completion.

With reference to the "Dettingen Te Deum," Schœlcher speaks with indignation of the utterances of English musicians and musical scholars, who blame Handel for appropriating detached motives, fragments, and even whole pieces from other composers. Novello, he informs us, says: "Handel picked up pebbles and changed them into diamonds," and Sir G. Smart: "he took diamonds and polished them." "A large number of movements in the 'Dettingen Te Deum' are said to be taken from a similar work by Urio; and, if we are to believe all Dr. Crotch asserts, Handel is a musical Cartouche. And yet," says Schœlcher, "Handel was so far from tricking himself out in borrowed plumes, that in the MS. of *The Messiah* he appended a note to the Pastoral, saying the melody was one played by the Roman Pifferari—and can it be supposed that this simple, and honest man, so rich himself, could have wished to filch their property from others? Impossible. All these so-called thefts are incidental, transient and involuntary resemblances."*

Chrysander speaks very differently, and we must cite his own words. He is referring to a "Magnificat" by Erba, which Handel has used in *Israel in Egypt*. "In this re-melting process," says Chrysander, "there occur things, speaking in a purely intellectual as well as a musical sense, which are thoroughly new, and so overpowering that an observer has difficulty in preserving the necessary equilibrium during his investigation. What Handel retained *note for note*, and what he fashioned completely afresh, in the most unexpected manner, has become his own, every bit of it. How great Handel is, and what a position he occupies relatively to, and overtowering, other composers, is shown by nothing more plainly than by such examples. If the instance before us be satisfactorily examined, the question of robbery can by no means arise; and no less certain is it that it was not arrogance which induced Handel thus to remodel the works of others. It was the impulse of his artistic nature not to let perish tone-thoughts, which he saw only half-shaped, and, as is generally the case under the circumstances, in a sphere that was foreign to them. What is incomprehensible in the matter is the fact of his instantly perceiving the place to which they belonged, as well as of their forthwith appearing before him in a more perfect shape and as the heralds of great events. His mind here works like some natural force, leaving far behind all calculation and reflection." Further on he observes: "And when Handel built oratorios out of sacred, instrumental, and chamber pieces, in what way did he act differently from Shakespere, who fashioned his dramas from tales, plays, chronicles, and songs?"

Chrysander now sends us to a following volume, where he says he shall discuss the remodelling of Erba's "Magnificat" for the oratorio of *Israel in Egypt*. But our curiosity to learn more is disappointed. In discussing this oratorio Chrysander remarks: "As, meanwhile, many other details have turned up, there would be abundant materials for a very exhaustive account. A really satisfactory consideration of the subject, however—and an unsatisfactory consideration of it could profit no one—combined with what refers to the other works, would fill a book, and, therefore, had better be reserved for one."

After we have thus again been put off to a subsequent work, and put off, moreover, at the very place most unconditionally fitted for an account of the *sources* of *Israel in Egypt*, it would almost seem as though Herr Chrysander, despite his views, did not much fancy going more deeply into the subject. But this is

* From the *Neue Freie Presse*.

* Not having M. Schœlcher's work by me, I have been unable to put his thoughts in the exact words employed by the gentleman who translated them from the French, but I have faithfully rendered their purport.—*The Translator*.

Digitized by Google

not the case, for, as the fifth volume of the *Denkmäler der Tonkunst*, published by him, we have the "Te Deum" of F. A. Urio "as the source of Handel's *Saul*, Allegro, 'Dettingen Te Deum,'" &c.—that is to say, a palpable document for discovering Handel's borrowings, which are so abused and so bepraised.

This work of a composer but little known makes us acquainted with something of no ordinary significance. His motives possess the pithily diatonic and healthily rhythmical nature of that period. Their treatment in five-part choruses, in solo, two-part, and three-part pieces, shows the practised counterpuntist, with a leaning to polyphony, though sometimes his powers do not keep pace with his aims, which here and there give rise to instances of harmonic incorrectness (apart from the faults evidently to be laid to the charge of the engraver and the reader). That the composition might at first sight be ascribed to Handel is very natural, for a great deal it contains is to be met with again in his work, and it plainly served as a kind of sketch when the "Dettingen Te Deum" was being written. What did not appear suited for use there, found a place in Handel's other works, but, it is true, in a wonderfully genial manner, worthy of this extraordinary master.

Music cannot be described, and for a man to be able to enter clearly into detail about it, he ought to call in the assistance, if not of the piano, at least of music-paper. A few hints must, therefore now suffice. In the first place, the distribution of the text for the separate musical pieces is, in its leading features, the same in both "Te Deums," though it must be mentioned that Urio used the Latin words, and Handel the English translation. In some cases, Handel combines a larger number of verses into one of those broadly-proportioned specimens of composition known to every serious lover of music, while the Italian forms several smaller pieces out of them. It is an especially striking fact that in the employment of the chorus as well as of single solo parts, or of several such together, Handel nearly always follows the plan adopted by Urio. But it is a most varied task, of the highest interest to a musician, to trace in what way Handel proceeds with the motives he makes his own. At one time, he beautifies them by little alterations, and at another he treats them with greater breadth, or employs them differently in modulation. He uses them as contrasts to motives of his own, or enriches them with such motives. A short prelude, cast by Urio to the winds, becomes, in Handel's hands, the characteristic figure in the accompaniment of a long movement; a couple of lost bars are given as the leading idea of an important piece. By transposition to another key, by a more open introduction of the parts, and by being powerfully strengthened towards the conclusion, one fugue, used, it is true, a great deal, achieves an effect of which it would have been difficult to entertain a presentiment. Then, by the breath of a harmonic succession, by a couple of insignificant notes, by a small accidental rhythmical motive, Handel is excited to a deep and powerful creation of fancy, the embryo of which we should never seek here, did we not know how lasting was his connection with Urio's work. The composition of the "Dettingen Te Deum" belongs to the year 1743. But even the oratorio of *Saul*, written in 1738, bears traces of Handel's familiarity with the production of the Italian composer. It is, by the way, the very first eight bars, among others—bars completely disregarded by their composer—which Handel turned to account in the most original manner. He made of them the theme of a carillon (a small anachronism, perhaps), which accompanies the song of the Israelitish maidens, when they joyfully greet the young Shepherd with the winged words: "Saul hath slain his thousands, and David his ten thousands."

(*To be continued*).

VIENNA.—A joint-stock company for the manufacture of pianos has just been started on a grand scale under the title of the "Wiener-Clavierfabriks-Gesellschaft," with a capital of two million florins. The Abatte Franz Liszt is the patron, Prince Rudolph Liechtenstein the president, or, as he would be denominated in England, the chairman, and Dr. Hanslick his vice, while Professor Dachs, Herren Herbeck and Hellmesberger are among the members of the committee. Herren Bösendorfer and Friedrich Ehrbar, the well-known pianoforte makers, whose respective businesses and plant have been purchased by the company, have undertaken to fill the posts of managing directors for ten years.

## MR. BEECHER ON CHURCH MUSIC.

In his fifth lecture before the theological students of Yale College last week, Mr. Beecher gave to some extent his views upon Church Music. Set forth with the clearness which is one of his characteristics, the logic of his argument is equally well defined. He divides the service into two portions, the sermon "that instructs, that incites emotion through the reason," and the "music, following it up and inciting to emotion through the imagination." The one is the correlative of the other, while both tend similarly towards the awaking of devotion. Pursuing the idea, Mr. Beecher continues, "Music is itself not so much an agent in affecting the understanding as it is in affecting that part of man's nature which a sermon leaves comparatively barren. Now, it is true in the Roman service, and to a great extent in the Episcopal service, that it reaches the devout imagination; that it reaches toward, if not actually to inspire, veneration and awe; that it does feel for the chords whose response is worship."

Upon this he bases an argument that clergymen should possess sufficient cultivated musical taste to know when the organist is playing inappropriate airs, and be able to correct any of the freaks to which that class of performers is so liable. But the lecturer, although perceiving very distinctly wherein clergymen are at fault through ignorance, apparently fails to recognize the more common cause. The feminine element is so largely developed by the education which ministers receive and their subsequent associations, that jealousy is as much the reason for bad music in churches as lack of knowledge. If a minister is allowed to control the organist, he generally insists upon selecting such pieces that the congregation shall have no inducement to think of anything but him. In the hands of the average music committee, the organist fares little better; left to himself, he naturally plays what pleases him, and very often what Mr. Beecher styles "a fashionable waltz, with a long leg stretched out here and there to make it sound like Sunday music." How this clashing of rival personalities is to be done away with, Mr. Beecher does not inform us, save by saying that "the minister should be the bishop of the organ and the organist too." That this would remedy the difficulty may be doubted. We would rather suggest the plan that clergyman and organist cease to consider themselves as distinct entities, and by remembering in what service they are engaged, subordinate opposing desires for prominence to a consideration of how they may best work together harmoniously for the education of true devotion.—*Arcadian*.

## WAIFS.

Amongst faults, the germs of which occupied the attention of the Djarke, are the following:—Untruthfulness, dishonesty, discontent, pride, vanity, boasting, cunning, envy, deceit, whether prejudice, self-capriciousness, constancy of purpose, and other qualities and defects are shown in his selection, and continued or interrupted pursuit of any particular occupation or amusement.—"*Another World*."

M. Capoul is said to be on his way to London.

A setting, by Haydn, of Schiller's *Ode to Joy*, has been discovered at Augsburg.

Mdlle. Anna Mehlig, the pianist, is still playing with great success at New York.

Mr. Lewis Thomas, we are glad to hear, is engaged to sing at both the Bristol and Glasgow Festivals.

Mr. Vernon Rigby has been engaged as principal tenor for the forthcoming Glasgow Musical Festival, in November next.

The Khédive has presented fifteen guineas to the Great Marlborough Street (London) Hospital for Diseases of the Skin, in return for services rendered to Egyptian seamen.

Mr. Berthold Tours has resigned his position in the orchestras of the Royal Italian Opera and the Sacred Harmonic Society, for the purpose of devoting the whole of his time to composition and tuition.

The Austrian government offered the presidency of the musical department of the Exhibition to Signor Verdi, who respectfully declined to take it. Signor Petrella, to whom the distinction was next tendered, accepted.

It was in an English journal that Mr. Tom Taylor wrote one of the noblest threnodies that ever did honour to the departed Lord Dundonald, and bade us in its concluding line: "Twine martyr's palm among his victor's crown."

The *Gazette Musicale* states that the Messrs. Strakosch will take the following artists to America in the autumn:—Mesdames Nilsson and Torriani, Signors Campanini, Capoul, Buonfratelli, Maurel, Del Puente, Mannetti, and Scolara; *chef d'orchestre*, Signor Arditi.

Mr. W. T. Best, organist at St. George's Hall, Liverpool, and recently appointed organist of the Albert Hall, London, was to perform specially, on Monday, in Paris, before a select audience of Parisian musicians, to test the capacities of a new organ, costing over £5,000, just completed in the factory of M. Cavaille-Coll.

Digitized by Google

On the occasion of the three hundredth representation of *Mignon*, M. Ambroise Thomas presented Mdme. Galli-Marié, with a necklace of precious stones.

The committee of the Mold National Eisteddfod have had a reply from his Royal Highness the Prince of Wales, in which he states that it is with great regret that he cannot comply with the prayer of a memorial, so influentially signed, and be President for one day. The Eisteddfod will most likely be held in the fourth week in August, as originally intended.

There have been several rehearsals at St. Petersburgh of the "Retraite Militaire," including drummers and trumpeters. 2,600 musicians will take part in it, and it has been found no easy matter to get this vast number of men to play well together; the last rehearsal, however, was a great success, and if they play equally well at the public performance the effect will be magnificent.

The *Independence Belgé* says:—"Several Parisian journals have stated that M. Gounod's new opera, *Polyeucte* will be produced at Vienna, during the Exhibition, under the eminent composer's direction. This is inexact. M. Gounod is too busy, just now with *Jeanne d'Arc* to find time for rehearsals of *Polyeucte*. The truth is that M. Gounod will spend some time at Vienna, and that he will take advantage of his visit to bring out some of his latest religious works, particularly his *Requiem* and *Pater Noster*, which the English public have received with enthusiasm."

Now that the season is finished, we may thank the proprietors of the Queen's Theatre, Manchester, for the opportunity they have again afforded the public of hearing some of the most charming works of the Italian lyric stage; and, as their house seems to be accepted both by artists and the public as the local home of the opera, we would suggest the desirability of this year's example being adhered to, and a short series of opera being given annually, immediately before and after the close of the ordinary local musical season. We are sure, from the interest the public have shown in these representations, that the plan we have suggested would meet with approbation.—*Manchester Guardian.*

The *Allgemeine Zeitung* of the 16th of April has an article upon Swinburne's *Byron*, and detailed quotations from the preface of the new edition, in which the hope is expressed that "something at once new and true" may one day be brought to light concerning Byron's life. "However, this, like much else besides, lies in the lap of the gods, and especially in the lap of one goddess, who still treads the earth. Till she speaks we cannot guess what she may have to say." To this phrase the editor adds: "Countess Guiccioli has died meanwhile without divulging anything." Now (says Mr. Karl Hillebrand, writing to us from Florence), I have had the privilege of looking through the whole of the extremely valuable manuscript collection left by the Countess, which is still in the possession of her family. It contains, besides the MS. of a work on "Byron's stay in Italy," by the Countess, which is full of unpublished letters and contemporary notices, a quantity of Lord Byron's autograph manuscripts (for instance, of *Marino Faliero*, several cantatas of *Don Juan*, *Dante's Prophecy*, &c.), and, what is a good deal more important, an extensive correspondence, dating from 1820 to 1823, which, however, is hardly adapted for publication.

In Milan comedy is performed not so much on the stage as in the house, an instance of which the following two facts will give. A young girl from the provinces made her *début* in a small theatre as Lady Anne, in Shakespere's *Richard III.*, and when throwing herself forward, with great emphasis, she exclaimed: "When shall I have peace?" At once a voice was heard in the gallery: "Not before you shall have paid the two livres twenty-five which you owe me for washing!" Whether the effect of this dialogue or of the piece was at the moment more striking may readily be imagined, But more astonishing, though practical for all that, is the following contract entered into by two enthusiastic amateurs: The opera given was the work of a young composer. The work delighted a gentleman in the audience to a high degree, but his neighbour was to the same degree displeased with the music. Everybody knows what a quiet people the Italians are when their blood is up, and it can therefore readily be imagined to what extent the one screamed, with all the extent of his lungs, "B-r-ravo, bravissimo," while the other got nearly consumptive from whistling through his fingers, his door-key, and similar contrivances very ordinarily used for Italian theatrical demonstrations. However, mortal nature's strength is limited, and after two acts both combatants were exhausted. Then the friend of the composer turned around to his neighbour and said: "I see you cannot breathe from exhaustion, whistling all the while, and my hands are positively smaller, I can no more applaud. Will you change parts and applaud with all your might? I promise you I will hiss like a snake, and while you represent my opinion, I will faithfully represent yours." Being positively incapable of going on, the neighbour accepted; and so the composer's friend hissed him while his enemy applauded—nothing like practically helping each other.

A correspondent writes to an English musical journal a letter advocating the extirpation of organ-grinders. For many reasons this may properly be objected to; and chiefly because the means suggested are totally disproportionate to the desired end. Why should European organ-grinders be extirpated when the present policy of forwarding them directly to America is accomplishing the desired result so completely? Why extirpate, when you can expatriate so much more readily and at so much less expense? Then, too, there is another objection. It cannot be desirable to abolish the foundations of musical criticism as established by the disturbers of the public peace. How are we to judge properly and understandingly of our orchestras, if we have no barrel-organs with which to compare them? How shall our singers, and some of our actors, be properly appreciated and duly commended, when we are deprived of the possibility of rating them according as they approach or recede from the barbaric yawp of the vocal organ-grinder, or the grimaces and antics of the organistic monkey? The right of our proverbially blood-thirsty English friends to dispose of their tormentors as they may see fit cannot be denied, but it may be doubted if they fully appreciate how deeply indebted they are to these as a *point d'appui* for their critical screeds.—*Arcadian.*

Mdlle. Tietjens, no doubt, enjoys the exquisite trills, shakes, and quavers of her own voice, but it seems she does not like her house to perform in imitation of those *tours de force*. In company with 238 inhabitants of St. John's Wood, she has appealed to the Committee of the House of Commons against the proposal of the promoters of the Bill now before the House to widen the present line of railway from Baker Street to St. John's Wood, and to carry upon it the heavy traffic of the Midland and North Western Companies. Mdlle. Tietjens states (and the committee have admitted her *locus standi*), that she bought a house from the Company, and that it was part of the contract that the 88th section of the Bill of 1864 should be observed, to the effect that heavy traffic should not be carried along the line. The other complainants draw a piteous picture of their condition, even at present, and a fearful sketch of what it would become were heavy traffic to be permitted about their foundations. Already they were "annoyed" and "disturbed," and "shaken in their beds," and if the heavy trains come, then, assuredly, Somnus and Morpheus will for ever forsake St. John's Wood, and 238 patients will be added to the neighbouring lunatic asylums. The referees for the consideration of the case under the presidency of Mr. Bonham Carter allowed the petitioners *locus standi* against the 23rd clause of the Bill, and so much of the preamble as related thereto; so it is possible that, as a Persian poet would say, St. John's Wood may repose "under the canopy of a well-organised brain," and without a succession of underground traffic trains. * * * "Amongst the signatories," says the *Daily Telegraph*, "is Mdlle. Tietjens, who 'prays to be heard.' If she would only come to the Committee Room and sing her protest, her success would be, we should think, certain; but she has a distinct reason for her resistance. She bought a house and piece of land from the Company, and in her lease there is a guarantee that the 88th section of the original act—prohibiting heavy traffic shall be observed. It would be a serious thing for the world of song if the hours of rest or practice of such an artist were interrupted by a coal or cattle train rumbling under her drawing room, and giving her voice an unmusical shake. Perhaps a special proviso might be inserted providing for an arrest of traffic during certain hours consecrated to one of our queens of song."

## More News from a Star.

*Apropos* of the education of children (that most important auxiliary towards human health and happiness) Hermes, to whom we are indebted for the interesting revelations from "*Another World*," writes as follows:—

"It is scarcely possible to overrate the importance of acting with judgment towards children. From the smallest beginnings, incurable defects of mind and permanent disease of body will gather strength, grow and obtain the mastery, till they carry off the sufferer, or implant vices that, like evil spirits, will torture the victim during his life's career. Nothing is spared in the education of the future man and mother of men. In the child is seen the parent of other generations, one who, as he is well or ill-directed, will strengthen or weaken the great work of human happiness, bearing with him a blessing or a curse for the community. Therefore, whatever may be the pains or expenditure required in the cure of incipient faults, as of incipient disease, we know that society will be repaid more than a thousand-fold in the happiness of its members, in evil prevented and good propagated, in the numbers of men of talent and genius, whose works, teeming with great results, will be thus saved to the State." Hermes.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine, (Longman & Co.,) they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from, Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

IMPORTANT TO PIANISTS.

## SHORT PRELUDES IN THE FORM OF CHORDS,

ARPEGGIOED IN EACH KEY,

So that a Prelude may be played before any piece of Music, WITH ALL THE APPEARANCE OF AN EXTEMPORANEOUS PERFORMANCE,

WITH ADVICE AS TO THE PROPER MODE OF PRACTISING,

as adapted by the

**ROYAL ACADEMY OF MUSIC.**

The whole calculated for

PUPILS OF ALL DEGREES OF ADVANCEMENT.

**By W. H. HOLMES.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "REVERIE,"

POUR LE PIANOFORTE,

**Par WILLIAM CRAWFORD,**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A Reverie for the pianoforte, composed by Wm. Crawford, is quiet and rather thoughtful, as its name would lead one to expect. The music is ornamented, it is true, but the *broderie* does not destroy the placid and tuneful character of the phrases. The key is mostly E flat major, and a modulation to the relative minor is immensely effective."—*North British Daily Mail.*

Just Published,

## "AVE MARIA,"

TRIO,

For Soprano, Mezzo-Soprano, and Contralto (or Chorus *ad. lib.*),

**Composed by EDMOND DEPRET.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## THREE SONGS FOR VOICE AND PIANOFORTE.

No. 1. "THE VOICE OF SONG,"
No. 2. "THE OLD BALLAD,"
No. 3. "LADY MINE."

**Composed by W. LOVELL PHILLIPS.**

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

**Composed by IGNACE GIBSONE.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "ENGLAND'S HOPE AND PRIDE."

SONG.

Respectfully inscribed to His Royal Highness ALBERT, PRINCE OF WALES.

**Composed by W. LOVELL PHILLIPS.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON, EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

## Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

**London: DUNCAN DAVISON & CO., 244, Regent St., W.**


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London.**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

## KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | S. | D. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, May* 10, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 20. SATURDAY, MAY 17, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,

### THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 17, Donizetti's Opera, "LA FAVORITA." Fernando, Signor Antonio Aramburo; Alfonso XI., Signor Rota; Baldassare, Signor Medini; Gasparo, Signor Rinaldini; Ines, Mdlle. Bauermeister; and Leonora, Mdlle. Tietjens.

Director of the Music and Conductor—Sir MICHAEL COSTA.

The Incidental Divertissement by Mdlle. Blanche Ricois, Mdlle. Gedda, Mdlle. Gosselin, and the Corps de Ballet.

**Next Week.—Extra Night.**

**Fifth Appearance of Madame Christine Nilsson.**

MONDAY next, May 19, Verdi's Opera, "LA TRAVIATA." Alfredo, Signor Italo Campanini; Germont Giorgio, Signor Mendioroz; Violetta, Madame Christine Nilsson.

TUESDAY next, May 20, Rossini's Opera, "SEMIRAMIDE": Assur, Sig. Agnesi; Arsace, Mdme. Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

**EXTRA NIGHT.**

THURSDAY next, May 22, Flotow's Opera, "MARTA": Lionello, Signor Italo Campanini; Plumketto, Signor Agnesi; Lord Tristano, Signor Borello; Nancy, Mdme. Trebelli-Bettini; and Lady Enrichetta (Marta), Mdlle. Alwina Valleria.

In preparation, and will shortly be produced, Thomas's "MIGNON": Principal characters by Mdme. Christine Nilsson, Mdlle. Ilma di Murska, Mdme. Trebelli-Bettini, Signor Castelmary, Signor Agnesi, and M. Capoul.

Doors open at Eight; commence at Half-past Eight. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s. Box-office open daily from Ten till Five.

CRYSTAL PALACE.—This Day, SATURDAY, May 17.—GREAT FLOWER SHOW of the season, comprising all varieties of plants. Doors of the Palace open at ten. Barriers enclosing Show removed at twelve. The Band of the Coldstream Guards, under the direction of Mr. F. Godfrey, and the Orchestral Band of the Company, under the direction of Mr. Manns, will perform during the day. Arrangements have also been made with Miss Litton, of the Royal Court Theatre (for this one occasion only), to bring down the whole of her company for the performance of Messrs. A'Beckett and F. Tomline's highly successful Burlesque, "THE HAPPY LAND," with the original cast. Commence at three p.m. Reserved seats for this performance, 5s., 2s. 6d., and 1s., can be booked in advance.—Admission to the Palace, Seven Shillings and Sixpence, or by ticket purchased before the day, Five Shillings, or by Guinea Season Ticket.

CRYSTAL PALACE.—Shakespere's "HAMLET."—In compliance with a generally expressed desire, the Directors have made arrangements for THREE ADDITIONAL PERFORMANCES of HAMLET, with the same selected cast, under the direction of Mr. Tom Taylor, on Monday, Wednesday, and Friday Next, commencing at 2.20 each day. Stalls, (a few), price 5s. and Half-a-Crown, can now be secured at the Ticket Office, Exeter Hall, and of the usual agents. Admission to the Palace One Shilling, or by Guinea Season Ticket.

DR. HANS VON BÜLOW will give one more RECITAL on THURSDAY, May 22, at ST. JAMES'S HALL, at Three o'clock. Tickets now ready. Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell; Lamborn Cock; Ollivier; Mitchell; Cramer; Keith, Prowse; Hays; Czerny; Schott; and Austin's Ticket Office, St. James's Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.—SATURDAY Evening next, May 24, at Seven o'clock. Popular BALLAD and PART-SONG CONCERT. Overture, "Fra Diavolo;" Madrigal, "My bonnie lass;" Song, "There is a green hill," Miss Dones; Part Song, "O, hush thee, my babie;" Shadow Song, Mdme. Lemmens-Sherrington; Madrigal, "Down in a flow'ry vale;" Ballad, "'Tis better not to know," Mr. Sims Reeves; Motett, "Judge me, O God," Miserere Scene ("Il Trovatore"), Mdme. Sherrington and Mr. Sims Reeves; Song, "I'm a roamer," Mr. Thurley Beale; Part Song, "Sweet and low;" Song, "Tom Bowling," Mr. Sims Reeves; Part Song, "O, who will o'er the downs so free;" Ballad, "Hearts of Oak," Mr Thurley Beale; Cornelius March. Band and chorus of 1200. Conductor—Mr. BARNBY. Doors open at Six, commence at Seven. Boxes, £2 2s., £1 15s., and £1 1s.; stalls, 5s. and 4s.; balcony, 3s.; admission, 1s. Tickets at Novello's, 1, Berners-street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall.

## ROYAL ITALIAN OPERA,

### COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

SATURDAY, May 17, "RIGOLETTO." Gilda, Mdlle. Albani; and Il Duca, Signor Nicolini.

Conductor, Signor Vianesi.

On MONDAY next, "DINORAH." Dinorah, Madame Adelina Patti; and Hoel, M. Maurel.

On TUESDAY next, "GUGLIELMO TELL," terminating with the Altorf scene.

On THURSDAY, "FAUST E MARGHERITA." Margherita, Mdlle. Smerocchi.

On FRIDAY, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adelina Patti.

On SATURDAY, May 24, "MARTHA." Lady Enrichetta, Mdlle. Albani; and Lionello, Signor Bettini.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W. CUSINS.—ST. JAMES'S HALL.—FIFTH CONCERT, MONDAY, May 26, at Eight o'clock. Symphony in C minor (Spohr); Concerto in G, No. 3 (Rubenstein); Pianoforte, Dr. Hans von Bülow. Overture, "Euryanthe" (Weber); Pastoral Symphony (Beethoven); Pianoforte Solos, Dr. Hans von Bülow. Overture, "Alfonso and Estrella" (Schubert). Stalls, 10s. 6d.; balcony, 7s.; unreserved, 5s.; admission, 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.; Austin's Ticket Office, St. James's Hall; L. Cock; Chappell; Mitchell; R. Ollivier; Keith, Prowse; and A. Hays.

M. ALEXANDRE BILLET'S RECITALS.—The SECOND RECITAL of PIANOFORTE MUSIC, on TUESDAY, May 20. Three o'clock. ST. GEORGE'S HALL. Vocalists—Miss Purdy and Mr. Cattermole. Violin—Mr. Henry Holmes. Violoncello—M. Paque. Pianoforte—M. Billet. Accompanist—Mr. Alfred Gilbert. Programme—Sonata, D major, Op. 18, pianoforte and violoncello (Rubinstein); Song, "Del mio dolce ardor" (Stradella); Scherzo, B minor, Op. 20 (Chopin); Rondo, E flat, pianoforte alone (Weber); Aria from the Stabat, "Pro peccatis" (Rossini); Andante and Scherzo, from the Second Sonata, Op. 78, pianoforte and violin (T. Raff); Song, "Marguerite" (Cowen); Grand Trio, D major, Op. 70, No. 1, pianoforte, violin, and violoncello (Beethoven). Tickets to be had at St. George's Hall, and of M. A. Billet, 17, Keppel Street, Russell Square.

THE JUBILEE SINGERS, from Fisk University, Nashville, Tennessee, U.S.A., will give a MORNING CONCERT at the QUEEN'S CONCERT ROOMS, Hanover Square, This Day (Saturday), commencing at Three o'clock.—Stalls (numbered and reserved), 5s.; second seats, 2s. 6d.; admission, 1s. Tickets may be had of Mr. Hall, at the Hanover Square Rooms; Mr. Austin, St. James's Hall; Messrs. Chappell, 50, New Bond Street; Mr. Mitchell, 33, Old Bond Street; Messrs. Keith, Prowse and Co., 48, Cheapside; and Mr. Hays, 4, Royal Exchange Buildings, City.

**UNDER DISTINGUISHED PATRONAGE.**

MISS LILLIE ALBRECHT begs to announce that her First CONCERT will take place on TUESDAY Evening, June 17, at ST. GEORGE'S HALL. Full particulars duly announced.

MDLLE. BONDY begs to announce that her ANNUAL MORNING CONCERT will take place on SATURDAY, May 24, at Three o'clock, at ST. GEORGE'S HALL. Pianoforte—Mdlle. Bondy. Violin—Herr Josef Ludwig. Viola—Signor Zerbini. Violoncello—M. Vieuxtemps. Vocalists—Miss Arnine and Miss Jessie Royd. Conductor—Mr. A. Barth. Tickets to be had of Mdlle. Bondy, 17, South Molton Street, Grosvenor Square; Stanley Lucas, Weber & Co., 84, New Bond Street; and at St. George's Hall.

SIX MUSICAL SCHOLARSHIPS, entitling the holders to One Year's free instruction in the LONDON ACADEMY OF MUSIC, and open to any Musical Student, will be shortly competed for. Full particulars may be obtained of Mr. Wilkinson, St. George's Hall, Langham Place.

"THE SKIPPER'S WIFE."

NEW SONG,

**Words and Music by LOUISA GRAY.**

Price 4s.

London: R. MILLS, 140, New Bond Street.

Digitized by Google

"KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," at Gamblingay, May 16; Hampstead, 27th; St. George's Hall (Miss Emily Tate's Concert), May 31; and Bermondsey, June 10.

"JE VOUDRAIS ÊTRE."

MADAME ELVIRA BEHRENS will sing Oberthür's admired Song, "JE VOUDRAIS ÊTRE ("I would I were"), accompanied on the Harp by the Composer, at Mr. Oberthür's Matinée, at the Hanover Square Rooms, on Tuesday, June 3.

MISS PURDY will sing at Mdlle. Ciabatta's Grand Morning Concert, on Monday; at St. George's Hall, the 26th and 22nd inst.; and at Signor Romano's Matinée, Belgrave Square, on the 28th. Address, 35, Victoria Road, Kensington, W.

"ALICE, WHERE ART THOU?"

MR. GEORGE PERREN will sing, by desire, at the Royal Dublin Exhibition, Ascher's popular Romance, "ALICE, WHERE ART THOU?" on the 26th May.

HERR REICHARDT begs to announce his arrival in town for the season. Address, Thurloe Cottage, Thurloe Square, S.W.

MDLLE. MATHILDA ENEQUIST begs to announce that she has arrived in London for the season. Letters for Engagements and Lessons to be addressed to 10, Bedford Street, Bedford Square.

MISS ANNETTA GWILT, R.A.M. (Contralto). For Concerts, Lessons, &c., address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

ORGANIST WANTED.

A THOROUGH GOOD ORGANIST, who can train a Choir, wanted for St. Margaret's Church, West Cowes. Apply to Rev. W. Barker, West Cowes.

ANTHEM FOR WHIT-SUNDAY.

"GOD IS A SPIRIT."

From "THE WOMAN OF SAMARIA."

By Sir W. STERNDALE BENNETT.

Octavo Edition, Price Sixpence, Nett.

LAMBORN COCK, 63, New Bond Street.

NEW SONGS BY G. ROMANO.

| | |
|---|---|
| UN DESIO, Romanza .. .. .. .. .. .. .. | 3s. |
| LA VISIONE, Romanza .. .. .. .. .. .. .. | 3s. |
| IO LA VIDI, Romanza .. .. .. .. .. .. .. | 3s. |

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MERCER'S CHURCH PSALTER AND HYMN BOOK.

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses of the complete Work, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 62 and 63, New Bond Street, W.

FRANZ ABT'S SUCCESSFUL SONGS.

A Rose in Heaven. No. 1 in F, No. 2 in G; each 4s.

| | |
|---|---|
| The same as a Duet for Soprano and Contralto, 4s. | Ever Thine. In C and E flat, 3s. each. |
| Annie. 3s. | Oh! ye Tears. In C and D, 4s. each. |
| My Mother among the Angels. 3s. | Not a Sparrow Falleth (Sacred). 3s. |
| Kathleen Aroon. 4s. | He Giveth His Beloved Sleep (Sacred). 3s. |
| For old Love's Sake. 3s. | The Hills of Light (Sacred). 3s. |
| | May Dreams (Four Voices). 2s. |

London: ROBERT COCKS and Co., New Burlington Street.

"NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by HENRIETTE.

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World.*

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

Composed by BERTHOLD TOURS.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

M. W. BALFE'S NEW OPERA.

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

THE MUSIC

Composed by FREDERICK CLAY,

In the Second and Fourth Acts of the Fairy Opera,

"THE BLACK CROOK."

Song, "NOBODY KNOWS AS I KNOW" .. .. .. .. .. 4s.
(Sung by Miss Kate Santley four times every evening.)

Song, "NO LIGHT SALUTES MINE EYES" .. .. .. .. .. 4s.
(Sung by Mdlle. Savelli with great applause.)

Song, "HOW THROBS MY HEART" .. .. .. .. .. .. 4s.
(Sung by Mr. Frank Celli.)

BLACK CROOK QUADRILLES. By Dan Godfrey (Pianoforte) .. .. 4s.

At half-price of all Musicsellers, and RUDALL, CARTE & Co., 26, Charing Cross.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. R. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

Just Published,

"REVERIE,"

POUR LE PIANOFORTE,

Par WILLIAM CRAWFORD,

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A Reverie for the pianoforte, composed by Wm. Crawford, is quiet and rather thoughtful, as its name would lead one to expect. The music is ornamented, it is true, but the *broderie* does not destroy the placid and tuneful character of the phrases. The key is mostly E flat major, and a modulation to the relative minor is immensely effective."—*North British Daily Mail.*

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Digitized by Google

## HER MAJESTY'S OPERA.

Since our last general report of the doings at this establishment there have been repetitions of *Lucia*, *Semiramide*, &c. The first performance of *Rigoletto*, a fine one—thanks to Sir Michael Costa and his orchestra — was the means of introducing three new comers of promise if not as yet of absolute excellence. The first, Mdlle. Ostava Torriani, is possessor of a voice young and fresh, in addition to which she has a prepossessing appearance, combined with a certain charm of manner, of itself alone a recommendation. But Mdlle. Torriani has much to learn both as singer and actress; and, in a part like Gilda, it need scarcely be added that want of experience, more especially in the former capacity, is a drawback. Nevertheless, Mdlle. Torriani presented herself before an indulgent audience. She was applauded, not only in the melodious soliloquy, "Caro nome," but wherever a fitting occasion offered itself, and, in short, received the warmest encouragement. With youth in her favour, Mdlle. Ostava Torriani may possibly become a finished lyric comedian. But all depends on her perseverance and method of study. Signor del Puente, to whom the arduous character of Rigoletto was confided, though apparently at home on the boards, and, in a dramatic sense, familiar with his work, has a barytone voice, the "timbre" of which (to employ the French accepted term) is more peculiar than telling. As a vocalist he does not exhibit all the requisites which exacting criticism demands. Nevertheless, he is in earnest, and though, in whatever he does, a certain amount of exaggeration must be taken into account, this, as he progresses, may be toned down. Rigoletto, we admit, is a professed buffoon; but, intrinsically, he is keener, cleverer, and wiser than all the courtiers put together—a fact, by the way, which was never lost sight of by Ronconi, whose Rigoletto was one of his best balanced and at the same time most striking impersonations. Signor del Puente, however, is evidently full of aspiration, and his career will be watched with interest by those to whom Italian opera—as "high mountains" to Lord Byron—is "a feeling." The third new comer, Mdlle. Justine Macvitz, has the advantage of being extremely good looking, which serves her to excellent purpose in the part of Maddalena, sister and confederate of the professional assassin, Sparafucile (Signor Pro). Further than this, her voice is a *mezzo-soprano* of pleasing quality, and she is already in a fair way to learn the art of using it. Her stage demeanour is graceful, and the little she had to do (Maddalena only appearing in the last scene of the opera) she did naturally and well. When it is added that Signor Mongini played the Duke, and was encored in the popular air, "La donna è mobile," all that is necessary to say of *Rigoletto*, Verdi's masterpiece, has been said.

Is it required of us to speak in detail about the performance of the same composer's irrepressible *Trovatore*, which came next in order of succession? We think not, and shall be content to record that the Leonora of Mdlle. Tietjens is still, like her greater Leonora (*Fidelio*), what we have long known—in its way unequalled; that Mdme. Trebelli-Bettini being indisposed, Mdlle. Macvitz undertook, at a very short notice, the part of the gipsy, Azucena; that Signor del Puente, as the Conte di Luna, made an advance in public favour, obtaining the accustomed "encore" for "Il balen del suo sorriso;" and that Signor Mongini roused the house to enthusiasm in "Ah si ben mio" the apostrophe to Leonora, which he was unanimously called upon to repeat, while its fiery sequel, "Di quella pira," declaimed and vociferated with all his well-known energy, won him a double "recall." The rest (including the usual "encore" for the "Miserere"—Tietjens and Mongini) may be taken for granted. The first night of the *Trovatore* invariably "draws;" and the house was one of the fullest of the season.

*Martha* was selected for the first appearance of Signor Campanini, whose "silvery tones," as they have been styled, and occasionally somewhat languid manner, are well suited to the lackadaisical character of Lionel. Though his voice was not precisely in very good order, Signor Campanini exerted himself strenuously, and on the whole sang his best—as was shown in the soliloquy "M'appari tutt' amor," in which Lionel extols the perfections of his lost Martha. This raised an "encore" so hearty and general that the singer had no choice left but to repeat the air. Signor Campanini acted with intelligence. In Mdlle. Ilma di Muraka, as Martha, he had a worthy companion. The gifted Hungarian puts a stamp of her own upon every character she essays. That she was compelled to give "Qui sola vergin rosa" twice will be taken for granted. Mdme. Trebelli (Nancy) was still somewhat indisposed, which necessitated the omission of the pretty duet with Plumkett, and also of the hunting song in Act III. The other encores were awarded to the "Spinning Wheel" quartet, and "Chi mi dirà," the apostrophe to beer (Act III.)—sung with remarkable *verve* by Signor Agnesi, almost as good a representative of Plumkett as can be remembered. Signor Borello made a capital Lord Tristan; and, for the most part, the execution of M. Flotow's opera was all that could be desired. As much may be said about the second representation of *Martha*, when Mdlle. Alwina Valleria, another of Mr. Mapleson's recent acquisitions, took the part of the heroine, the rest of the cast being precisely as before. Mdlle. Valleria, an American, if we are correctly informed, studied singing under Mr. Wallworth, at our Royal Academy of Music, and subsequently took lessons in the Italian school from Signor Arditi, the well-known orchestral conductor. In the concert-room she had already obtained acceptance; but this, we believe, was her first appearance on the lyric stage in England, although she has visited Italy and been honourably received. Mdlle. Valleria is favourably endowed as regards personal appearance, and for one so young moves on the boards with ease and unstudied grace. Her voice, while still not cultivated to that degree which would enable her to fulfil every condition required from a dramatic singer, is agreeable in quality, especially in the upper register; and she already evinces a facility from which much may be reasonably expected. Not to enter into further particulars, we may add that Mdlle. Valleria pleased the audience, and obtained the utmost encouragement from the beginning of the opera to the end. As a matter of course, she was called on to repeat "Qui sola vergin rosa," which she did—the second time having recourse to Moore's "Last Rose of Summer." Whereupon many of the audience expressed a desire to hear it again; but Sir Michael Costa, with good taste, would not permit of so ill a compliment to M. Flotow, who, though "The Last Rose of Summer" has contributed to the success of his most popular work on the continent, as in England, has written other pieces worthy a place in any opera of its kind.

Meanwhile, the indefatigable Mdlle. Tietjens has added another part to her extensive repertory. It might seem rather too late for her to assume the garb of the unhappy Spanish Leonora; but, as in two other Leonoras—the Leonora of *Fidelio* and the Leonora of the *Trovatore*—she has of recent years distanced all competitors, it was almost incumbent on her to complete the trilogy with the Leonora of Donizetti. She has now done so; and it is difficult to decide which of the three Leonoras is her happiest assumption—the devoted Leonora of Beethoven, the unintelligible, though exemplary, Leonora of Verdi, or the erring and repentant Leonora of Donizetti, who, like the heroine of the *Traviata*, would fain mend her ways when first made sensible of what true love absolutely consists. We can only say that the third Leonora of Mdlle. Tietjens is worthy its two predecessors. *Finis coronat opus*. Never on any occasion has the accomplished lady more emphatically established her claim to be regarded, in her line, as the first of living artists. True, the music, in several instances, is somewhat too low for her voice, having been expressly composed for Madame Rosina Stoltz, a *mezzo-soprano;* but, with the tact of an experienced artist, Mdlle. Tietjens knows well how to accommodate her voice to the text. Her dramatic conception of the part is admirable. A finer exhibition of histrionic power than the last scene, terminating with the death of Leonora at the feet of her compassionate lover, has rarely been witnessed.

Of Signor Aramburo, the new tenor, who appeared as Fernando, we prefer speaking on another occasion. That he possesses a legitimate tenor voice, of power and good quality, is undeniable; but about his ability to employ it advantageously there was no fair opportunity of judging until the last scene. The impassioned soliloquy, "Angiol d'amore" ("Spirito gentil"), in which Fernando, not the less enamoured because of his wrongs, dwells with eloquent expression upon the imaginary perfection he had dreamed of, was sung with true feeling, called for again, and repeated. As an actor, Signor Aramburo is at present not remarkable. His great scene with Alphonso XI., when Fernando breaks his sword and throws his *insignia* at the feet of the monarch who

Digitized by Google

has outraged him, went for nothing—so impassive and undramatic was Signor Aramburo., Signor Mendioroz, as the king, was excellent, as usual. New scenery, costumes, and stage effects, gave additional interest to the representation; and the musical combinations, as never fails to be the case when Sir Michael Costa is in the orchestra, were all that could be wished.

That the *Huguenots* of Meyerbeer, with Mdlle. Tietjens at hand, should be one of the early productions of the season, might have been anticipated. Valentine was the part in which this gifted lady first appeared in London (1858), at Her Majesty's Theatre in the Haymarket, under the never-to-be-forgotten direction of Mr. Lumley. The effect Mdlle. Tietjens produced on that occasion must always be remembered by amateurs who were fortunate enough to be present; and now, so many years later, we find her playing the same character, with the same fire and enthusiasm. Our readers need be under no apprehension that we are about entertaining them with a fresh description of the *Huguenots*. We have only to say that the first performance this season at Her Majesty's Opera was, for the most part, a very fine one. Mdlle. Tietjens was herself, and being associated with Mdlle. Ilma di Murska, as Queen Margherita; Mdlle. Trebelli-Bettini, as Urban; Signor Agnesi, as St. Bris; Signor Medini, as Marcel; and Signor Campanini, as Raoul, there could be little cause for dissatisfaction—more especially as the orchestral accompaniments, so gorgeous and varied, have rarely, if ever, been more effectively given. Signor Campanini's Raoul is not precisely what some future day we hope it may become; but it has unquestionable merit. There was a great house, and the audience were more than usually demonstrative.

On Saturday Madame Christine Nilsson made her second appearance; but as the opera was the same as on Tuesday week—viz., *Faust*—there is no more to be said on the subject. The *Huguenots* was repeated on Monday night; the *Traviata*, for Madame Nilsson's third appearance, was given on Tuesday; and *Faust*, on Thursday. *La Favorita* is announced for this evening. More in our next.

## ROYAL ITALIAN OPERA.

At the second performance of *Guillaume Tell*, the part of Arnoldo was assigned to Signor Mongini, who, having concluded his engagement with Mr. Mapleson, has joined the company of Mr. Gye. This gentleman, like Herr Wachtel, has all the physical means to give with due effect the declamatory passages which Rossini has put into the mouth of Arnoldo; and perhaps he has rarely achieved a more decided success. The great duet with Tell, the great duet with Mathilde; the magnificent trio with Tell and Walter, thanks to the powerful voice and energetic delivery of Signor Mongini, roused the house to enthusiasm. The Guillaume Tell of Signor Maurel was even better than on the occasion of the first performance. This is saying no little. The rest was as before.

On Saturday night Mdlle. Albani appeared as the heroine of Donizetti's *Linda di Chamouni*, and achieved another and a well-earned success. On the whole, the part of Linda, its exacting music and its uncommon demand on histrionic display taken into consideration, might have seemed beyond the physical means of Mr. Gye's interesting young *prima donna*. But Mdlle Albani went through the opera as if she had been playing the character of Linda for years past. She sang the *cavatina* in the first scene, "O luce di quest' anima," with no less fluency than grace; and gave due effect to the duet in which Linda indignantly repulses the advances of the designing old Marquis of Boisfleury (Signor Ciampi). In the scene where Linda proffers alms to Antonio, her father (whom she does not recognize), terminating with his malediction, Mdlle. Albani was also intensely earnest, and could hardly have been associated with an Antonio more fitted to give requisite expression to the situation than Signor Maurel. After the despairing "Non e ver," in which the half-distraught maiden expresses, in passionate strains, her disbelief of the fact that Carlo has proved false, Mdlle. Albani was thrice called before the footlights, in company with Mdlle. Scalchi, whose Pierotto is well known as one of the best of recent years. As in everything Mdlle. Albani does, there is a charm essentially her own. Signor Montanaro gave the music of Carlo (Linda's lover) like a thorough artist, and again proved himself a singer of the legitimate Italian school. The performance generally (under Signor Vianesi's conducting) was good, and the house was well attended.

The operas performed during the current week have been *Masaniello*, with Signor Nicolini as Masaniello (Monday); the *Barbiere di Siviglia*—for the first appearance of Madame Adelina Patti (Tuesday); *Don Giovanni*, with Madame Patti as Zerlina and M. Faure as the hero (Thursday); *Masaniello* (Friday); and *Rigoletto* (to-night)—five performances in one week.

## WHAT HANDEL BORROWED.

By Dr. Ferdinand Hiller.*

(*Concluded from page* 312.)

Handel, also, has slain his ten thousands, and, in his case, as in that of other great victors, the public does not enquire too curiously what means he employed. He appears to have made Molière's saying: "I take my own wherever I find it," an article of faith, though he may not have been aware of the fact. Dr. Crotch, an English musician, who has set a monstrous number of pieces from Handel's oratorios in a monstrous manner for the organ, though, notwithstanding, he was no foe of the illustrious master, names an incredibly large number of composers from whom Handel borrowed motives for choruses, airs, fugues, and even entire movements. Of Germans, the Doctor names Kuhnau, Habermann, Muffet, Kerl, and Telemann; of Italians, Leo, Porta, Carissimi, Stefani, Vinci, Corelli, Buononcini, and others. The book which we are promised by Herr Chrysander will throw more light upon the subject. Though that writer may see in such borrowings, or rather in the way in which they were turned to account, only *new* proofs of the grandeur, which no one doubts, of his hero, it is yet not to be supposed that he will allow any to pass unless they can stand the *severest* scrutiny. But we will consider for a few moments the justice of such borrowings; for, however much we may forgive in genius, (and forgiveness is easy, when it goes hand in hand with admiration,) genius is still subject to the eternal laws which govern mankind.

> "Ich weiss dass mir nichts angehört
> Als der Gedanke, der ungestört
> Aus meiner Seele will fliessen,"

Goethe exclaims — and belief in that much misunderstood fact, intellectual property, was never more eloquently put. It is precisely because the thought is *discovered*, because it streams involuntarily from us, that we feel so deeply the fact of its belonging to us—that, indeed, we feel it is a piece of our most inward selves. Now the more strongly a man of eminently creative mind must feel this with regard to his own creations, the greater should be his respect for the property of even his humblest brother. Whatever he may achieve by what he appropriates, whatever he may, by his higher power, make of it, and present to the world, does not alter the original conditions of the case. Is the sculptor allowed to steal even a piece of rough marble, because he is capable of creating out of it the statue of a goddess?

Moreover, how much do the men whose mission it has been to close a grand period of intellectual creation—how much, I say, do they not owe the predecessors whom they have eclipsed, or even caused to be forgotten? They find ready to their hand, and at their free disposal, the means to which their predecessors only gradually attained—the forms their predecessors organically developed are at their command—they breathe a purer air, they rejoice in a brighter light, and they are nourished on stronger things. On a mass of thoughts with which the intellectual atmosphere was filled they set the seal of their own powerful individuality, and Posterity names after them an entire epoch, and looks for its characteristics in their works alone.

With this process of drawing generally on the stores offered by the Past and Present, the great composers, to return to our special case, were content. The Handelian plan of appropriation for higher purposes was, with the exception of some few and rare instances, something foreign to them. That they, however, with the daring spirit of genius could accomplish musical transubstantiation is proved by the exceptional instances in question; as, for example, the metamorphosis of a Gigue by Bach into the

* From the *Neue Freie Presse*.

Digitized by Google

great air in A major in the third act of *Iphigenia in Tauris* by Gluck, or the light connection of Mozart's *Requiem* with the introductory chorus of Handel's Funeral Ode on the death of Queen Caroline. However rare high mastery may be, it is always easier to prove it on a given subject than on one self-created, if only for the reason that, in making his choice, the composer can go to work with far calmer objectivity. Many a composer has probably achieved many a triumph which he would never have obtained by the narrow path of musical virtue.

The defenders of Handel will, perhaps, cite Carl Maria von Weber, who, in his ever young opera of *Der Freischütz*, is said to have used certain folk-melodies and dance-tunes. At any rate, he put them in their right place. But the difference in the two cases is great, if only from the mere fact that the pieces are *folk-songs*—which are, perchance, common property to a greater extent than anything else. With their strongly marked local colour, they belong almost to the district in which the drama is laid, and nothing can compensate for their absence. Anything to be created to supply their place must be an imitation approximating as closely as possible to the originals, and, under such circumstances, the honourable course is to "steal." A great deal is to be said in Handel's excuse. In the first place, we may cite the sketchy way in which, at that period, many compositions were put down on paper. The figured bass challenging the musician to interweave something of his own in another's music induced him, perchance, to appropriate that music altogether as his own. In those times, too, there did not prevail that irrepressible impulse after originality which, at the present day, leads to so much musical buffoonery. Natural invention and masterly treatment were the first things required. We have utterly reversed all this. Very, very much less music was then engraved and published, and the copying of manuscript music may tend more easily to piracy, than when the music, if not cast in, is multiplied by bronze. Finally, Handel was a very great man; he could hardly scan with sufficient accuracy his far spreading seigniories to know at every moment where their boundaries lay. In the heat of the chase, he shot at his neighbour's game—and it was not often that he missed his mark.

Erba and Urio ought to be thankful, some persons may even say; has not Handel obtained for them a small immortality, which they would otherwise scarcely have achieved? Yes—the immortality of the fly in amber! Thank you. No one cares what the old gentlemen possessed; we only want to know what was taken from them and to what use it was applied. At any rate, a very degrading position.

It is not the artistically wonderful manner in which Handel turned to account what he borrowed that renders us forbearing towards his weakness; it is the fabulously rich store of his original creations which push it into the remotest background. What are his appropriations when set against his forty operas, twenty oratorios, his odes, psalms, hymns, serenades, cantatas, suites, water-music, and fire-work music? They disappear like specks of cloud in the star-spangled heavens.

I must, however, revert to one fact, though, properly speaking, it does not at all concern me. It is the comparison mentioned at the commencement of this bit of chit-chat, as instituted by Herr Chrysander, between Handel's oratorios and Shakespere's dramas. Strange; while Gervinus, the twin worshipper of Handel, endeavours in every way to elevate him out of his natural sphere, and place him side by side with the greatest of poets, Herr Chrysander drags down the latter with the same object. It was from tales, plays, chronicles, and songs that Shakespere fashioned his dramas, was it? It was out of the abundance of the richest soul that ever found a place in a human breast that he fashioned them, or, at least, those which have rendered him in our eyes a godlike seer. Though Handel's Herculean musical strength, and his intellectual clearness and freshness, as well as his heroic simplicity in the midst of all his artistic mastery, together with his musically healthy understanding, will, probably, secure for his oratorios a longer life than will fall to the lot of other, and, partially, higher musical works; the immeasurable significance belonging to Shakespere's works is something which they do not, and never can, possess. For, above tone and colour, above stone and above bronze, does the word stand with its airy sound, and, despite everything, eternal duration.

## CARL MARIA VON WEBER.

*(From E. Pauer's Lectures on the most Celebrated Composers for the Pianoforte in connection with General History of Music.)*

The composer who has established the firmest hold upon the people's hearts is undoubtedly Carl Maria von Weber. He is in one respect, alike in England and in Germany, the people's composer. His *Freischütz* enjoys a greater popularity than any of Mozart's operas; some of his piano pieces are greater favourites than even the Songs Without Words of Mendelssohn; and a great many of his songs and choruses have become national in their wide diffusion. Among composers, Weber is a German of the Germans; none of his countrymen was so entirely uninfluenced by the French or Italian music as he, and it was this very independence and trust in his own powers which endeared him so much to his own countrymen, and commanded in such a high degree the respect of other nations, and especially of that French nation, at that very time, in 1813-14, engaged in mortal strife against the patriotic chivalry of the newly-awakened nationality of Germany. The melodies of Weber, set to the fiery lyrics of the patriot-poet and warrior, Theodor Korner, the Tyrtæus of the German camp, kindled the enthusiasm of the young German volunteers to absolute self-devotion. In the character of Max, in Weber's *Freischütz*, the Teuton recognized the symbol of the German huntsman, and in Agatha he found the picture of the tender, loving German maiden. The fresh, vigorous huntsmen's choruses again struck an answering chord, not only in German hearts, but found an echo in every manly breast in Europe. For this reason, Weber's name will ever remain as that of a composer of truly cosmopolitan fame. At the same time he is as thoroughly German as Robert Burns was Scotch, Oliver Goldsmith English, and Beranger French. Besides this striking characteristic there is another feature in Weber's music which brings with it an irresistible charm; that is, his romantic feeling. In Weber the romantic tendency is paramount; and in his three great operas, *Der Freischütz*, *Euryanthe*, and *Oberon*, he shows this feeling in three different phases. In the *Freischütz*, we are made acquainted with the romance of the hunter's life; in *Euryanthe*, (a work too little known in England) it is the chivalrous French romance which delights us; and in *Oberon*, we revel in the romance of the fairy world. It is quite natural that after the turmoil of a daily, and sometimes most uninteresting work, we should delight in a translation into the mimic world of fancy; and if such fairylike and fanciful creations are produced in such beauty as Weber can call forth, the change becomes not only refreshing, but elevating.

The elucidation of the nature of romantic music would offer a most tempting theme of speculation and general interest, if we had time to enter on a disquisition concerning the true origin of this most important feature of the musical art. But time presses, and we must perforce be satisfied with the simple observation that, generally, romanticism is understood to depend more on the fancy of the human mind than on set rules; and, that regarding its origin, it might, perhaps, be sought among the Troubadours of Provence, a class of musicians represented in England by the Minstrels, and in Germany by the Minnesänger. Englishmen cherish as a graceful historic recollection the charming episode of Richard Cœur de Lion and his faithful Blondel. But I must refrain from entering on this most interesting subject, and return to my task of pointing out the position of Weber in musical history.

It cannot be asserted that either Bach or Handel, Mozart or Haydn, and, least of all, Beethoven, influenced Weber. Owing to an irregular education, Weber never mastered the rules of composition to such an extent as to acquire a systematic, regular, and even style, and such a continuity as we admire in the works of the above-mentioned masters. Amongst the great composers, Weber alone is fragmentary and rhapsodical. His episodes sometimes appear to have no clear or decisive reasons; each of his andantes or his overtures possesses as much material as Mozart or Haydn would have required for two andantes or two overtures. With regard to the overtures, however, it must be admitted that Weber desired to present in each a kind of musical prologue, indicating the main character of the opera; and, indeed, his unfulfilled intention to explain the mystery which hangs over the

Digitized by Google

story of *Euryanthe* by the overture, combined with an apparition on the stage curtain, is a highly artistic and refined device. Strange to say, the world is generally unaware that an idea, for which it gave credit to Meyerbeer, in his *Pardon de Ploermel*, belongs by right to Weber, who could not execute it from want of efficient stage arrangements.

But the fragmentary style, which, according to the true laws of the art, could be considered a reproach to Weber, is, under the circumstances, not a fault. Whenever he breaks off he is sure to introduce a phrase of such singular beauty, and such subtle charm, that the hearer is almost glad of its appearance, and readily forgives the unobservation of logical principles. With regard to harmonious changes, Weber is mostly very happy; there is in his modulations a highly pleasing euphony, to which, however, power and spirit are never sacrificed. The application of his fundamental bass is sometimes very defective and faulty, his part writing is in some instances forced and clumsy. The accompaniments, again, are not always in true relation to the melodies; all these defects arise from the want of a proper, regular, and patient training. But what are these deficiences when compared to the high qualities of which his works can boast? For richness, fire, enthusiasm, he is as distinguished as for tenderness, grace, and sweetness of feeling. Besides, the conclusion of his overtures and sonatas displays a climax which carries us on with an irresistible might, and in which he is unparalleled, if we accept a single instance—and that is Beethoven's third overture to *Leonora*.

For Weber's contributions to pianoforte literature—the works which claim our more immediate attention here—we cannot be too thankful. The piano seems under his hand transformed into a new instrument. Chopin, Mendelssohn, Schumann, Liszt, and Thalberg have so largely profited by the initiative taken by Weber, that it is but bare justice to point out the improvements we owe directly to him. Before Weber, Dussek was the first who used the chords up to the interval of the tenth. Weber accepted this treatment almost unconditionally; but whilst the sentimentality of Dussek leads to a cumbrous oppressive heaviness, Weber's healthy enthusiasm retains a greater richness, and brings out every effect with a clear and transparent flow. Weber is the first who emancipated the left hand entirely from the right. For example, in the slow movement of his second sonata the left hand sometimes represents the part of a tenor (or baritone) singer, whilst the right hand indicates the higher (treble) voice. Again, he is the first who applied, in an artistic manner, the peculiarly charming effect of accompanying the melody with the shortest possible chords, so as to throw, as it were, the chief singing quality into the right hand, which executes the theme. He also invented the modern valse; his ever fresh "Invitation à la Valse" marks the dawn of a new era. To the Polonaise he imparted its true character. If we compare all the Polonaises written before or during his time with that splendid, brilliant, chivalrous Polonaise of Weber's in E major, we shall find them tame and insipid indeed. In short, Weber infused into the piano a new soul; like Beethoven, he extracted from it a richness of sound which bids fair to rival the majestic strains of the organ; he makes an instrument, deemed cold and passionless till then, discourse tender love, and so assists in rendering it what it became with Chopin, Schumann, and Mendelssohn, the exponent of the innermost emotions of the soul.

It is not astonishing that Weber's innovations were not by any means readily accepted by his contemporaries; neither Hummel nor Cramer put much faith in his doctrines. Both pronounced his works incongruous, badly constructed, difficult to finger, and impracticable in design. But posterity did justice to Weber; and his Concertstück, his two Polonaises, his Invitation à la Valse, and his Rondo in E flat, enjoy a popularity rivalling that of Beethoven's Sonatas and Mendelssohn's Songs Without Words. In personal character Weber was one of the most amiable of men. Weak health, indeed, made him sensitive and irritable; but he was so sincere, and so thoroughly noble-minded, that his failings only endeared him the more to his friends—they were so thoroughly a part of the man.

On modern music Weber had a decided influence. Not only, as we have stated, have Schumann, Chopin, and Mendelssohn largely profited by his originality, but his influence on the talented opera composer, Marschner, and on the celebrated Richard Wagner, is undeniable. None of his works, indeed, will bear comparison with Beethoven's creations. They would not stand this severe test; and it seems that Weber himself was aware of the colossal greatness of his contemporary, though he was not at all sympathetically inclined towards Beethoven, and even uttered some very injudicious remarks about the "confusion" which pervades Beethoven's style. But when these remarks escaped him, Weber was only twenty-three years old, and in riper years he shewed, in an unmistakable manner, that his opinion had changed; and when *Leonora* was brought out in Dresden under his direction, he took the greatest possible care to render the performance of the opera worthy of its celebrated composer.

## HANDEL'S "*BELSHAZZAR.*"

Those who looked with apprehension upon what is called the "progress" of music in our day may find some comfort in the avidity with which ancient masterpieces are hunted up and once more brought out to the light. The advanced school of musical faith and practice is, in truth, but one development among several of the restless spirit which pervades that particular domain of modern thought. It has its correlative and its corrective in the revived attention paid to the great works of the past—an attention which seems, year by year, to increase both its force and the area of its operations. How completely Bach has been resuscitated of late there is no need to tell; while, as regards Bach's great contemporary, Handel, an obvious disposition exists not only to know more about him where he is already known, but to make his music familiar where hitherto it has not penetrated. Readers of foreign musical news must, latterly, have been struck with this fact; and it behoves England, the Handelian country *par excellence*, to see that in comprehensive acquaintance with the master's works it keeps the place so long held by right of passionate regard for his genius. Of late years not much has been done to extend a knowledge of Handel among us; the societies upon which this task naturally devolves contenting themselves with the regular presentation of a few of his greatest works. Happily there arose the "Oratorio Concerts"—now merged with the Albert Hall Society—and *Jephtha* was revived amid lively marks of public satisfaction. To the same energy and artistic zeal we are now indebted for the awaking of *Belshazzar* from a sleep of twenty-five years—that time having elapsed since it was produced by the Sacred Harmonic Society, under the direction of the late Mr. Surman, who, whatever his faults as a conductor, was not one of the "rest and be thankful" school. Handel's tenth oratorio may lack the sublimity of the *Messiah*, the grandeur of *Israel in Egypt*, and the patriotic enthusiasm of *Judas Maccabæus;* but, even apart from the fact that nothing inspired by genius should die, it deserves revival, because it contains some of the master's noblest efforts—"thunderbolts" like those which extorted the admiration of Beethoven for the greatest of musical Vulcans. Doubtless, the work has drawbacks, and it is equally beyond question that these will keep *Belshazzar* out of the highest class of public favourites; but the drawbacks are not so much Handel's fault as the fault of the libretto. Charles Jennens, Esq., of Gopsall Hall, may have been a great personage in his day—none but a great personage would ride from Bloomsbury to Fleet Street in a carriage and four simply to correct "proofs"—but he was a bad poet, and a worse dramatist. His bad poetry appeared in the "Il Moderato," which he associated with the "L'Allegro" and "Il Penseroso" of Milton; and his worse dramatism is shown in the book of *Belshazzar*. As an oratorio libretto, nothing could be less happy than this. It opens with some trite moralising by Nitocris, Belshazzar's Queen, who is made an eminently religious person and a decided "bore." Next, a certain Gobrias is introduced, bearing a deadly grudge against Belshazzar for some reason which enters not at all into the plot. Cyrus is made a conscious instrument in the hands of the Jewish God, about whom he knew nothing, or, knowing, cared nothing; and, alone among the characters introduced, Daniel stands out as something like a truthful as well as heroic figure. The action is even more absurd than, on the whole, are the *dramatis personæ*. In proof of this only one example need be cited. At the crisis of the story,

Digitized by Google

when Daniel has interpreted the writing on the wall to the terrified monarch, and the situation is one of almost agonising interest, Mr. Jennens puts up Nitocris with a maternal lecture, which ends the scene! True, we get another glimpse of Belshazzar after the entry of Babylon by Cyrus; but then he is flourishing his sword, and crying, "Cyrus, come on!" like a drunken Macbeth. Handel, familiar as he was with bad books, must have suppressed a good deal of "noble rage" when setting this. True, he wrote, his thanks to Jennens for what he called "a very fine and sublime oratorio;" but Handel was a needy *impresario*, and Jennens a "person of quality" and a patron of genius. The master did not give much time to the composition of *Belshazzar*, though he appears to have refrained almost entirely from "paste and scissors;" and the result is an overture distinguished by one of Handel's clearest and most spirited fugues, a number of airs and solo pieces, none of which can claim high rank, save a masterpiece of florid composition, entitled "The leafy honours of the field," and a succession of choruses that are alone warrant for the occasional performance of the whole. It is upon these choruses that the claims of *Belshazzar* chiefly rest, and no claims could have a better foundation. Every great quality in Handel's choral writing is here exemplified. We have the picturesque in the defiant taunt of the Babylonians, "Behold, by Persia's hero made;" the profoundly religious in the comments of the captive Jews upon what happens around them; and the bacchanal in the wine-inspired utterances of Belshazzar's Court; while the dramatic element pervading all reaches the highest conceivable climax in the expression of horror and dismay which follow the appearance of the supernatural writing. As examples of contrapuntal skill, some of the choruses have few superiors in the works of their author, but nothing is sacrificed to mere scholasticism. Handel, better than any man before or since, knew how to make science the handmaid of imagination; and here, while science is splendidly conspicuous, imagination reigns supreme. In the scene of Belshazzar's banquet, Handel put forth all his strength as a matter of course. Doing so, he rose to the demands of a tremendous situation, though encumbered by Mr. Jennens' muse, and showed himself what none will dispute his right to be called —a prince among dramatic composers.

The musical world is much indebted to Mr. Barnby and the Albert Hall Choral Society for producing *Belshazzar* on Wednesday week, and for doing so in a manner that invested the occasion with special importance. Mr. Barnby did not follow a recent example of the Sacred Harmonic Society, and abstain from "cuts" but—though freely and wisely using the knife—he presented the work according to Handel's "score," the only supplement being an organ part, written with much taste by Mr. G. A. Macfarren. The effect was strictly Handelian, and, if somewhat colourless to those familiar with the vivid hues of modern orchestration, it had an interest, antiquarian and other, more than sufficient to justify the experiment. Most of the choruses were given in a manner extremely creditable to the conductor and his subordinates, bearing in mind the novelty of the work; and the *solos*, though marred to some extent by the accident of indisposition, challenged a good deal of applause. Madame Lemmens-Sherrington's delivery of the florid air above referred to was a masterpiece of vocal skill. The music requires extraordinary facility and consummate judgment—qualities which Madame Lemmens added to the effect of her pure soprano tones in achieving a remarkable success. Cyrus had an excellent representative in Madame Patey, all his solos, but especially his recitatives, being given with rare dignity of style and artistic power. Mr. Cummings, for whom indulgence was asked, on account of hoarseness, sang the music of Belshazzar with spirit and unfailing good taste; and Mr. Patey must be warmly commended for taking the place of Mr. Lewis Thomas, whom illness compelled to retire, and for singing the important music of Daniel with much acceptance. Mr. Thurley Beale represented Gobrias in a manner as efficient as unobtrusive. It is hardly necessary to add that Mr. Barnby conducted well, or that Dr. Stainer was a capital organist.

---

**Brunswick.**—Herr Max Bruch's grand romantic opera, *Die Loreley*, words by E. Geibel, was produced at the Ducal Theatre on the 25th April.

## ALBERT HALL CONCERTS.

*(From the "Pall Mall Gazette.")*

With the return of spring the morning concerts of the great halls and palaces of the "Crystal" type are beginning. The first of the opera-concerts at the Floral Hall took place on Saturday week; the summer series of opera-concerts at the Crystal Palace commenced last Saturday; the new Alexandra Palace opens with a concert of unusual magnitude, under the direction of Sir Michael Costa, on Saturday next; and during the last fortnight performances of music, for the most part classical, and all of a high character, have been given daily at the Albert Hall.

The Albert Hall concerts are under the conductorship of Mr. Barnby, and, though chiefly orchestral, do not exclude vocal music. The managers are Messrs. Novello, Ewer & Co.; and programmes of each concert, or, at least, a large number of programmes, have been issued, bearing interesting and valuable annotations by Mr. Joseph Bennett. Some analysis of works elaborately constructed, some account of the origin of works holding a recognized place in the history of musical art, are now looked for in connection with all concert schemes of importance; and Mr. Bennett's elucidatory criticism is just what is wanted to increase the interest of amateurs in compositions which, however eloquent in themselves, say something more than they themselves contain to hearers informed as to the particular circumstances under which they were originally produced. Mr. Barnby's orchestra, fifty strong, includes some distinguished professors among the soloists, and is generally well composed. Playing daily the same pieces, or pieces of the same kind, under the same conductor, the well-balanced little band may be expected to attain the same sort of excellence that has long distinguished the band of the Crystal Palace. Each programme, as a rule, contains a symphony or concerto and two overtures, with or without vocal music; so that in the course of the six months during which the first series of these "orchestral performances" is to last, not only may every master be fully represented, but every great instrumental work in existence might be produced. The managers profess to give these concerts "with a view to an adequate exposition of the art of music, and generally to its advancement in this country;" and, really, such an opportunity of acquiring familiarity with the masterpieces of music has never been placed within reach of the English or of any other public before. The concerts are not given on the supposition that subscribers will attend them daily. They will probably, however, attract a certain number of regular frequenters, to whom the performances will be, in regard to music, what a course of reading would be in regard to literature. For this reason it might be advisable to systematize the programme; giving, for instance, the symphonies of the great masters separately and consecutively, master by master, in historical order. An inhabitant of Kensington or the neighbourhood devoting an hour or two to the hearing of orchestral music every day for six months, would at the end of that period have heard about as much as a subscriber to the Philharmonic Concerts hears in a quarter of a century. It is obvious, too, that during that time he might, in the way of purely orchestral pieces, hear everything remarkable that music has produced. Such a persistent listener would, at the end of his course, laugh at the pretensions of Philharmonic subscribers to be considered connoisseurs on the strength of having sat out some six or eight symphonies year after year. Indeed, if the best orchestral music be worth hearing at all, it must be worth hearing much more frequently than one has the opportunity of hearing it now. The native and foreign aristocrats of Vienna, for whom Haydn, Mozart, and Beethoven wrote their quartets, were in the habit of hearing chamber music every day; but owing, no doubt, to the expense of getting together a number of suitable players, also to bad management and want of faith in the music itself, it has never been customary to offer to the public in general—nor to a select and highly-charged public, except at rare intervals—those symphonies and overtures which must have been written for large audiences, as quartets were written for a certain number of aristocratic connoisseurs.

With six performances a-week it would be inexcusable not to give specimens of every kind of orchestral music held in fair esteem; and Wagner, Liszt, Brahms, are all mentioned among

Digitized by Google

the composers whose works are to be presented at Mr. Barnby's concerts. As for Schumann, he is already counted among the classics. "The works of acknowledged great masters, from Sebastian Bach to Schumann, will of course be largely drawn upon," says the prospectus. Finally, with a view to the encouragement of musical composition in England, we are assured that particular attention will be paid to the works of native composers. It is even said that "prominence" will be given to them. Hitherto this excellent idea seems only to have been carried out in so far as regards compositions by Mr. Sullivan, whose beautiful *Tempest* music figures in one of the programmes. It appears, however, that a number of new works have been sent in at the invitation of Her Majesty's Commissioners, and that these, with others which may hereafter be submitted, "will, if found worthy, be publicly performed." Opportunities, too, are to be offered to "young English artists" (and young foreign artists also, without doubt) of making known their talent, vocal or instrumental; so that these well-planned concerts may do good in many more ways than one. "Recitals" of opera are, as a rule, uninteresting, and they rarely serve to give a correct idea of the work "recited." It is proposed, however, to reserve certain Wednesdays (not yet fixed) for this kind of performance. Wagner, it may be presumed, will be the chief sufferer at these "recitals." He is just the composer who, to be heard at his best—indeed, to be heard at all—should be heard on the stage, with all the scenic appliances of which his works stand so much in need. For which reason he is always presented to us in fragments at concerts.

—o—

## ROYAL ITALIAN OPERA.

The first appearance of that universal favourite, Madame Adelina Patti, has been for many years the crowning event of the season. So it proved to be again on Tuesday night last, when the house was crowded to the ceiling. Boxes, stalls, amphitheatre, and galleries were all full; and an audience more determined to be pleased has rarely assembled in a theatre. The first glimpse of the great artist, when she showed her face at the balcony window, was the signal for a burst of hearty recognition, and when she came forward in the drawing-room scene she was literally overwhelmed with applause. Her delivery of the famous soliloquy, "Una voce poco fa," which no singer in our remembrance has ever rendered with such dramatic point and meaning or with such wonderful vocal dexterity, at once secured her triumph—as it has often done before. Madame Patti embellishes this "cavatina" as profusely as any of her predecessors or contemporaries; but whatever ornaments she introduces are in admirable keeping (as Rossini himself admitted); and if that were not strictly the case, her manner of executing them is finished to such perfection that even the most obdurate stickler for the text of the master in its integrity could hardly find anything to criticize. Equally good was the duet with Figaro, "Dunque io son,"—in which the *finesse* and captivating grace of Madame Patti are quite on a level with her singing—higher praise than which could hardly be awarded. The handing over to Figaro of the *billet* which the intriguing "factotum" was so anxious to persuade her to write, and, which, to his astonishment, he finds already written, was a master-stroke which only a consummate mistress of her art could achieve with such perfect ease and spontaneity. In the "Lesson Scene" Madame Patti introduced the celebrated "*valse*" of Venzano, years ago made notorious by the facile execution of Madame Gassier. This was given by Madame Patti with a fluency, *verve*, and brilliancy rarely excelled. We need hardly add that she roused the house to enthusiasm, the result being an encore as unanimous as it was hearty. Instead of repeating the air of Venzano, however, Madame Patti acknowledged the compliment by a delivery of the English ballad, "Home, sweet home," as unaffected and exquisite as could be dreamt of. This also the audience would fain have heard again; but the gifted songstress was obdurate (wherein she exhibited good taste), and so the opera went on without further interruption in its melodious course. In conclusion, Madame Patti's voice was never in finer condition; her vocalization was never more finished; her acting never more impulsive, sympathetic, and true to nature. Such a Rosina as hers has seldom, if ever, been matched. A more triumphant "*rentrée*" could not have been desired, even by the accomplished lady's most ardent admirers.

The other characters were sustained as before.

## MR. RIDLEY PRENTICE'S CONCERT.

An excellent entertainment of classical music was given on Wednesday evening in Hanover Square Rooms by Mr. Ridley Prentice, assisted by Miss Katherine Poyntz, Mdme. Patey, Mr. W. H. Cummings, vocalists; Messrs. Lazarus, Henry Holmes, Folkes, Hann, Reed, and Pettit, instrumentalists. A good audience assembled, and were right well regaled; first, by Schubert's fragmentary Quartet, in C minor, and then, in due order, by Mendelssohn's Variations in D major, for piano and violin; Beethoven's *Sonata Appassionata*; two violin solos by H. Holmes and Beethoven respectively; Weber's Duo Concertante in E flat, for piano and clarionet; Prout's Pianoforte Quintet in G major; and one of the *Noveletten* of Schumann. Truly, "a feast of fat things;" and, adequately served as it was, nothing but satisfaction resulted. Mr. Prentice made his greatest effect—though he played admirably throughout—in the Sonata of Beethoven. A perfect artistic spirit animated this performance, and was allied to cultivated executive powers. Naturally, therefore, Mr. Prentice achieved a complete success, and established his claim to rank among the best of our native pianists, which is saying not a little, now that we are getting to know more and more of the foreigners. Mr. Prentice was capitally supported by the capital artists we have named, and the entire concert passed off well.

—o—

## EXHIBITION CONCERTS.

The works performed at these concerts during the present week have been Mendelssohn's *Italian* Symphony, the *Concertstück* of Weber (Chevalier de Kontski), the overtures to Hérold's *Pré aux Clercs*, Gounod's *Mock Doctor*, Weber's *Der Freischütz*, Mozart's *Nozze di Figaro*, and a ballet air from Schubert's *Rosamunde*, besides various songs, &c. On Friday and Saturday last an appearance was made by the first of the young English artists whom the concerts are intended so largely to help. The *débutante* in question was Mr. W. Henry Thomas (son of the well-known basso of that ilk), who played Mozart's Pianoforte Concerto in C (No. 14) with entire success. A work better adapted to test his powers could hardly have been chosen, inasmuch as it demands extreme facility combined with refined taste and expression. These demands, it is no exaggeration to say, were met by Mr. Thomas in a style which spoke volumes for his musicianship and executive skill. Mr. Thomas is an *élève* in a good school. His playing is unexaggerated and unaffected, not seeking to perch the performer upon the composer's shoulders, but seeking rather to act the secondary part of a faithful and reverent interpreter. Let the young man persevere along the good road he has begun to travel; at the other end of it there assuredly will be found all the honour which a true artist craves.

—o—

## MUSIC AT BOULOGNE-SUR-MER.

The theatrical season, which ended with a varied programme for the benefit of the chorus-singers, on Thursday last, began on July 2, 1872. Since that date—no less than 180 nights—the house (or, as it is called here, *La Salle Monsigny*) has been open.

The first four months, devoted mostly to opera, consisted of 68 nights, during which there were produced 13 grand operas, 15 operas comique, 2 operas bouffe, 5 operettas, and 6 vaudevilles. The principal artists engaged for the same period being Mesdmes. Lebel, Guerin, Papin, Muret-Mézéray, Cézar, and Fontenay Ladois; Messrs. Ketten, Millet, Colomb, Viard, Bresson, Horeb, Fronty, Kinnel, Depoitiers, and Feitlinger.

From October 31 till Feb. 27, the Saison d'hiver was mostly dramatic. On 71 nights were produced 72 vaudevilles, 1 opera bouffe, 1 opera comique, 2 operettas. Artists, Mesdames Petit, Lejeune, Daubrey, and Faigle; Messrs. de Palfrey, Magrim, Gaston, Moreau, Lodève, Caron, and Karf.

March 1 to May 8, "*opera encore*," 20 premières representations, consisting of 12 grand operas, 4 operas comiques, and 4 vaudevilles. Artists, Madame Depoitiers, Noaille, Champenois, Geraldine, Faigle; Messrs. Bresson, Fronty, Depoitiers, Kinnel, and Bouraud.

It would, of course, be of no use to think of much detail on the above figures and facts relating to the pieces produced, repeated,

Digitized by Google

applauded, and otherwise received; but I may mention that among the best received, and, therefore, more frequently "on the boards," were *Romeo and Juliette*, M. Ketten as Romeo, Mdlle. Lebel, the heroine; *Les Huguenots*, M. Horeb as Marcel; *Docteur Crispin* (*Crispino e la Comare*); and last, not least, *Hamlet*, Fronty impersonating the "black Prince," and Kinnel the father, whose spirit is moved to "appear again" after his farewell (during this season, not "*for one night only*," but for six and a benefit) on a terrace, in the small hours of morning, under the influence of much chalk on his physiognomy and the lime light.

I must now run down the scale, and, after relating how grand operas, &c., were received, record the fact that on Friday last, about 10 a.m., large posters were seen on every available space announcing that an English circus *troupe* would give performances on the *following* three days. On each occasion the tent (I was nearly writing "house") was *crammed*, and that, too, with all the *élite* of Boulogne. You see, the "*season*" was a short one, and then we had a big drum, two cornets, an ophicleide, and French horn, by way of orchestra. Parafin lamps on a hoop ("and smelt so—pah!") instead of gas, and other refinements appertaining to the "ring," the sawdust, and the merry (?) clown—which are not at the *Salle Monsigny*, or the *Etablissement*—It takes a month's hard work to "get up" a concert of good music, with good artists, and the number of nights the theatre was really full during the whole season might be numbered in "units." Well, "Chaqu'un *à* son gout," and "Chaqu'un *a* son gout!" and I don't think much of that of the Boulognaises.

*.* "After the circus was over" I was returning with the crowd through a narrow street, on a corner wall of which the moon (suddenly appearing from behind a cloud) shone brightly on a blue poster thereto affixed. The word "circus" in large black letters caught my eye, and I visibly shivered (it was a cold night), for suddenly from behind the blue poster burst forth a piece of a yellow one, and, in large type, the word *Hamlet* appeared. I fully expected the "ghost" to appear also, but the moon which might have "promoted" the scene and lent her aid (like a limelight), suddenly disappeared, and so did I (to-bed). S. C.

## MUSIC IN VIENNA.

(*From a Correspondent.*)

As already announced in these columns, the Society of the Friends of Music gave two grand concerts on the 4th and 11th inst. respectively. The programme of the first—the Schubert concert—contained the following compositions by Schubert: Symphony in B minor (two movements); Sei mir gegrüsst, "Liebesbotschaft," and "Ungeduld," sung by Herr Walter; "Litanei," and "Der Friede sei mit Euch," sung by the Vocal Association; "Mädchen's Klage," and "Gretchen am Spinnrade," sung by Mdlle. Ehnn; "Der Entfernten," and "Mondenschein," sung by the Vienna Association for Male Voices. Furthermore, the band played two Marches, and Herr Lewinsky spoke a "Festgruss," written by Dr. Mosenthal. The vocal portion of the concert was conducted by Herr Kremser, and the instrumental, by Herr Dessoff. The programme of the other concert comprised only works by Beethoven; they were: *Leonore* Overture, No. 3; "Adelaide," sung by Herr Walter; Air from *Fidelio*, sung by Madame Wilt; and Ninth Symphony, the solos being sung by Mesdames Wilt, Friedrich-Materna, Herren Walter and Krauss. The whole was under the direction of Herr Dessoff.

"Better late than never," says the proverb. Though Madame Adelina Patti is now in London, singing at the Royal Italian Opera, our readers may still be interested at learning some of the particulars connected with her benefit at the Theatre an der Wien. Never had such an audience collected within the building, and never had such a welcome been accorded to any other artist. Madame Patti appeared for the first time as the heroine in *Dinorah*. Immediately after the first air a perfect avalanche of flowers, wreaths, and nosegays were flung upon the stage. At the conclusion of the act there was another such avalanche, accompanied by thunders of applause. But all this was nothing compared to the outburst of enthusiasm after the "Shadow Dance," which the fair artist, at the unanimous desire of the whole audience, had to repeat. Numerous gifts were then handed up to her from out the orchestra. Among them was one from the Concordia, a club of literary men and journalists. It consisted of a splendid wreath from the workshops of Herr H. A. Granichstädten, Court Jeweller. On the leaves, surrounded by golden fruit, are engraved the titles of the lady's greatest parts: Gilda, Dinorah, Rosina, Violetta, Leonore, Elvira, Linda, Amina, Zerlina, Martha, Norma, and Margaretha. A bow, on which are engraved her arms, bears the inscription: "The Concordia club of Viennese journalists and authors, to the popular favourite and artist, Adelina Patti, Marquise de Caux. Vienna, 23rd April, 1873." The wreath rested upon a blue velvet cushion, embroidered in gold, the whole being enclosed in an elegant case. In addition to this, Mdme. Patti was presented with a magnificent Jardinière, borne by angels; bouquets enveloped in real lace; and laurel wreaths without end. As each of these objects was handed up, the orchestra blew a flourish, and the audience rose from their seats. Madame Patti appeared completely overpowered by this manifestation of popular esteem.

## BEETHOVIANA.

Beethoven had in his possession a complete set of quartet string instruments made by the best Italian masters. The unique and invaluable collection was presented to him by Prince Lichnowsky, through the influence of Herr Schuppanzigh, the leader of the celebrated Quartet Society of Vienna. Aloys Fuchs* in the journal *Wiener Sontag Blätter* (Sunday leaves of Vienna), records the following in regard to this four instruments.

1. A violin by Joseph Guarnerius, 1718, which came into the possession of Herr Carl Holz, in Vienna, director of the "Concerts Spirituel."
2. Another violin by Nicolous Amati, 1667, of which Dr. Ohmeyer became the owner, and which his successors sold to Herr Huber, at Vienna.
3. A tenor by Vicenzo Augiero, 1670, which also became the property of Herr Holz, in Vienna.
4. A violoncello by Andrew Guarnerius, 1712, which afterwards belonged to Herr Wertheimer of Vienna.

On all these four instruments Beethoven affixed his seal, and engraved a capital B on the bottom of each instrument. The violin by Guarnerius was considered the most valuable of the collection; and in vain, 1500 florins were offered for it to the proprietor many years ago. What a price would they realize at the present time if the whole set could be brought together and could be purchased by a wealthy admirer of such a great genius?

Very interesting, and most likely unknown but to very few, is the fact that, in the year 1821, the eminent music publisher at Vienna, Tobias Haslinger, an enthusiastic admirer of Beethoven, undertook to have copied the compositions of this sublime master, from his earliest time up to the above-mentioned date. The whole collection formed 51 vols., which occupied 4000 sheets of music paper. A superior copyist of music was fully engaged upon the undertaking for four years, and Beethoven himself authenticated this codex.

Professor Anton Schindler, an intimate friend and biographer of Beethoven, was in possession of a large collection of his autographic compositions and other valuable subjects, viz., the so-called "Conversation-Books," most of them written with lead pencil, consisting of questions and answers, during Beethoven's deafness, with his friends and visitors, and also the highly interesting original scores in autograph of his two great musical compositions, the Ninth Symphony and Mass in D, which are preserved at the Royal Library in Berlin.

The Prussian Government bought these treasures for an equivalent, by granting Professor Schindler 300 thalers per annum during his life-time. DR. FERDINAND RAHLES.

*Malvern House, Queen's Terrace, Grove Street Road, South Hackney, May*, 1873.

* We may rely upon the statement of so distinguished a critic in musical matters, and such an author as Aloys Fuchs. He was also celebrated for his collection of autographs of the most celebrated composers of all nations, not only consisting of fragments but of complete musical works. In the lapse of 15 years, he had managed, through a wide-spread and numerous connection, to become possessed of more than 650 original compositions, viz.: 25 French, 28 English, 176 Italian, and 457 German. His collection of portraits consisting of singers, composers, virtuosi, had from its excellence gained him great repute. Both collections, with the greatest liberality, were open for the inspection of artists, amateurs and their friends.

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

### Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recitals of his Thirteenth Series will take place on the following Afternoons:—

FRIDAY, May 23,
FRIDAY, May 30,
FRIDAY, June 6,
FRIDAY, June 13,
FRIDAY, June 20.

## FOURTH RECITAL,

### FRIDAY AFTERNOON, MAY 23, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

QUARTET, in E flat, for pianoforte, violin, viola, and violoncello.... *Mozart.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, Herr STRAUS, and Herr DAUBERT.
GRAND SONATA, in D major, Op. 53, for pianoforte alone..... *Schubert.*
Mr. CHARLES HALLÉ.
SONATA, in A minor, Op. 105, for pianoforte and violin ..... *Schumann.*
Mr CHARLES HALLÉ and Madame NORMAN-NERUDA.
GRAND POLONAISE, in A flat, Op. 53, for pianoforte alone .... *Chopin.*
Mr. CHARLES HALLÉ.
QUINTET, in F minor, Op. 34, for pianoforte, two violins, viola, and violoncello ..... *Brahms.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, Herr L. RIES, Herr STRAUS, and Herr DAUBERT.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.

Tickets at CHAPPELL and Co.'s, 50, New Bond Street: MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS', 4, Royal Exchange Buildings; and AUSTIN'S Ticket Office, 28, Piccadilly.


### TO CORRESPONDENTS.

F. B. (NEW YORK).—Your communication safely received. There is no increase of charge for sending the *Musical World* to New York.

### BIRTH.

On the 8th inst., at Pennard Lodge, Yardley, Worcestershire, the wife of JAMES A. BARTON, (ANNIE EDMONDS) of a daughter, stillborn.

### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*

# The Musical World.

LONDON, SATURDAY, MAY 17, 1873.

OBSERVERS of musical doings at the Crystal Palace must have been struck with the change which has virtually abolished the once popular "Opera Concerts." The change is certainly for the better, because the Opera Concerts were not worth much. A number of artists, more or less famous, sang in a place where few could hear; and a number of people, chiefly ladies, gathered to look at them and each other. No doubt the whole affair was quite harmless. The artists knew that they could not be heard, and took matters very coolly; while the audience knew beforehand that they could not hear, and were quite content to use their eyes. In brief, the Opera Concerts afforded a pretext for a number of people to come together, by supplying them with a nominal kind of object; and, so far, there was nothing to be said against them. But—hey, presto!—the Opera Concert has vanished. No longer is Mr. Manns' band a little oasis in the desert of the great orchestra; no longer does the area of the central transept glow with the fashionable colours of the day; and no longer do foreign birds of song faintly warble like very tiny canaries in a gigantic aviary. Instead, thereof, the winter concert-room is now the summer concert-room also; and the summer concerts are very much like the winter concerts, differing only by virtue of a slight concession to delicate fashionable stomachs, which cannot well digest strong meats. The change is far the better, and, no doubt, has a certain significance. Each year shows a marked improvement in public taste, and a greater acquaintance with, therefore a greater appreciation of, the masterpieces of musical art. That the Crystal Palace managers should note this fact, and take advantage of it, was quite in keeping with the shrewdness to which they have accustomed us. Hence, we may look upon the change they have made as reflecting a corresponding change among the mass of those for whom music hath charms. But it would not be wise to invest the matter with a great amount of significance. Fashion is like the channel of a tidal river opening to the great tidal wave. Now it runs between these banks of sand; now between those; and can never be depended on long together. Has the fashion which supports opera concerts shown a tendency to leave the Crystal Palace, and disport itself in the Floral or Albert Halls, which are nearer of access, and present quite as good an opportunity for staring at opera artists in mufti, and criticising one another's dresses? This, at all events, would seem to be the case, and the crowds who go at fortnightly intervals to Bow Street and Kensington Gore give us pause in our eagerness to believe the great advance of real musical taste, to which a few collateral circumstances point. But as regards the Crystal Palace, there is reason for nothing but congratulation. In this case even the whims of fashion fight for the Sydenham Palace, as the stars fought against Sisera, and have succeeded in thrusting upon its summer music the grand distinction of classical excellence. Henceforth the great glass house will be the home of the great composers all the year round, with Mr. Manns as a perennial master of the ceremonies, and Mr. Grove as an untiringly hospitable host. How many amateurs will join us in heartily felicitating all concerned upon this state of things? It "keeps the ball a-rolling" for them throughout the circle of the year; keeps up the prestige of the Sydenham Saturdays, and—the fashionables having drifted elsewhere—satisfies everybody else.

—o—

## JAMES HENRY BROWN.

OUR obituary column of last week announced the death of Mr. James Henry Brown, who for a quarter of a century held the office of Secretary to the Gloucester Musical Festival. The columns of the *Musical World* have upon each occasion of the triennial meetings of the Three Choirs, for many years past, borne testimony to the untiring zeal, business-like ability, and uniform courtesy of the gentleman whose decease has been so recently recorded; and the writer, speaking from a personal knowledge of even longer date than Mr. Brown's connection with the Festivals, can add his tribute to the many sterling qualities of head and heart which endeared him to all who were fortunate enough to enjoy the privilege of his friendship. For considerably more than 40 years Mr. Brown held the post of mathematical and drawing master to the cathedral school (one of the Henry VIII. foundations), which had the honour of educating (among other notabilities) Hy.

Digitized by Google

Philpotts, Bishop of Exeter, and Dr. Mansel, Bishop of Bristol; and his memory will be held in warm esteem by the numerous pupils who received their education under him, and by whom he was always spoken of with affectionate regard. As an artist Mr. Brown was possessed of exceptionally high talent; and although he shunned rather than courted fame, those who have seen the charming pictures from his easel must always regret that he did not enrol himself under the banner of either the Old or New Water Colour Societies, and exhibit to the Metropolis some of those works which would compare not unfavourably with the productions of the foremost painters of the day. To the stewards of the Festival Mr. Brown's loss is simply irreparable, his many years experience having made him *facile princeps* the first of secretaries. Roger Kerrison of Norwich, Rev. Robt. Sarjeant of Worcester, J. H. Brown of Gloucester —all, alas! no more. What ghostly memories these Festivals now have. D. H.

## OCCASIONAL NOTE.

One of the most charmingly chatty things Leigh Hunt ever wrote was his "Earth upon Heaven," in which he imagined himself following out his earthly occupations in the upper world, living with all the good fellows of past ages; reading new plays of Shakespere and new novels of Scott; eating sugar that was not sanded, and drinking milk from celestial cows in the milky-way. It is to be hoped the earthly concert nuisances will be abated there also, and that we may hope to hear the Malibrans, and the Linds, Beethoven, Mendelssohn, Mozart, Bach, and Gluck in new and divine symphonies and songs (think of that!), without being annoyed by a garrulous angel behind us commenting on the cut of this angel's wings, the colour of that angel's feathers, and the awkward manner in which some other angel flies to her seat, and the dreadfully stupid way in which young Highfliers sat down upon Blanche's wings. It would be horrible to think of an eternity of music with an eternity of nuisance.—*Peregrine Pickle.*

## CONCERTS VARIOUS.

Signor Caravoglia gave his concert in the Reading Room of the Langham Hotel. The large and fashionable audience who attended showed the estimation in which the accomplished barytone is held by his patrons, the "upper ten," whose carriages, by the way, extended the entire length of Portland Place. Signor Caravoglia had an excellent programme, the interpretation of which was entrusted to Mdlle. Nita Gaetano, Madame Florence Lancia, Les Demoiselles Badia, Miss Bertha Griffiths, Mdlle. Bini, Mdme. Demeric-Lablache, Mr. Trelawny Cobham, Mr. Lewis Thomas, Signor Rizzelli, and Signor Gardoni, as vocalists. Signor Tito Mattei was the pianist, and Mr. John Cheshire the harpist. Signor Caravoglia was in capital voice, and gave his solo *arias* with so much effect that the audience rewarded him with genuine applause, and called upon him to repeat a Romanza by Signor Odoardo Barri, entitled "Di Perché," and recalled him after Signor Badia's "Tu non ritorni." The accomplished barytone also joined Mdlle. Gaetano and Mr. Cobham in Signor Gordigiani's *Terzetto*, "Vieni al mar," Mdlle. Lancia in the duet, "Dunque io son," Signor Rizzelli in Masini's "Malattieri," and Madame Lancia, Miss Griffiths, and Signor Rizzelli in the popular quartet from *Rigoletto*. A Ballata, composed and sung by Signor Rizzelli, entitled "Brunetta," deserves especial notice for its excellence as a composition and for the way it was sung by its accomplished author. Mr. Cobham was in capital voice, and sang "Dalla sua pace" in his very best manner, receiving well-merited applause, and Mr. Lewis Thomas gave with great spirit "The Yeoman's Wedding." The ladies, though mentioned last, were not least in the estimation of the audience, and came off with "flying colours," Madame Lancia being greatly admired in the *cavatina*, "Una voce poco fa;" Mdme. Lablache in "J'ai perdu mon Euridice;" Les Demoiselles Badia in a couple of duets, and Miss Griffiths in "Quando a te liete" (*Faust*). Mdlle. Antoinette Badia also pleased by the manner in which she sang, with Signor Gardoni, a duet by Verdi, and Mdlle. Limia was deservedly applauded after Mr. Ganz's song, "Miss Camelia," in which she had the advantage of being accompanied by the composer. We cannot conclude without mentioning the charming way Signor Gardoni sang M. Gounod's *chansonette*, "La Fauvette" (which he was compelled to repeat), and how well Signor Tito Mattei played some solos of his own composition.

Messrs. Charles and Arthur Le Jeune, assisted by their father, Mr. C. W. Le Jeune, gave an evening concert at the Queen's Concert Rooms, Hanover Square, on Tuesday, which was very fully attended. The programme included some original and interesting compositions for the organ and pianoforte. The concert opened with a solo for the organ (a fantasia in E flat), composed and performed by Mr. Arthur Le Jeune, which pleased very much; as did also a characteristic march on the organ, by his brother, Mr. Charles Le Jeune, a composition of merit. He also performed Thalberg's Fantasia, on the pianoforte, from *La Sonnambula*, and a solo of his own, "Gentle Memories," which was much and deservedly applauded. Mr. Arthur Le Jeune displayed his talent as a pianist in Thalberg's Variations on *L'Elisir d'Amore*, and a pretty solo of his own, "Rêve de bonheur." A specialty in the programme was their "orchestral combination," a charming musical effect, combining the capabilities of each of the key-board instruments, realizing variety of tone, sustained and expressive melody, with elaborate and delicate accompaniment. The "combination" is an harmonium and two lesser instruments of the same nature, and though not intended to imitate an orchestra, yet it reminds one of its effects. In the overtures to *William Tell* and *Zanetta*, in the variations on "Home, Sweet Home," and a Fantasia by the elder Mr. Le Jeune, the effect was particularly good and pleasing. All the pieces were received with applause. Miss Enriquez, in Sir M. Costa's Air from *Naaman*, sang most artistically. Mdlle. Nita Gaetano and Mr. Edward Lloyd contributed some of the modern concert-room songs of the day with more or less applause. Mr. Wm. Ganz presided most efficiently as the accompanist.

The concerts of the London Glee and Madrigal Union are always looked forward to every season with much interest by the admirers of a class of music so thoroughly national and so thoroughly good that England may well be proud of the musicians whose names are associated with it. English glees and madrigals have never been surpassed, and musical Germany and "the land of song" cannot vie with us in this department of composition. It is only natural to expect that the country which gave birth to the great madrigal writers should also produce the best executants of their delightful compositions. Still, until Mr. Land and his coadjutors, Messrs. Baxter, Coates, and Lawler, formed themselves into a Glee and Madrigal Union, the traditional style of singing our national music was being crowded out of practice by innovations and the fashion of making every appeal to the public a personal display of ability. Mr. Land has happily succeeded in inducing a small number of good *artistes* to combine their talents and work together for the noble object of doing justice to English art, and the result is that a taste for glees and madrigals has been revived, and real good part-singing can now be heard throughout the London season. St. George's Hall was on the occasion under notice, well filled by Mr. Land's supporters, and the beautiful singing of Miss Jane Wells, Messrs. Coates, Baxter, Lawler, and Land, was heard to advantage in Webbe's fine glees, "Thy voice, O harmony,;" in Morley's madrigal, "Now is the month of May," and in other less time-honoured examples of the English school. Great applause followed the performance of each piece in the programme, and Morley's madrigal was encored.—*Morning Advertiser.*

Mrs. John Macfarren, who, during the past winter, has given many concerts and pianoforte recitals in different parts of the country with considerable success, invited her patrons to the Queen's Concert Rooms, Hanover Square, on Friday morning, May 9, and the result was a crowded and brilliant audience. The accomplished pianist was in capital play, and her finished performance of the "Moonlight Sonata" created quite an enthusiasm, with a unanimous recall to the orchestra. She played an exquisite Rondo in A flat, by Dussek; Mozart's Sonata in A, for piano and violin (associated with Mr. Carrodus); and Chopin's Polonaise for piano and violoncello (with Herr Daubert); in each and all of which she was cordially applauded. The vocal portion of the programme was replete with interest. Mr. Santley gave with great energy a spirited new hunting song, composed expressly for him by Signor Piatti; Mdlle. Nita Gaetano sang, most charmingly, "Deh vieni," from *Le Nozze di Figaro*, and Gounod's "Au printemps;" Mr. Vernon Rigby gave "The Message;" Signor Caravoglia, "Madamina;" and, last, not least, Miss Banks made a great effect in the cavatina, "What is this love," from Mr. G. A. Macfarren's opera, *She stoops to conquer*. The concert gave unqualified satisfaction, and concluded with Haydn's trio in G, played to perfection by Mrs. John Macfarren, Mr. Carrodus, and Herr Daubert. Mr. Walter Macfarren ably officiated as conductor.

Naples.—Signor Petrella's opera, *I promessi Sposi* has proved something like a failure at the San Carlo.

Ancona.—Signor Verdi's *Aida* has proved a great hit. The principal characters are sustained by Signore Stolz, Waldmann, Signori Capponi, Pantaleoni and Maini.

Digitized by Google

## PROVINCIAL.

CARDIFF.—We read as follows in the *Western Mail* of May 8:—

"Last night the Cardiff Drill-hall was nearly filled on the occasion of the second concert given by the Philharmonic Society. The first part of the programme consisted of 'Spring' and 'Summer,' from Haydn's *Seasons;* and the second part included a miscellaneous selection of choruses and solos. The choral part of the entertainment was supplied by the society itself, and the orchestra consisted of about twenty-five members, which included several professional gentlemen. The principal singers were Miss Banks (soprano), Mr. Trelawny Cobham (tenor), and Signor Foli (bass). Miss Banks was in as good voice as ever, and she achieved a genuine triumph in 'Lo, here the gentle lark.' Mr. Trelawny Cobham is a most useful tenor. Nothing could have been more simply effective and appropriate than his singing of the solos in the *Seasons*. But the grand feature of the evening was, undoubtedly, the singing of Signor Foli. It is needless to speak of a gentleman, whose fame as a great operatic basso is European, as a Cardiff favourite, but his reception, and the tumultuous applause which greeted all his efforts last night, sufficiently proved the latter fact—whatever it may be worth. The audience would fain have encored everything he sang, and a tumultuous expression of enthusiasm, which interrupted the further proceedings until it was gratified, compelled him to repeat 'The Mariner,' a stirring ballad by Diehl. The orchestra rendered most effective assistance, not only in their accompaniments, but by their really charming performance of Weber's overture to *Oberon*. Altogether, the public of Cardiff owe a deep debt of gratitude to the society, and to its indefatigable president (Mr. J. S. Corbett), for the good work they are successfully performing in cultivating a taste in the locality for choral music of the highest class, executed in a most creditable and finished manner."

YARMOUTH.—A grand concert has been given at the Regent Hall, but the attendance was not so good as it ought to have been considering the artists who had been engaged. The concert was a treat to those who did attend, the singing of Madame Thaddeus Wells and the playing of Mr. Nicholson, the celebrated flautist, being exceedingly beautiful. Mr. Orlando Christian pleased the audience much with the vocal pieces allotted to him.

STAMFORD.—A concert has been given at the Agricultural Hall, Oakham, by Mr. Nicholson, of Leicester; the vocalists being Madame Thaddeus Wells and Mr. Orlando Christian, and the instrumentalists Mr. Henry Nicholson and Madame Wells. The singing of Madame Wells was much admired, especially in "Lo! here the gentle lark," which was loudly encored. The entertainment appeared to give great satisfaction.

SCARBOROUGH.—The *Express* of May 3rd has the following remarks on the Scarborough Amateur Vocal and Instrumental Society:—

"On Tuesday evening last an invitation concert was given by this society in the Assembly Room, at the Prince of Wales Hotel. A large audience was present. We must remind our readers that the society was only established rather more than two years ago, and that the office of conductor is undertaken by Dr. Sloman entirely as a labour of love, from a wish to promote a taste for good music amongst the inhabitants of Scarborough, and for the South Cliff especially. The choir, with the instrumentalists, numbered about fifty; the first part of the programme, consisting of Mozart's Twelfth Mass, and the second, was made up of appropriate songs, part-songs, trios, &c.; the whole were rendered in a very admirable manner by the various ladies and gentlemen, and appeared to meet with the entire approbation of the large company assembled."

STROUD.—A performance of Handel's *Samson* was given at the Subscription Rooms on the 7th inst., under the auspices of the Stroud Choral Society, and did great credit to all concerned. The artists engaged were Mdlle. Pauline Rita, Miss Taylor, Mr. Wilford Morgan, and Mr. Brandon. Mr. Wilford Morgan in all he sang gave immense satisfaction. The air, "Total eclipse," was finely sung, as well as "Why does the God of Israel," and warm applause followed both. His rendering of "My genial spirits droop" is specially worthy of remark, Mr. Morgan entering fully into the spirit of the composition. The duets, "Traitor to love," and "Go, baffled coward," were also given with more than ordinary effect, and the latter was unanimously encored and repeated. The recitative, "Be of good courage," and the air, "Thus when the sun" were splendidly given, and bought down enthusiastic applause and a hearty encore. Mr. Brandon, the bass, who not only sang the part of Harapha exceedingly well, but acted as conductor of the entire performance, had a good reception. The singing of Mdlle. Pauline Rita and Miss Taylor was everything that could be desired; and Mdlle. Rita's fine delivery of "Let the bright seraphim" obtained for her a hearty encore. The band and chorus were numerous and efficient, and got through their work very creditably.

DOUGLAS.—Respecting a concert given here by Miss Wood, a resident professor, the *Isle of Man Times* said:—

"The professional vocalist engaged was Mdme. Billinie Porter, who on her first appearance here last summer won a reputation which her second visit has materially increased. Her voice is a pure soprano of great beauty, and in the use of it she shows a very careful instruction, and pure taste, never sacrificing a composer's work for mere display. Her rendering of Macfarren's "Beautiful May," in the first part of the programme, was charming, and well worthy of all the applause it elicited; but her finest effort, in the opinion of the musical portion of the audience, was in *A Day Dream*, a very lovely composition by Blumenthal. The song was given with intense feeling."

NORWICH.—In a long notice of a recent successful performance of *Samson*, the *Norwich Mercury* said:—

"The bass music—the parts of Manoah and Harapha—was taken by Mr. Greaves, who was announced as a pupil of Mr. H. Deacon. This gentleman promises to be one of the best bass singers that we have heard. His voice is throughout full and rich, is of good compass, and is well in hand. In addition to this, Mr. Greaves sang carefully just what Handel wrote, taking no liberties, not even in the recitatives. At the same time, there was a self-command apparent which showed that he knew well what he was about. In the duet with Mr. Minns he was very good, but won the most hearty and well-deserved applause for his singing of that magnificent air, 'Honour and arms.' 'How willing my paternal love,' was a fine example of tender expression, and 'Presuming slave,' of hearty scorn. Mr. Greaves' first appearance in Norwich will, we trust, not be the last, for he has thus early in life proved himself worthy to take a part in the efficient rendering of the works of the great masters. Mr. Deacon, if he was present, must have been highly gratified at the success of his pupil; while the Festival Committee must be even more pleased that they have brough out a young man who, if he will, can make a good name for himself among English artists."

## SHAKESPERE'S DRAMAS AND MUSIC.

(*To the Editor of the "Musical World."*)

DEAR SIR,—Permit me to point out an omission in reference to the above interesting and cleverly-written statistical report. There was also an opera on *The Tempest*, by the late Sigismund Thalberg, which was performed at Her Majesty's Opera, about the year 1845—46, if I remember rightly. In reference to incidental music to *Macbeth*, there is an overture published for the full orchestra in London, which, together with the Entr'acte, Melodrama, &c., is still played at the Court theatre in Wiesbaden whenever the play is performed—the composition of your truly obedient servant,

CHARLES OBERTHUR.

## THE SONG OF THE SOPRANO.

(*From the New York Weekly Review.*)

I.
I'm a thousand dollar soprano!
That's my lowest possible rate.
Who'll have me? High church or low,
Speak quick or you'll be too late.

II.
An up-town church I prefer,
With a fashionable congregation,
But, indeed, I will not demur
At aught that befits my station.

III.
Yet it's natural that my choice
Is to be on an Avenue;
Fifth or Madison suits my voice,
I assure you it's strictly true.

IV.
A tenor I'd recommend;
He sings opera duets with me.
A basso too I can send
Who will take a low salary.

V.
I must have all the solos, of course,
Must select the contralto too;
For if she had too much force
Of voice, she will never do.

VI.
And I'd also prefer to select
The organist—one who'd owe
To me his place. He'd expect
To play as I told him to.

VII.
At the services I must sing
Music to make one dance,
Lloyd, Lambilotte, that sort of thing;
I detest those stupid old chants.

VIII.
Each Te Deum must contain
Two solos for me to do,
Or else I must sing my own
And the tenor solo too.

IX.
For the sermon I cannot wait,
Unless in the offertory
Another solo be mine,
To sing to my praise and glory.

X.
Of course, I cannot attend
The church on a rainy day;
Nor can I a substitute send
In the summer when I'm away.

XI.
When to Europe I want to go,
The vestry, if in its senses,
Must agree that I may do so,
And promptly defray my expenses.

XII.
I'm a thousand dollar soprano!
Engage me without further trouble;
For if you delay much longer
I'll certainly charge you double.

W. F. W.

Digitized by Google

## MUSIC AT THE INTERNATIONAL EXHIBITION.

(*From "The Times," May* 8.)

Mr. Joseph Barnby, to whose public exertions in various ways our musical amateurs are already so much indebted, is now trying an experiment which we cannot but think will bring good fruits. We do not here refer to the oratorio performances, given by the Albert Hall Choral Society, under his able direction, but to the concerts, now of daily occurrence, at which for the first time is allotted a real and substantial place to music in the International Exhibition, where other arts have hitherto obtained conspicuous recognition. Painting, sculpture, and architecture possess an advantage of which music cannot boast. Masterpieces in any of these arts may be seen and judged, day after day, without the intervention of a medium; whereas music absolutely requires a medium, in the shape of a performer or a body of performers, to give audible utterance to the thoughts of the composer. A printed score of a symphony, quartet, or overture is of little avail, inasmuch as, however ready at hand, there is hardly one person out of a thousand who can read it. Mr. Barnby's idea, therefore, of making music as accessible to those who attend the Exhibition as other arts is worthy of all commendation. Day after day he provides a concert of vocal and instrumental music, of about an hour and a half in duration, the programme consisting exclusively of selections from the works of acknowledged masters, ancient and modern. He has an orchestra of some 50 or 60 strong, with Mr. Deichmann at the head of the violins, and Mr. Pettit at the head of the violoncellos, conducted, it is scarcely requisite to add, by Mr. Barnby himself. An orchestral symphony, or concerto, two overtures, and some vocal pieces are to be heard on every occasion. A fair idea of the character of the performances may be gathered from the works already presented. Among other things there have been three of Beethoven's symphonies in C, C minor, and F (No. 8); Haydn's Symphony in G (*The Surprise*); Schumann's in E flat; Dr. Ferdinand Hiller's in E minor (*The Spring*); and Mendelssohn's Scotch and Reformation Symphonies. Among the overtures we have had the *Zauberflöte* and *Clemenza di Tito* of Mozart; Wagner's *Fliegende Holländer*; Mehul's *Chasse du Jeune Henri*; Julius Rietz's *Lustspiel*; Weber's *Oberon*; M. Gounod's *Médecin Malgrè lui*; Rossini's *Guillaume Tell*; Beethoven's *Egmont*; and the Overture composed by the late Auber expressly for the Exhibition of 1862. The miscellaneous pieces have included the "Dance of Reapers," from Mr. Arthur Sullivan's music to the *Tempest*; Mendelssohn's *Cornelius March*; a ballet piece from Schubert's *Rosamunde*; Signor Arditi's *pot-pourri* from the *Lohengrin* of Wagner; M. Gounod's *Saltarello* and Processional March from the *Reine de Saba*; Handel's Organ Concerto in G minor (organist, Mr. Best); and a choice series of vocal pieces contributed by Misses Katherine Poyntz, Dones, D'Almaine, and Walton, Mdlle. Gips, Mr. Thurley Beale, &c.

Thus far nothing could be better; but we learn from the prospectus that still more is intended, and that in another way. Great works, already recognized, are not to be the exclusive attraction for those inclined to visit the music room during the period of the Exhibition, which, we need hardly say, extends to the last week in October. Till this time the daily concerts will be uninterrupted, thus giving Mr. Barnby an opportunity of stimulating musical culture and progress, of which he pledges himself to take advantage in the most practical way. He not only intends to bring forward the works of young composers, English, or residents in England, but to encourage young performers, vocal and instrumental, by enabling them to exhibit their talents in public, and thus helping them to a career the issue of which must of course depend on their ability and perseverance. Ordinary concert givers cannot safely run the risk of speculating with untried skill, and hence the opportunity of taking his first step is that which any young artist finds the most difficult to obtain. Mr. Barnby's scheme, however, being altogether exceptional in its conditions, enables him to supply a long felt want, and there is good reason to anticipate the happiest results from its working. It remains to be seen how far the public are disposed to support an undertaking which not only reflects high credit upon its promoters, but is a substantial addition to the musical resources of the metropolis. That the daily performances at the Royal Albert Hall are of themselves interesting and worthy all encouragement is unquestionable. The orchestra is excellent in all departments, and the conductor thoroughly up to his work. The educational value of the concerts is considerably enhanced by the interesting and instructive notes to each programme from the pen of Mr. Joseph Bennett. Mr. Barnby's last oratorio concert for the season was given on Wednesday evening week, when Handel's too-long neglected *Belshazzar* was performed.

—o—

## SHALL ORGAN GRINDERS BE PUT TO DEATH?

"Semper ego auditor tantum? Nunquam me reponam?"—Juv. i. 2.

The origin of the organ grinders justifies their extinction, as does also the doom with which they are threatened. This race is derived from Jubal, the sixth in descent from Cain, who was "the father of all them that handle the harp and organ" (here note the accuracy of description of the word "handle"). The seed of Cain, who destroyed his own brother, may with justice be destroyed in turn.

Later in history a trace of the race is detected in the patriarch's pathetic outcry against the "instruments of cruelty" in his sons' tents. In Egypt, and in Pharaoh's time, they seem to have been swept away. Egypt was a wisely governed country. Had they existed, that prince might have been spared nine of the plagues, since an hour's infliction of this one must have softened the rock of his hard heart and forced him to send the tribes trooping forth to the desert with their minstrels at the head, playing the rogue's march of the period. In that age, surely, organ grinding was one of the lost arts. There is hope, then, that it may again become so strengthened by the cheerful prediction, that in the latter days "the sound of the grinders shall wax low." Organ grinders are a nuisance. It is therefore lawful to kill them. [*Vide* Judge Shaw's decision *ad fin.*]

Public policy requires their extinction. The race consists chiefly of Italian refugees, banished for turbulence from their own country, making a trade of revolutions here, and revenging themselves by the murder of music, for their inability to destroy order. It is, therefore, courteous and polite in us, as a nation, to kill them.

Humanity pleads for their abolition. They are a wretched people, born out of time, who rear a wretched progeny. It is, then, generous, and merciful to themselves to kill them.

Political economy demands that they should perish. They are wholly useless, never doing a hand's turn of work, though many a hand's turn of play. It is, therefore, prudent for society to kill them.

Upon this foundation of reasoning may be built a strong tower of authorities in favour of their extirpation. That rigid and moral generation, the Puritans, regarded the organ as the devil's box of pipes even when used for sacred services. How much more would they have been moved with holy zeal for the destruction of his wandering emissaries who bear the abomination from door to door!

Shakespeare makes the practical genius of Othello speak with contempt of hearing "a brazen can stick turned," in evident allusion to grinding organs.

It is true that Lord Bacon composed a work known to scholars as the "Novum Organum," or "New Organ." But this only proves the hatred of that great and wise man for old organs.

The French style them "*orgues de barbarie*," or barbarian organs. To banish them and their barbarian supporters is one of the first duties of a civilised people.

Having settled the lawfulness, humanity, and prudence, of ridding the world of organ-grinders, it should be considered how this may best be done.

Not, perhaps, by individual efforts. The remembrance of suffering might darken an act of justice in revenge. Nor would it suffice merely for the State to put a stop to organs, seeing that the addition of a stop to those they have already would but increase their power of mischief. There are wiser plans, too, than that of execution on the scaffold, which might create a morbid sympathy. For example, make them the instruments of their own destruction, by setting them in some secluded place, to play each other to death. Or they might simply be exiled to Tunis.

The public ear is large and patient; the need of this reform once forced into it, a proper plan will not be wanting. Then will discord be driven from the land, and peace and quietness return; while the grinding organ shall decorate museums, and be wondered at by our descendants as the last and most cruel of the instruments of torture that disgraced an age calling itself refined.—*Boston Transcript.*

MARSEILLES.—A new opera, *Pétrarque*, by M. Delprar, has been successfully produced. The composer was recalled, and presented by his admirers with a gold crown. They had evidently made up their minds beforehand that the opera was to be a triumph.

Digitized by Google

## A LIFE OF BACH.

(*From the "Globe."*)

Sir Julius Benedict, who has written a short preface to Miss Kay-Shuttleworth's volume, makes a comparison between the fortunes of the great contemporaries, Bach and Handel—between the immediate renown of the latter and the life-long obscurity of the former, both leading to an equal crown of glory at the end of a hundred and fifty years. The comparison is obvious, but suggestive. To impugn the greatness of Handel would be flagrantly absurd, even in the face of the fact that by far the greater number of his works, most of which were elaborately adapted to the taste of his true patron, the public of his own time, are now practically ignored. But in the whole history of music the name of John Sebastian Bach stands in one grand respect above every other name. Its owner was not only the patriarch of modern music in its very highest form, but was the very type and model of the true musician, past, present, and to come. Those who listened to the Matthæus *Passion* Music, so triumphantly rendered a few weeks ago in its proper season, and thought of its history, must have indulged in many reflections on the revenges of time. That immortal work was once heard in public during its composer's life, on Good Friday, 1729, and was then utterly forgotten till Mendelssohn once more gave it to the world at the end of exactly a hundred years. After nearly half a century more it is devoutly listened to by thousands of novelty-hating Englishmen, who, a few years ago, only thought vaguely of Bach as a manufacturer of fugues and other scientific abominations in popular ears. It may be urged that musical appreciation and knowledge have improved. That only shows how far the composer stood in advance of his own time, if it has taken the world a century and a half to overtake one of his footsteps.

The abridgment of his biography, made from the work of Herr Bitter, is in form and style rather a collection of dry bones, but it is not the less useful for merely bringing the dates and facts of an uneventful life as closely together as possible. The history of Bach is the chronology of his work, and little more. But the most meagre sketch, if made as simply and faithfully as this, cannot fail to give a noble picture of the grand old master who knew no life but patient art, who never toiled for fame or gain, to whom neglect was nothing, and success welcome only so far as it was due. The musical temperament is generally regarded as essentially passionate; the man who had it most perfectly was sublimely calm and self-contained. As is well-known, music was in Bach's very blood; he was of a whole race, or rather caste, of musicians drawing its family tendencies from Veit Bach, the Presburg baker, who used to take his flute with him to the mill and play while his corn was being ground. One of his sons and six of his grandsons became musicians, and their descendants for many generations filled the organ-lofts of Germany to such an extent that in one place an organist was always called a "Bach," whether he really bore that name or no. John Sebastian had not a cousin or near ancestor who was not a musician. Curiously enough, the same story is told of him that is related of Handel—that his earliest studies were made by stealth. The church organists of those days were a jealous generation, and John Sebastian's brother, who brought him up, seems to have wished to keep to himself the inner mysteries of the craft, a course never imitated by his great pupil, who was ever as ready to teach as he was eager to learn. It was the result of copying music secretly by moonlight that in later life cost him the use of his eyes. There is no doubt that without some amount of royal and princely favour his employers, the Lutheran church authorities, would have let him starve. Not even music-loving Leipzig ever understood its brightest ornament, and his post there was eagerly filled up in anticipation of his death, so that the Thomas Church might look forward to have a "singing master" instead of a composer. Not a stone was placed over his grave, nor was any notice of his loss taken by any Leipzig newspaper. Frederick the Great, however, a discriminating, though not generous, art patron, had treated him with barren honour, and had given him such prestige, as lay in the exclamation, "Only one Bach—only one Bach!" when made by a king. But the honour, though empty, was sound. There was only one Bach, and there is only one Bach still.

Miss Kay-Shuttleworth's book is full of facts, and therefore of interest, and gives a full and useful catalogue of all the master's works by way of appendix. It is not a book of criticism, but it amply proves, if any proof were needed, the true artistic greatness of the "one Bach" who lived more than a century before his age.

## THE EARLY FRENCH ORCHESTRA.

Lully, in creating the Opera, had found in France no suitable elements for the proper foundation of this species of performance; he was obliged to make use of the very inconsiderable resources to be found among the professional musicians, scattered as they were with no centre of union and no acquaintance with concerted music. Later he trained up pupils and succeeded in bringing together an orchestra, whose arrangement seems singular enough to us, accustomed as we are to a wealth of instrumentation far removed from the simplicity of those primitive germs. The orchestra of Lully's opera was arranged in the following manner: the stringed instruments were divided into five parts, comprising first violins, first viols, viols, bass and double bass viols. Violoncellos were not introduced until later, and the modern double bass was not admitted into France until 1709, long after the death of Lully. It was played for the first time by one Monclair, a very clever composer, in *Jephté*, an opera of his own composition. The effect of the instrument was found to be excellent, and Monclair was engaged at the Opera as contrabassist. At first he was expected to play only once a week, on Saturday, the great day for the Opera, and that of the best performances. It was not long before the contra-bass was demanded every day; then a single one was not enough, one was added, afterwards two, then three, then four.

To return to Lully's orchestra, we must give a list of the wind instruments. These were numerous, but were divided quite differently from those of our day. First there were the flutes, not the German flute, the only one now in use, but the beaked flute (of which the flageolet remains to us), and of which the smallest inconvenience was its being almost constantly out of tune. The flutes formed one complete family; there were treble, tenor, and bass flutes. It was the same with the oboes, the bass of which is the bassoon. For brass instruments, there were trumpets with stops and hunting horns; and for instruments of percussion they had kettle-drums and tambourines for dance music. They had also a harpsichord for accompanying the recitatives. But what they were entirely ignorant of was the art of blending these different instruments together. When the composer desired a *forte*, he wrote the word *tous* (all), and then the copyist doubled the parts for the stringed instruments by parts for wind instruments of corresponding register. In certain passages, rarely except in *ritornellos*, the composer wrote flutes or oboes, and these instruments played alone, which was the easier for them as their system was complete. The bassoons played almost always with the bass and double-bass viols, which, mounted with many strings, had very little sonority. But the idea of taking advantage of the difference in the tone of their instruments, and of giving them particular parts for the purpose of blending them together, had not occurred to them. However, Lully's orchestra excited the admiration of his contemporaries, and one of his panegyrists lauds him for having introduced every known instrument, even, he adds, *the tinker's whistle*. We have looked over all of Lully's scores without finding any indication of these instruments, which are entirely unknown to us.

When Rameau gave his first opera, *Hippolyte et Aricie* (1733), instrumentation had made great progress; the German flute had replaced the beaked flute; the oboes had been perfected; they were played with finer reeds and had gained greatly in softness and sweetness. Rameau, who was fertile in invention, made great innovations in the arrangement of parts; he concerted wind with stringed instruments, and produced surprising effects by means of these combinations. The clarinet, invented in 1690, was not used in France until 1745, and then by Rameau in his opera *Le Temple de la Gloire*; but it made part of the orchestra only occasionally, and in the overture, as a rare and curious instrument. The clarinet had not yet obtained the freedom of the orchestra. As late as 1780 the Comédie-Italienne possessed none. Grétry, however, had made use of it in *Zémire et Azor*, but only in the minor trio, and as an unusual instrument which must produce a magical effect. Besides, the clarinet, at the time it was introduced into France, was not the same instrument with sweet, melancholy tones which we now hear; on the contrary, it was harsh and piercing. The name it received proves this: *clarinetto* is the diminutive of *clarino*, clarion, trumpet; in fact, the first composers who made use of it employed it only to double the octave for the flourishes of horns and trumpets, and this use was continued even after the instrument was, as it were, transformed. Haydn and Mozart rarely fail to double their *appels* of horns and trumpets with the clarinet. The French horn appeared about this time, and caused the hunting-horn to be proscribed in the orchestra. Its virtuosos could practise upon it only in the dog-kennel and the ale-house.

Digitized by Google

## "NATURE'S SWEET RESTORER."

*(From the New York "Weekly Review.")*

DEAR REVIEW,—Does slumber conduce to the appreciation of orchestral music? I ask this pertinent question because at every concert I go to I am sure to meet a well-known critic—one who is a recognized authority in artistic matters, and who writes the best musical articles in the city—sitting at all the great concerts of the day in a state of uncomfortable slumber. His eyes close, his head falls back, his mouth opens, he is fast asleep as a door-nail—or as Endymion when Diana kissed him by the light of the crescent moon. All men are indignant when charged with sleeping in public. So it is with the somnolent critic. He will deny in angry terms the charge that he ever gets sleepy. He asserts that he closes his eyes merely to devote his mind more exclusively to the music. Why, then, should he nearly dislocate his neck by sudden starts, or fall over on his neighbour's shoulder? There is no doubt of the fact that the man calmly and deliberately goes to sleep. Yet, at the end of the symphony or concerto, he will wake up and applaud vigorously, and the next number of his paper will contain a well-written article on the performance.

At nearly every concert where the better class of music is performed you may see somebody asleep. The oratorio, the Thomas Symphony concerts, the Rubinstein concerts, all are attended with great regularity by faithful slumberers. At a private reception the other night, where the room was small, the light overpowering, and the atmosphere close and warm, several of the guests succumbed, despite the rules of etiquette. Yet they all declared that the music was delightful—when it was over. The fact is that music—especially instrumental music—*does* have a somnolent effect. The performer, kept awake by his active participation in it, does not comprehend the sufferings of his listeners, and is apt to attribute to stupidity what is generally the result of heat and foul air. Ventilation is the great secret. Nobody sleeps at an open air concert. Nobody goes to sleep when Theodore Thomas's orchestra plays at the Central Park Garden.

There is something, after all, very delightful in going to sleep at a concert. But for the sense of guilt, which the sleeper feels at first, it would be perfect bliss. How easily the eyes close! How gently the head falls back! How pleasantly the wandering thoughts compose themselves into oblivion! How charmingly the droning of the violins soothes and calms the senses! But then there is the awful shame of waking up! There is the fall backward or forward, the dazed opening of the eyes, the furtive glance cast about to see if you are observed, the spasmodic burst of applause to show that you have after all enjoyed "that lovely passage" exceedingly, the false but flattering unction that 'those giggling girls are giggling not at you, but at somebody else. Then there are five minutes of keen critical attention, a falling off in interest, a closing of eyes, a blissful blank, and you are awakened to a sound of applause, and vacantly stare at the conductor, bowing his thanks, and have an awful consciousness that something is wrong—that you have been asleep again!

It seems to me that the sleepy folks who go to concerts—critics and all—could enjoy the most delicious pleasure if they would form a secret society, engage an orchestra, and give a Slumber Concert. It should take place in a small, badly ventilated hall. The first piece should be an orchestral arrangement of Sullivan's "Hush thee, my baby," to be followed by Abt's "Sleep well, and sweet be thy repose." The slumber duet from *Trovatore* might follow. A few serenades, stating, in varied phraseology, that "she sleeps, my lady sleeps," should be the next introduced, and then Gottschalk's cradle song, "Slumber on, baby dear," will be timely. Popular music of the day might be represented by "Dreaming of thee," and "Come where my love lies dreaming," and Barnby's "Soft and low" would sweetly describe how "My little one, how my pretty one sleeps." At this delightful entertainment it would be etiquette to go to sleep. Any person wishing to keep awake should be excluded. Indeed, admission to the Club might be made through a species of Civil Service examination. Every candidate should be asked the following questions:—

1. Have you eaten a heavy dinner within the past two hours?
2. Have you ever kept awake during the whole of a long symphony by Raff?
3. Can you sleep easily in a sitting position?
4. Do you snore?
5. Which composer do you find most conducive to slumber?
6. Do you sleep well at the Philharmonic concerts?
7. Do you acknowledge that the true end of music is to make you slumber?

These and similar questions satisfactorily answered, the candidate could be admitted to all the rights and privileges of the Club. Each concert should close with Mendelssohn's chorale, "Sleepers, awake," and at the proper moment ushers should enter the room to prod the sleepers with canes and umbrellas. Arising then from a refreshing slumber, the audience would congratulate itself, and, after mutually remarking "What a delightful nap we have had," would disperse in a sweet and amiable frame of mind, recuperated and invigorated for the sterner duties of life.

FLANEUR.

*New York, April 4, 1873.*

---

ROYAL ALBERT HALL.—A concert of a popular character, consisting of ballads, part-songs, &c., will be given on Saturday next, the 24th inst. The solo vocalists announced are Madame Lemmens-Sherrington, Mr. Sims Reeves, Miss Dones, and Mr. Thurley Beale. Mr. Sims Reeves is to sing "Tom Bowling," Frederic Clay's new song, "'Tis better not to know," and to join Madame Sherrington in the "Miserere Scene," from *Il Trovatore*. The choir will be composed of the members of the Royal Albert Hall Choral Society, conducted by Mr. Barnby, and are to sing, amongst other pieces, Mendelssohn's "Judge me, O God." A special feature in this performance is the fact of its commencing at seven o'clock and terminating at nine, which will enable persons residing at a distance to be present at this interesting concert.

MILAN.—Signor Pacini's opera, *Saffo*, has been produced at the Teatro Dal Verme with Signora Vanda Miller in the principal part. The lady gave general satisfaction to the representatives of the press, and was pretty well supported. As to the general public, however, they knew very little about the matter, the high prices of admission frightening them away as effectually as a sudden loss of fortune keeps a man's friends at a respectable distance—as a boy with a clapper prevents the birds from settling on the fruit in an orchard, or the grain in a cornfield.—The Società del Quartetto applied to Signor Verdi for permission to perform the Quartet he wrote during his visit to Naples, a short time since, and Signor Verdi refused to grant it them.

CALAPOOR.—The Rajah of this Eastern principality—for particulars as to longitude, latitude, revenue, constitution, and climate consult a respectable geographer—was lately present, on his way through Cairo, at a performance of Signor Petrella's *Jone*. He was so delighted that he resolved, then and there, to have an Italian Opera in his own capital. Here is a chance for sopranos without an engagement and unappreciated tenors.

MUNICH.—Professor Joseph Rheinberger's comic opera, *Das Thürmers Töchterlein* has been produced at the Royal Operahouse. The subject is taken from local history, the action being laid here in May, 1632, when the Swedes, under Gustavus Adolphus, had entered the town. The book, written by Herr Max Stahl, though containing many lyric beauties, is weak in dramatic interest. The composer, however, has turned it to very good account. After the fourth act, and at the fall of the curtain, he was enthusiastically called for several times, while the performers were quite overwhelmed with applause during the whole evening. The principal parts were sustained by Mdlle. Stehle and Herr Vogl.

---

### Times for Music.

### DREAM ON!*

Sleep, baby, sleep! and happy dream
Of things that to thee brightest seem,
Of pleasures that thou lov'st the best,
With infant glee and childish zest.
First in my heart thou hold'st a place,
By thy young love and winning grace—
Close to my breast thy form is drawn;
Sleep, baby, sleep!—dream on, dream on!

Here in my arms thou calm dost rest,
In youthful beauty art thou drest;
Roses upon thy round cheeks blow,
And cherries on thy red lips grow.
Dream of the angels that watch keep
Around thee, while in blissful sleep
Thou'rt wrapt. Ere these sweet days are gone,
Happily slumbering—Oh! dream on!

Dream while thou canst, ere the hard strife,
Troubles, and cares, thou feel'st of life,
That manhood and advancing years
May bring to thee with bitter tears;
While up to Heav'n thy mother's prayer
Ascends for thy beloved welfare,
That nought but joy may on thee dawn,
Peacefully sleeping—still dream on!

EARNEST J. HOUGHTON.

* *Copyright reserved.*

Digitized by Google

## WAIFS.

M. Alexandre Reichardt has arrived in London for the season.

M. Theodore Ritter, the well-known pianist, from Paris, has arrived in London.

Herr Keler Béla, music director at Wiesbaden, arrived in London, last Monday.

M. Henry Logé, the talented Belgian pianist, has arrived in London, for the season.

There is an organ appointment vacant for St. Margaret's Church, West Cowes (Isle of Wight).

A couple of parents in Pennsylvania, named Kellogg, call their child Parepa-Nilsson-Patti-Kellogg.

A competition for six Musical Scholarships, at the London Academy of Music, is announced to take place shortly.

When does a man shave with a silver razor?—When he cuts his heir off with a shilling.—To SHAVER SILVER.

Madame Sylvia Floriani, an accomplished vocalist, known in Paris as "La belle Norma," has arrived in London.

Sir Gore Ouseley's new oratorio, written for the next Hereford Festival, will be published by Messrs Novello, Ewer & Co.

Miss Emilie Glover, the talented harpist, will appear at the grand concert to be given at the opening of the Exhibition in Vienna.

The action brought by Messrs. Novello, Ewer & Co. against M. Gounod is expected to come on for trial about the middle of next month.

We understand that Mr. G. A. Macfarren's new oratorio, *John the Baptist*, will be performed at the Bristol Festival, under the direction of Mr. C. Hallé.

A grand concert, supported by artists from Her Majesty's Opera, and directed by Mr. Barnby, will take place in the Royal Albert Hall, on the evening of Whit-Monday.

A coloured man has sued the proprietor of the theatre in Cleveland, Ohio, for 5,000 dollars damages, for refusing to admit him to a seat in the dress-circle after he had obtained a ticket.

We believe that a grand musical entertainment, conducted by Mr. Barnby, will be offered to the Shah of Persia in the Royal Albert Hall. The proceedings are likely to have some features of special nterest.

A pianoforte concerto by Mr. Thouless, and Mr. W. F. Cowen's first Symphony (C minor) will shortly be produced at the daily orchestral concerts in the Royal Albert Hall, as will the overture, *Andromeda*, by Mr. Gadsby.

Mdlle. Carola will sing in Costa's *Eli* at the Glasgow Festival, where, also, Mr. Carrodus is engaged as *chef d'attaque*. Mr. Mapleson's Italian Opera company being at Edinburgh during the Festival week, will do good service by detachments.

Still they come: The last addition to the advertising vocabulary hails from Philadelphia, wherein we are informed that a certain actor will "tragediate." If this is the manner in which Philadelphia is preparing for the Centennial, we might as well burn our dictionaries at once, and await philological chaos with the apathy of despair.—*Arcadian*.

It is reported that Mr. John Brougham has received liberal offers from the Shah of Persia to open the new theatre at Ispahan, with his "Pocahontas;" and that, in case he should go, Mr. Brougham will return *via* Abyssinia, playing engagements by the way. One may as well credit any report now-a-days about theatrical people, until it is authentically disputed.

A Boston lecturer, quite a connoisseur in bird-stuffing, told a droll story of himself. One day he stopped at a window where a large owl was exhibited, and remarked to a friend: "You see that there is a magnificent bird utterly ruined by unskilful stuffing. Notice the mounting. Execrable, is it not? No living owl ever roosted in that position. The eyes are fully a third larger than any owl ever had." As he thus spoke, the bird raised one foot, and solemnly winked at the critic. Moral: be careful in expressing your opinions.

A correspondent of the Chicago *Tribune*, writing from Rome, says that Mr. Healey "has in his studio a fine portrait of Longfellow and his daughter Edith. The poet is seated, and turning over the leaves of a book, while his daughter leans upon his shoulder and looks over the book with him. It is one of the finest likenesses of the poet I have ever seen. The expression of the face is serious and thoughtful, and yet one can see in it something of that genial courtesy and kindness of heart which make our great poet so charming to all who know him."

This is a New Orleans "musical criticism:"—"There are strains in the opera that bud out timorously, and others again that blossom into perfect bouquets of ravishing sound—some evanescent and delicate as the odour of frail wild flowers; and others interpenetrating one's being with a passionate and lasting perfume."

During the performance at an English theatre recently, a decided and continued hiss was heard above the applause of the spectators. The more the audience laughed and applauded the louder the hissing became. The culprit was at length discovered to be a plethoric old gentleman upon whom an operation for tracheotomy had once been performed, necessitating the placing in the throat of a silver tube. The effect of the pipe, we are told, was that when the gentleman laughed a sound like hissing was produced, and the more the stout gentleman laughed the more he hissed.

In one of the Western States of America, a German Lutheran minister, who has a wonderful inventive and constructive genius, has for years devoted his leisure time to inventing some kind of musical instrument so simple that it will not require long practice and skilled fingers to produce the best music. He has now perfected a contrivance which can be attached to an organ or other musical instrument, and by touching the keys in regular order, commencing at the left-hand side, any tune for which it is set will be played. The attachment is as yet limited to forty tunes, but a great many more can be very easily attached.

From the moment a person, of either sex, becomes in any degree proficient in music, vocal or instrumental, he and she become possessed, seemingly, of the opinion that to them belongs all the talent in the community, and the remainder of their existence must be devoted to a watchful care, lest some upstart pretender to musical honours shall assail their position and bring reproach upon them by contact of rivalry. To ward off so dire a calamity all available means are laudable and praiseworthy, and vituperation, depreciation, concealed slander and personal insinuations, cloaked by friendly admiration, appreciative adulation, and sometimes warm friendship, are unsparingly used.

*Galignani's Messenger* of May 7 contained the following:—

"A most interesting organ performance was given on Monday afternoon by Mr. Best, the well-known player, on a magnificent instrument built expressly, by M. Cavaillé-Coll, 15, Avenue du Maine, for the new Music-hall at Sheffield. This organ has been erected at a cost of £5,000, and contains 64 speaking stops, inclusive of two of the 32 feet scale. The programme was varied and of great interest, and fully showed off all the resources of this splendid work of art, and Mr. Best's playing attracted all the principal artists in Paris as well as many English visitors. Another performance is to be given this (Wednesday) afternoon, at four o'clock, by M. Widor and M. Saint-Saens, when very probably many English and American visitors, who had not previously known of the first performance, will avail themselves of this new opportunity."

The fact that there was much abuse of the press in connection with the Boston Festivals; the fact that paper and ink were to cover everything, and keep a whole nation in darkness as to defects; the fact that the press represented things in overdrawn colours, thereby aiming to make the festival a success, is a dark spot on Boston's unblemished musical history. And whom has she to thank for all this? We are glad to see Cincinnati avoid the rocks on which the Boston festivals foundered. It is the intention of Cincinnatians to continue these festivals year after year, if this one will prove a success. But why give up a good work if the beginning of it may not be a complete success? We would then have no Atlantic cable. No; let us rather say that if this fails, we'll try again and do better, until the Cincinnati Festivals shall become musical events of the first artistic magnitude. But why talk of failure with a man like Thomas at the head? Success to the Festival!—*Musical World*. (*American*.)

A wealthy and celebrated inventor of Baltimore is going to put on the top of his house a musical instrument to be driven by steam, and sonorous enough to make itself heard by the whole city. It is doubtful if this spirited device will increase the attractiveness of Baltimore as a residence. The head-organ performers usually supply as much outdoor music as the community require. Sometimes, indeed, this supply exceeds the demand, but the operator may be persuaded to retire by a small gratuity. Not so easily could the calliope be made to subside. The thing would roar onward obedient only to the engineer, and flood the city with music, whether it wanted it or not. A better way would be to devise some system by which each householder could turn on the music as he turns on the gas or the water. But this plan of deafening the entire city with it in season and out of season, as a few years ago certain diabolical steamboat owners deafened both shores of the Ohio and Mississippi rivers with scream-driven symphonies and fugues is one against which the Baltimoreans will doubtless protest most vigorously.

Digitized by Google

## MUSIC RECEIVED FOR REVIEW.

JOHN SHEPHERD.—"The Jubilant March," piano, and "Voluntaries," organ, by T. Kilner; "After Long Years," vocal, and "Little Birdie," vocal, by H. S. Roberts; "Old Soldier," quadrille, by Fitzgerald; "Figaro," galop, by E. Horne.

B. WILLIAMS.—"The Enchantress," waltz, by A. Minoi; "The Harvest Moon Waltzes," by W. H. Birch.

J. WILLIAMS.—"O speak not, dear Annie, so gaily," vocal, by C. E. Noverre.

WILLEY & Co.—"Gone out with the Tide," vocal, by John Old; "Abide with me," vocal, and "It is not always May," vocal, by C. S. Heap.

LAMBORN COCK.—"Lov'd One," vocal, by Salaman; "Farewell," piano, and "The Dream," piano, by A. Polinski.

WEEKES & Co.—"The Lord is my Light," duet, by Sonus.

E. C. BOOSEY.—"The old man sits at his hearth alone," vocal, "There is a Garden in her face," vocal, and "Only a Dream," vocal, by E. N. Grazia; "Over we go," vocal, "Lost," vocal, and "Jack's Letter," vocal, by C. Millward; "Good News from Ghent," vocal, by Yolante; "A long Farewell." vocal, by A. D. Scoales; "The School of Sorrow," sacred song, by Mina; "She like a Seraph Sings," by W. H. Cummings.

# Advertisements.


## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

IMPORTANT TO PIANISTS.

## SHORT PRELUDES IN THE FORM OF CHORDS,

ARPEGGIOED IN EACH KEY,

So that a Prelude may be played before any piece of Music, WITH ALL THE APPEARANCE OF AN EXTEMPORANEOUS PERFORMANCE,

WITH ADVICE AS TO THE PROPER MODE OF PRACTISING,

as adapted by the

ROYAL ACADEMY OF MUSIC.

The whole calculated for

PUPILS OF ALL DEGREES OF ADVANCEMENT.

By W. H. HOLMES.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "AVE MARIA,"

TRIO,

For Soprano, Mezzo-Soprano, and Contralto (or Chorus *ad. lib.*),

Composed by EDMOND DEPRET.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## THREE SONGS FOR VOICE AND PIANOFORTE.

No. 1. "THE VOICE OF SONG,"
No. 2. "THE OLD BALLAD,"
No. 3. "LADY MINE."

Composed by W. LOVELL PHILLIPS.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

Composed by IGNACE GIBSONE.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "ENGLAND'S HOPE AND PRIDE."

SONG.

Respectfully inscribed to His Royal Highness ALBERT, PRINCE OF WALES,

Composed by W. LOVELL PHILLIPS.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## TWO DUETS

FOR

## TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NOTICE.

## "LA FILLE DE MADAME ANGOT,"

By CHARLES LECOCQ.

ALL Applications respecting the right of performance of this popular Opera must be addressed to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

AN ENGLISH VERSION,

By AUGUSTUS A. HARRIS, Esq.,

Will shortly be produced, under the title of

## "CLAIRETTE,"

"THE PET OF THE MARKET."


Digitized by Google

Just Published.

"IO LA VIDI,"

ROMANZA,

Composta da GUISEPPE ROMANO.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CUPID'S APPEAL,"

BALLAD,

And the Sequel,

"MARRIAGE BELLS,"

SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"BEFORE THE WIND,"

GALOP, FOR THE PIANOFORTE,

Respectfully dedicated to

THE ROYAL CINQUE PORTS YACHT CLUB.

Composed by THOMAS G. BROOKS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"ROW GONDOLIER,"

BARCAROLLE,

Composed expressly for Miss JOSE SHERRINGTON,

By GRACE SHERRINGTON.

Price 4s,

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

SIX VOCAL STUDIES,

*In the Form of Waltzes.*

No. 1. Scale Waltz.
,, 2. Arpeggio Waltz.
,, 3. Shake Waltz.
No. 4. Chromatic Waltz.
,, 5. Staccato Waltz.
,, 6. Triplets Waltz.

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published for Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

Madame LEMMENS-SHERRINGTON

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

NEW PIANO MUSIC

PUBLISHED BY

DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

STELLA. Grande Valse de Concert. Par IGNACE GIBSONE. Price 4s.

BIANCA. Mazurka. Composed by W. JERVIS RUBINI. Price 2s.

HAIDÉE. Polka. Composed by W. JERVIS RUBINI. Price 3s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

NEW SONGS

PUBLISHED BY

DUNCAN DAVISON & Co.

ROW, GONDOLIER, Barcarolle. Sung by Miss José SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

THE MARINER. Sung by Signor FOLI. Composed by LOUIS DIEHL. Price 4s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

## SEQUEL TO THE ABOVE—Price 6d.
## KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles ... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 66, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, May* 17, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 21. SATURDAY, MAY 24, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,
## THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 24, Donizetti's Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Fancelli; Enrico Aston, Signor Mendioroz; Arturo, Signor Rinaldini; Normanno, Signor Casaboni; Raimondo, Signor Campobello; Alisa, Mdlle. Bauermeister; and Lucia, Madame Christine Nilsson (her sixth appearance).

Director of the Music and Conductor—Sir Michael Costa.

**Next Week—Extra Night.**

MONDAY next, May 26, "IL TROVATORE." Manrico, Signor Antonio Aramburo (his first appearance in that character); Il Conte di Luna, Signor del Puente; Azucena, Madame Trebelli-Bettini; and Leonora, Mdlle. Tietjens.

TUESDAY next, May 27, "FAUST." Faust, M. Capoul (his first appearance this season); Mephistopheles, Signor Rota (his first appearance in that character this season); Siebel, Mdme. Trebelli-Bettini (her first appearance in that character this season); and Margherita, Mdme. Christine Nilsson.

**Extra Night.**

THURSDAY next, May 29, "LA FAVORITA." Fernando, Signor Antonio Aramburo; Alfonso XI., Signor Rota; Baldassare, Signor Castelmary (his first appearance in that character); and Leonora, Mdlle. Tietjens.

SATURDAY, May 31, "SEMIRAMIDE:" Assur, Signor Agnesi; Arsace, Mdme. Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

**Extra Night, Monday, June 2.—Mdme. Christine Nilsson.**

In preparation, and will shortly be produced, Thomas's "MIGNON": Principal characters by Mdme. Christine Nilsson, Mdlle. Carlotta Grossi, Mdme. Trebelli-Bettini, Signor Castelmary, and M. Capoul.

Doors open at 8.0; commence at 8.30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

---

CRYSTAL PALACE.—This Day, SATURDAY, May 24.—SECOND GRAND SUMMER CONCERT and AFTERNOON PROMENADE, at Three. Programme will include the Italian Symphony (Mendelsohn); Fantaisie Caprice (Vieuxtemps). Overtures, "Gazza Ladra" (Rossini); "Der Freischütz" (Weber). Mdlle. Ilma di Murska, Mdlle. Marie Roze, Signor Aramburo, Signor Medini, Herr Conrad Behrens (principal bass at the Imperial Opera, Berlin). Solo violin, Mdme. Norman-Néruda. Full orchestra. Conductor—Mr. MANNS. Numbered stalls, Half-a-Crown.—Admission to the Palace, Five Shillings, or by ticket purchased before the day, Half-a-Crown. Guinea Season Ticket free.

---

MDLLE. ILMA DI MURSKA, Mdlle. MARIE ROZE,

SIGNOR ARAMBURO, Signor MEDINI,

HERR CONRAD BEHRENS, Madame NORMAN-NERUDA, in the GRAND SUMMER CONCERT, CRYSTAL PALACE, THIS DAY.

---

**SATURDAY EVENING, MAY 31.**

ST. GEORGE'S HALL, LANGHAM PLACE.—A GRAND CONCERT and PIANOFORTE RECITAL (under the special and distinguished patronage of the Nobility and Gentry), by Miss EMILY TATE, assisted by the following talented artists:—Vocalists: Miss Blanche Reives, Miss Helen Muir, and Mr. Albert James. Pianists: Madame Henrietta Moritz (niece of Hummel) and Miss Emily Tate. Miss Emily Tate has recently had the honour of performing before H.R.H. the Princess of Wales and family, H.R.H. Princess Louis of Hesse, His Majesty the Emperor of Russia and family, Her Imperial Highness the Princess Dagmar, His Highness Prince Alexander of Hesse, His Highness the Prince Hassan of Egypt, the Marquis of Bute, &c., and at the Courts of Wurtemburg, Stuttgart, and Germany. Conductors—Herr Lehmeyer and Herr Schuberth. Commence at Eight o'clock. Admission, 1s.; gallery, 3s.; reserved seats, 5s.; stalls, 10s. 6d. Tickets to be had at 79, Cook's Road, Kennington Park; at St. George's Hall, and at the Principal Musicsellers.

---

MISS ELEANOR ARMSTRONG'S CONCERT will take place at ST. GEORGE'S HALL, on TUESDAY Evening, May 27th, at Eight o'clock, assisted by Miss Catharine Armstrong (her first appearance in London), Mdlle. Angele; Messrs. Trelawny Cobham, Federici, Caravoglia, Tito Mattei, Louis Ries, Albert, Svensden. Conductors—Messrs. Ganz, Romano, and Vera. Stalls, 10s. 6d.; reserved area and balcony, 5s.; unreserved seats, 2s. 6d.; to be had at the Hall, and of Miss Armstrong, 60, Burlington Road, St. Stephen's Square, W.

## ROYAL ITALIAN OPERA,
## COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 24, "MARTHA." Mdlle. Albani, Mdlle. Scalchi, Signori Ciampi, Tagliafico, Fallar, and Bettini.

On MONDAY next, "GUGLIELMO TELL."

On TUESDAY, "DINORAH."

On THURSDAY, "IL TROVATORE." Madame Adelina Patti, Mdlle. Scalchi, Signori Graziani (his first appearance this season), Tagliafico, and Nicolini.

On FRIDAY, "LINDA DI CHAMOUNI."

On SATURDAY, "DON GIOVANNI."

"LES DIAMANS DE LA COURONNE," the part of Caterina by Madame Adelina Patti, is in Rehearsal, and will shortly be produced.

"HAMLET." Ambroise Thomas's opera, "HAMLET," is in rehearsal, and will be performed the week after next. Ophelia, Mdlle. Albani.

---

MADAME REBECCA JEWELL begs to announce her FIRST EVENING CONCERT, at the HANOVER SQUARE ROOMS, on SATURDAY Evening, May 31, when she will be kindly assisted by the following eminent artists:—Miss Edith Wynne, Miss Marion Severn, and Mr. W. H. Cummings. Pianoforte—Mr. Walter Macfarren and Miss Channell. Harp—Mr. John Thomas. Violin—Mr. Henry Holmes. At the Pianoforte—Signor Randegger, Mr. Walter Macfarren, Mr. Arthur O'Leary.—Stalls, 10s. 6d.; area, 5s. Tickets at all the principal musicsellers.

---

SIR W. STERNDALE BENNETT'S NEW SONATA, in four movements, entitled "THE MAID OF ORLEANS," will (with the kind sanction of the composer) be performed by Miss CHANNELL, of the Royal Academy of Music, at Mdme. REBECCA JEWELL'S EVENING CONCERT, HANOVER SQUARE ROOMS, SATURDAY, May 31.—Tickets at Lamborn Cock's, 63, New Bond Street.

---

CHARLES and ARTHUR LE JEUNE, in conjunction with Mr. C. W. LE JEUNE, beg to announce that they will give THREE RECITALS on their special ORCHESTRAL COMBINATION on the Afternoons of THURSDAY, May 29th, FRIDAY, June 13th, and FRIDAY, June 27th, at the HANOVER SQUARE ROOMS. Their programmes will be varied by Pianoforte, Organ, and Vocal Pieces, with original compositions for each of the instruments.—Tickets, 5s. and 2s. 6d., at the principal music warehouses and at the Rooms.

---

CHARLES and ARTHUR LE JEUNE'S FIRST RECITAL on THURSDAY, May 29, at Three o'clock.

---

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W. CUSINS.—ST. JAMES'S HALL.—FIFTH CONCERT, MONDAY, May 26, at Eight o'clock. Symphony in C minor (Spohr); Concerto in G, No. 3 (Rubenstein); Pianoforte, Dr. Hans von Bülow. Overture, "Euryanthe" (Weber); Pastoral Symphony (Beethoven); Pianoforte Solos, Dr. Hans von Bülow. Overture, "Alfonso and Estrella" (Schubert). Vocalists—Mdlle. Ilma di Murska and Signor Campanini. Stalls, 10s. 6d.; balcony, 7s.; unreserved, 5s.; admission, 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.; Austin's Ticket Office, St. James's Hall; L. Cock; Chappell; Mitchell; R. Ollivier; Keith, Prowse; and A. Hays.

---

HERR ERNST PAUER'S HISTORICAL CONCERT, at the HANOVER SQUARE ROOMS, on MONDAY, May 26, at Three o'clock precisely, assisted by the following eminent artists:—Vocalists—Madame Otto-Alvsleben and Signor Gustava Garcia. Violin—Mdlle. Franziska Friese. Pianoforte—Herr Ernst Pauer. Stalls, 10s. 6d.; single tickets, 5s., at Robert W. Ollivier's Ticket Agency, 38, Old Bond Street; Herr Pauer's residence, 39c, Onslow Square, South Kensington; and at the principal Music Warehouses.

---

MR. W. HENRY THOMAS'S CONCERT will take place at the ATHENÆUM, Camden Road, on MONDAY Evening, May 26, commencing at Eight o'clock:—Artists—Mdlle. José Sherrington, Mdme. Clara Suter, Mrs. Watts Hughes, Miss Randall, and Mdme. Patey; Messrs. Vernon Rigby, Selwyn Graham, Lewis Thomas, and J. G. Patey. Pianoforte—Mr. W. Henry Thomas. Conductors—Messrs. A. H. Theuless and F. Manly. Reserved Seats, 4s.; unreserved seats, 2s. 6d.; and admission, 1s. Tickets may be obtained at the Athenæum; of Mr. Thomas, 69, Oakley Square, N.W.

Digitized by Google

MISS HELEN HOGARTH (Mrs. R. C. Roney) begs to announce that her ANNUAL CONCERT will take place at the HANOVER SQUARE ROOMS, on TUESDAY Morning, May 27th, to commence at Half-past Two precisely, on which occasion the following eminent artists will appear:—Vocalists—Mdme. Lemmens-Sherrington, Miss Katharine Poynts, Miss Elizabeth Philp, Miss Minna Poole, Miss Jose Sherrington, Miss Whinery, the Misses Gertrude and Edith Holman-Andrews, Mdme. Frances Brooke, Mdme. Susan Pyne, Miss Helen D'Alton, and Mdlle. Nita Gaëtano; Signor Gardoni, Mr. Nordblom, Mr. Selwyn Graham, Mr. Raynham, Mr. G. Weigé, and Mr. Vernon Rigby. Instrumentalists—Signor Tito Mattei, Miss Lela Hutton, Mr. Edward Howell, Mr. Val Nicholson, and Mr. John Thomas (Harpist to Her Majesty the Queen). Conductors—Mr. Ganz, Mr. Emanuel, and Mr. Hargitt. Stalls, 10s. 6d.; unreserved seats, 5s. Tickets, now ready, to be obtained of Mrs. Roney, 6, Chalcot Terrace, Regent's Park Road; at Austin's Ticket Office, St. James's Hall; Mr. Hall, Hanover Square Rooms; and principal Musicsellers.

UNDER DISTINGUISHED PATRONAGE.

MISS LILLIE ALBRECHT begs to announce that her First CONCERT will take place on TUESDAY Evening, June 17, at ST. GEORGE'S HALL. Full particulars duly announced.

MDLLE. BONDY begs to announce that her ANNUAL MORNING CONCERT will take place This Day, SATURDAY, May 24, at Three o'clock, at ST. GEORGE'S HALL. Programme—Quartett (Kiel); Prelude and Fugue (Bach); Grillen (Schumann); Etude (Chopin); Sonata, Op. 81A (Beethoven); Erlkoenig (Schubert—Liszt); Hungarian Dances, for violin (Brahms—Joachim); Pianoforte—Mdlle. Bondy. Violin—Herr Josef Ludwig. Viola—Signor Zerbini. Violoncello—M. Vieuxtemps. Vocalists—Miss Arnim and Miss Jessie Royd. Conductor—Mr. A. Barth. Tickets to be had of Mdlle. Bondy, 17, South Molton Street, Grosvenor Square; Stanley Lucas, Weber & Co., 84, New Bond Street; and at St. George's Hall.

"I NAVIGANTI."

MADAME C. SUTER, Mr. VERNON RIGBY, and Mr. LEWIS THOMAS will sing Randegger's popular Trio, "I NAVIGANTI" ("The Mariner"), at Mr. Henry Thomas's Concert, at the Athenæum, Camden Road, on Monday Evening next.

MRS. MONTAIGNE'S Ballad (MS., first time of performance,) will be sung by Miss ALICE BARNETT at Miss Jessie Morison's (pupil of Mr. W. H. Holmes) Morning Concert, May 31.

"ALICE, WHERE ART THOU?"

MR. ALFRED REYNOLDS will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the Beethoven Rooms, June 4.

"KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," at Hampstead, May 27th; St. George's Hall (Miss Emily Tate's Concert), May 31; and Bermondsey, June 10.

"JE VOUDRAIS ÊTRE."

MADAME ELVIRA BEHRENS will sing Oberthür's admired Song, "JE VOUDRAIS ÊTRE ("I would I were"), accompanied on the Harp by the Composer, at Mr. Oberthür's Matinée, at the Hanover Square Rooms, on Tuesday, June 3.

MR. WILLIAM MORGAN, of Bradford and Leeds, sole manager and proprietor of the Saturday and Monday Evening Entertainments, will be in town from Monday to Thursday next, inclusive, and may be communicated with respecting Engagements for next season, commencing on October 4. All Engagements must be for either two Saturdays and two Mondays, Bradford and Leeds, or for eight consecutive nights, commencing on a Saturday. Address, Tavistock Hotel, Covent Garden.

MR. EMILE BERGER will arrive in London on the 28th of the month. For Lessons, Concerts, &c., address, care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

MISS ANNETTA GWILT, R.A.M. (Contralto). For Concerts, Lessons, &c., address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

SIX MUSICAL SCHOLARSHIPS, entitling the holders to One Year's free instruction in the LONDON ACADEMY OF MUSIC, and open to any Musical Student, will be shortly competed for. Full particulars may be obtained of Mr. Wilkinson, St. George's Hall, Langham Place.

TO ORGAN STUDENTS.—For Sale, A SMALL TEACHING CONNECTION in a fashionable watering place in the West of England. The purchaser could be introduced as Organist to a Parish Church. If he could tune pianos the income could be doubled. For particulars, apply to Mr. Frederick Lucas, 26, Maddox Street, London, W.

"GOTHARD'S GAVOTTE."—This popular piece, played by Dr. Hans. von Bülow at his Recitals, is published, edited, and revised by Dr. Bülow, for STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

"THE SKIPPER'S WIFE."

NEW SONG,

Words and Music by LOUISA GRAY.

Price 4s.

London: R. MILLS, 140, New Bond Street.

"MY WHITE ROSE."

SONG,

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

"NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by HENRIETTE.

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World.*

LET THE HILLS RESOUND. New Part Song. Words by L. H. F. DU TERREAUX. Music by BRINLEY RICHARDS. Post free for 13 stamps. Also, by the same Composer, the New National Song, "God Bless the Prince of Wales." Post free for 24 stamps.

WHAT SHALL I SING TO THEE? A New Song. Poetry by REA. Music by CIRO PINSUTI. 3s.; free by post for 18 stamps.

HOME TREASURES, arranged as Piano Duets by WILLIAM SMALLWOOD. "Far Away." Melody by Miss M. LINDSAY (Mrs. J. W. Bliss). "The Flower Gatherers," "Fading Away," "Home they brought her Warrior dead," and "The Gipsy Countess," 3s. each; all at half price in stamps; also as Piano Solos, 2s. 6d.

London: ROBERT COCKS & Co., New Burlington Street.

M. W. BALFE'S NEW OPERA.

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

Composed by BERTHOLD TOURS.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Digitized by Google

## ANOTHER MASTERPIECE, BUT NOT FOR US.*

An occasion, unfortunately too rare, now presents itself to the friends of science and to artists, of enjoying a close view of one of those mechanical and acoustic masterpieces called a grand organ, of exceptional proportions, and of hearing its newly created sonorous powers inaugurated by a succession of the most celebrated organists in Europe. The house of Cavaillé-Coll has just completed the construction of one of the immense instruments called organs of thirty-two feet, of which there are only three or four in France. For the next fortnight amateurs will flock to the spacious workshops in the Avenue du Maine, to admire the colossal structure before it leaves, and to listen to a series of organ concerts which, for some time, will console us for the close of what is called in Paris the musical season.

Yesterday, May 6th, it was the most celebrated organist in England, Mr. W. T. Best, who, for more than two hours, kept under the spell of his admirable talent a numerous audience, delighted at hearing interpreted *à l'Anglaise* the compositions, so popular on the other side the Channel, of Handel, Bach, and Mendelssohn. To-morrow it will be our most celebrated Parisian organists, Camille Saint-Saëns, of the Madeleine; C. M. Widor, of Saint Sulpice, Al. Guilmant, of La Trinité, and others. It is stated that we may very shortly expect the arrival of M. Lemmens, the illustrious organ professor of Brussels.

The case is 13 metres† broad, and 6 deep; when set up it will be 17 metres high. There are four manual keyboards of 61 notes, from C to C, and a pedal board of 30 notes. There are 74 registers, 10 being for the mixtures, and there are, also, 21 combination pedals. Of these 64 complete stops, 2 sound the thirty-two feet open; 14, the sixteen feet; and 20, the eight feet.

Eight grand sound-boards, arranged in three rows, support the 4052 pipes, which six blowers may, if requisite, supply with wind. There is not a pipe, not a part of the mechanism, which cannot be readily reached without deranging anything. Large and convenient passages enable the visitor to get without difficulty at all parts of the instrument. Two winding staircases, as easy and practicable as those in our houses, are fixed inside, and communicate with every storey. Ladies may be escorted through all the interior mechanism, whereas, in the case of other organs, the interior cannot be viewed without gymnastic efforts of a laborious and frequently dangerous character.

Each key-board has, to overcome any exertion in drawing it out, a separate pneumatic lever, which gives to each one, and to all together, the softness of a piano key-board. The registers are drawn out, as at Saint-Sulpice and Notre-Dame, Paris, by pneumatic motors, which render them as easy to be moved as those of the smallest harmonium. Combination registers enable the performer to combine beforehand the stops he wishes to speak, and to render them available, when wanted, by a mere touch of the finger.

In three of the four manual key-boards, the expressive stops are worked by independent pedals, which allow the sound to be graduated from extreme softness to the most deafening force. The pedals of the stops of the solo key-board are managed in the usual way, but those of the choir organ, and of the swell, are in the form of a cuckoo turning upon pivots, and are worked by the player's placing on them his two feet, and pressing either with his toes or with his heels, to graduate relatively the opening of the expressive blades; these, by the way, retain the position given them, when the feet leave and return to the pedal key-board. In addition to a grand choir with 10 reed stops, already a pretty formidable affair, three stops with full pressure, ranged *en chamade*, that is to say, horizontally, half way up the organ and behind the speaking front, may, at any given moment, add to the whole a power hitherto unknown, and under the impression thus produced we may, in truth, form an idea of the terrible summons of the trumpets on the Last Day.

The mass of the flue-pipes representing 35 stops, more than half the organ, is worthy the power of the reed stops; as for the other stops, the vox cœlestis, the vox humana, the hautboys, musette, etc., we know the ideal perfection displayed by the firm of Cavaillé in harmonising them; in this instrument, as in that of every fresh one the firm sends out, we can simply repeat that it has surpassed itself. But who are the happy beings destined to possess and listen to such a masterpiece? What establishment is there rich enough to give the builder *carte-blanche*, merely enjoining him to produce something better than has ever been produced before? It is not, alas! a church! The time has come when churches can no longer go to such an expense; they must provide what is strictly necessary, before indulging in what is grandiose. They are not French ears that will hear these harmonies. France seems doomed for some time to listen to nothing but the noise of firearms and the ravings of democratic clubs. Meanwhile, she stupefies herself with the broad jokes of the minor theatres and the abominations of the Café-Concerts. It is—mark well—the cutlers of the town of Sheffield, in England, who, to rest themselves of an evening, after the noise of anvils and of files, have resolved to hear, not the cooings of comic opera but the grave and male accents of classical music. They have devoted a million to build, decorate, and furnish a splendid concert-hall for six thousand auditors and six hundred performers; they have gone to the first builder in the world and ordered of him the finest organ in England, and to prove distinctly what kind of music they love, they have had painted upon a golden background, at the top of the case, two large medallions, that on one side representing Johann Sebastian Bach, and that on the other their immortal Handel.

Yes, while at Paris—which plumes itself on being the capital of the intelligent world, the home of art, the queen of elegant civilization—the theatres have become places of immoral exhibition, regular shops with certain wares for sale, while genuine art seeks shelter in unknown corners, while Beethoven and Mendelssohn, in order to be heard by the select among the people, are obliged to beg the hospitality of a circus, and brave the odours of a stable, a purely manufacturing town, a provincial town not perhaps even mentioned in our treatises on geography, a second-class town—but a town in England—consecrates a million for the purpose of enabling its population to hear classical symphonies and oratorios. Go, now, ye illustrious frequenters of the Boulevards, who fancy yourselves the incarnation of French wit, ye proud barons of finance, ye *muscadin* statesmen, ye dapper editors and readers of fashionable papers, go and applaud *Les Cocottes d'Or* and *La Timbale d'Argent*. The masterpieces of the masters are not for you any more than the treasures of art; they are for those who work, for those whom work inspires with a taste for what is grand and beautiful, men, for instance, like the cutlers of Sheffield!

ALBERT DUPAIGNE.

* From *Le Monde*.

† A French metre is 3.281 English feet.

—o—

## "ANOTHER WORLD."

(*From Appleton's "New York Journal."*)

Regarding the new book just published, entitled *Another World*, in which the author seriously professes to give, "from actual experience, a matter-of-fact account of the laws, manners, and customs of a kingdom situated in one of the planets of the solar system," *Punch* asks the author to be good enough to gratify a pardonable curiosity, and answer the following questions respecting our fellow-planetants:—Have they a national debt? Have they any "old masters?" Are they forbidden to marry their deceased wives' sisters; or is it legal to do so in the northeast and illegal in the southwest? Do they talk about the weather, or have they any weather to talk about? Do they take a reciprocal interest in us and our proceedings; and have they telescopes of sufficient power to make out the course of the Serpentine, the summit of Primrose Hill, the top of the Duke of York's column, etc.?—Do they make *mariages de convenance?* Do they wear beards? Have they lawyers? Is such a thing as a job known in the upper circles? Are any of the following articles in request among them:—rouge, false hair, orders for theatres, fiery sherry, morning calls, quack medicines, high black hats, after-dinner speeches, burlesques, great exhibitions, horse-hair wigs, and turtle-soup? Do they make Latin verses? Do they learn the dead languages of extinct planets before they are taught their own? Are their railways or airways, or whatever their means of locomotion may be called, as well managed as our own? Have they street music? Have they trouble with their servants? Is the manufacture of umbrellas a flourishing branch of their trade and commerce?—Have they a lord-mayor?—Have they a *Punch?*

DRESDEN.—Herr Friedrich Grützmacher has had the cross of the Saxe-Ernest House-Order, first class, conferred on him by the Duke of Meiningen.

Digitized by Google

## ROYAL ITALIAN OPERA.

The performances of last week will not take long to describe. Auber's *Masaniello* was given twice. It is pleasant to hear this glorious work, the highest example of French musical genius, once again, more or less in its integrity. *Masaniello* is just as much the French *Guillaume Tell* as the composer of *Masaniello* is the French Rossini. The present cast of the *dramatis personæ* at Covent Garden has few, if any, weak points, and the general execution of the opera, under the direction of Signor Bevignani, is, on the whole, effective. Signor Nicolini looks the character of the adventurous Neapolitan well, acts it with spirit, and sings the music like one who thoroughly understands it—which, he being a Frenchman, is not surprising. The famous barcarole (Act 2), and the equally famous apostrophe to Fenella, when the unhappy dumb girl is overpowered by sleep (Act 3), in spite of a tendency to what is conventionally called "tremolo," were both delivered with the right expression. It need hardly be said that these differ widely from each other, depending upon very opposite means for their adequate presentment. In the animated duet with Pietro, in which Masaniello and his chief confederate (who afterwards poisons him) proclaim in fulminating accents their resolve to shake off the bonds of the oppressing foreigner, Signor Nicolini was no less happy, and his partner, Signor Bagagiolo, being the possessor of a voice more than up to the occasion, the effect upon the audience was marked. The duet was encored, and a portion of it repeated. Fenella, the dumb sister of Masaniello, finds a careful and intelligent representative in Mdlle. Girod, an eloquent "*mime*;" while one more capable than Madame Sinico of doing justice to the beautiful *cavatina*, and the rest of the music allotted to Donna Elvira, could hardly be named. Alphonso, Elvira's betrothed husband, and betrayer of Fenella—an ungrateful part at the best—is entrusted to the new-comer, Signor Edardi, who, at the first performance, omitted the only piece that could afford him any chance of musical distinction as a soloist. Further than saying that the splendid overture was played with animation; that the dance-music—only second, if, indeed, second, to that in *Guillaume Tell*, the incomparable *tarantella* in the market scene especially, was all that could be wished; and that the choruses were for the most part well given—of which, again, the beautiful prayer in the market scene may be cited as a particular instance; and all will have been written that can reasonably be expected at this time about Auber's dramatic masterpiece, which, happily, whether in an English or an Italian dress, has been familiar to us for little less than forty years.

The "*rentrée*" of Madame Adelina Patti (as the heroine of Rossini's *Barbiere*) was recorded at the time. The second appearance of this admirable artist was as Zerlina—the Zerlina of Mozart's perennial *Don Giovanni*, which, as of yore, brought together an assembly of music-lovers filling the theatre to the roof. There is no occasion to describe in detail Madame Patti's impersonation of this wonderfully piquant and lively creation, or to say more than that it was, as we have already for a good many years known it to be, perfection. Acting and singing were alike irreproachable, and, as a matter of course, "La ci darem la mano" (the duet in which the half-innocent, half-knowing Zerlina gives way for an instant to the seductive persuasions of Don Giovanni), together with "Batti batti" and "Vedrai carino," the two airs in which Zerlina coaxes into forgiveness her jealous and suspicious lover, Masetto, sung by Madame Patti as she is accustomed to sing them, were, as is invariably the case, encored and repeated. In M. Faure Madame Patti had a Don Giovanni worthy of her. No other such representative of this most difficult and exacting of all characters has been witnessed since Tamburini. The bearing of M. Faure is as graceful and distinguished as his acting is spirited and full of meaning. In the last scene, with the marble ghost of the Commendatore, M. Faure is really great. But not to discuss further a performance so familiar, and so generally accepted, it will suffice to add that we have rarely heard the trying air, "Finchè del vino," or the melodious serenade, "Deh vieni alla finestra" (encored), better sung. The one demands unlimited vocal fluency, the other all expression and tenderness (as, by the way, does "La ci darem"); and M. Faure showed himself a thorough master of the indispensable requisites. The Donna Anna of the evening was Madame Paoli. This new artist surprised everyone by the dramatic energy, intelligence, and force exhibited in the scene (terminating with the fine air, "Or sai che l'indegno") where the offended high-born lady narrates the story of her wrongs to the somewhat lackadaisical Don Ottavio (Signor Bettini), who is expected to do great things before his marriage, but, in the end, contents himself with singing "Il mio tesoro." The Elvira was Madame Sinico, who embodies every character she undertakes, more or less well, and few characters better than that of the neglected mistress of Don Giovanni. About Leporello, Masetto, and the Commendatore it is only requisite to say that Signori Ciampi, Tagliafico, and Capponi were their representatives. Signor Vianesi conducted.

On Saturday night Mdlle. Albani appeared as Gilda, in Verdi's *Rigoletto*—Signor Nicolini taking the part of the Duke, Signor Cotogni that of the miserable Court Jester, Mdlle. Scalchi that of Maddalena, and Signor Tagliafico that of Sparafucile. The chief interest in this performance was centred in Mdlle. Albani, whose gradual, but sure, progress in her art becomes nightly more evident. A more interesting Gilda, if personal appearance counts for anything, has not been known since Angiolina Bosio used so to enrapture all musical London by her impersonation as to make it seem an ungrateful task for anyone to attempt it after her. Mdlle. Albani not only looks the character thoroughly, but acts it with feeling and intelligence. The music is occasionally somewhat trying for her voice; but she has studied it conscientiously, and, for the great part, masters it with uncontrolled facility. Nothing can be more charming than her quiet and unaffected delivery of the soliloquy, "Caro nome," which immediately succeeds the impassioned duet between Gilda and her unknown lover, the fictitious student, Walter Maldè, actually Duke of Mantua, a Don Giovanni of his kind, without the peculiar philosophical theory of Don Giovanni—in fact, a most commonplace and uninteresting Don Giovanni. In the touching scene with Rigoletto, when Gilda is reclaimed by her father at the Palace of the Duke, Mdlle. Albani was not merely earnest, but showed signs of real dramatic talent; and after the well-known duet, "Si, vendetta, tremenda vendetta," when Rigoletto talks of the vengeance at hand, while Gilda only thinks of her lover, both she and Signor Cotogni were twice summoned before the foot-lights. The famous quartet in the last scene, "Bella figlia dell' amore," sung by Signor Nicolini, Mdlle. Scalchi, Signor Cotogni, and Mdlle. Albani, was unanimously asked for again, although (with excellent taste, we cannot but think) the encore was not accepted. Few, on reflection, can refuse to admit that encores rather take from, than enhance, the enjoyment of an operatic performance.

The operas performed during the present week have been *Dinorah*—with Madame Adelina Patti as the heroine (Monday); *Guillaume Tell* (Tuesday); *Faust and Margherita* (Thursday); and the *Barbiere di Siviglia* (Friday). *Martha* is to be repeated to-night, with Mdlle Albani as the heroine.

## PROFESSOR ALBERT I. SUMNER.

Great was the shock which we all felt when reading of the terrible accident which had happened to the steamer "Atlantic;" yet, how much anguish and sorrow did it bring to families on both sides of the great deep. How much happiness, how many bright hopes and visions, how much that was good and lovable has gone down to the awful deep, there to rest till the last great trump shall summon those that sleep, and when the sea shall give up the dead. Among those who perished in the waves is Professor Albert I. Sumner, son of Hon. Increase Sumner, brother of Senator Charles Sumner. He had studied music, and was organist in Oswego, N. Y., from 1863 to 1869. But being not satisfied, he visited Europe, where he made such progress that he became organist of one of the principal churches of Dresden. In a letter from London, March 18th, he speaks touchingly of his affection for Germany, and the friends he found there, and at the same time looking westward to his home, where he hoped to have a bright career and many years of usefulness. With a sort of prophetic spirit, he feared the passage across the ocean, which to him was the passage into eternity.

Professor Sumner was highly esteemed, both as man and artist, and nowhere was he better appreciated than among the music-loving people of Germany.—*Brainard's Musical World.*

MILAN.—Signor Bottesini lately visited this place on his way to Paris. He is expected to return ere long.

Digitized by Google

## MUSIC IN BIRMINGHAM.

(*From our own Correspondent.*)

The local season has terminated triumphantly, and the dwellers in this midland metropolis may be congratulated, not only on the quantity but also on the quality of the music provided for their delectation both by societies and private enterprise. Financially the Festival Choral Society has doubtless been as successful as usual, but artistically there has been a decided falling off, which is to be the more regretted as this Autumn the Triennal Festival will require their services, not only in the familiar choruses of Handel's *Messiah* and Mendelssohn's *Elijah*, but in the new oratorio of Arthur Sullivan, "The Light of the World,"—(a somewhat fanciful title, recalling Holman Hunt's picture with the wonderful mediæval stable lantern), and the new *Cantatas* of Randegger and Schira, which are to be produced sometime between August 26th and 29th, the four days fixed for the meeting. It is to be hoped that steady and diligent practice may in the meantime correct the defects complained of, and enable the society to retrieve their (formerly) well-earned laurels.

The fourth and last of the concerts of the Birmingham Musical Union—or, in other words, Messrs. Adams and Beresford's—fitly crowned the series with a well planned scheme, eclectic enough to satisfy the most catholic taste, comprising, as it did, Schumann's Quartet in E flat, for piano and strings; the Adagio in D major, from Mozart's Concerto in A, composed at Vienna in 1791 for Stadler (not to be confounded with the Abbé of that name), the famous but unprincipled clarionet player; Mendelssohn's Sonata in B flat major, Op. 45; Chopin's Scherzo in B flat minor, Op. 31, for pianoforte alone; and, by way of grand finale, Beethoven's wonderful Septet in E flat, so familiar to the frequenters of the Monday Pops, and which is said never to have been given in Birmingham in a complete form since the year 1820. In the clarionet concerto, (or rather fragment of it) Mr. Lazarus again asserted himself most unmistakably as the highest living master of his instrument, his purity of intonation, exquisitely delicate phrasing, and absolutely faultless mechanism, delighting his hearers, who testified in the warmest manner their appreciation of so charming a performance, the same feeling being again evoked by the part so conspicuously occupied by the clarionet in Beethoven's imposing and effective work. *Au reste* I must say that there was a general coarseness (not to be disguised under the name of vigour) and absence of light and shade in the rendering of the instrumental pieces, which offended ears attuned to St. James's Hall and Mr. Arthur Chappell's executants. The compiler of the remarks on the programme is evidently a disciple of the "Zukunft" school, and, as such, is not satisfied with exalting his own idols but thinks it equally incumbent to depreciate others. Thus, speaking of Schumann, he not only calls him a gifted composer (which no one wishes to deny), but goes on to say that, however he may be regarded in this country, he is in Germany favourably compared with his great contemporary, Mendelssohn. The proverb as to comparisons is too trite for quotation, but if they are to be instituted between the two, so much the worse for Schumann.

Messrs. Harrison's last "Popular Concert" (so-called), drew an enormous audience to the Town Hall, Mr. Sims Reeves being undoubtedly the main attraction; and it was a source of gratification to all present (many of whom had come from a considerable distance), to find that our greatest of tenors was in marvellously fine voice, no trace of his lengthened and severe indisposition being apparent, but all the old fire, pathos, and tenderness exhibiting themselves as unmistakably as ever. Dibdin's manly sentiment in "Tom Bowling" being brought out to the fullest and raising the vast multitude to enthusiasm, still more excited by the familiar strains of "My pretty Jane," given as an encore to the old sea song. In addition to this Mr. Reeves sang Blumenthal's "Thinking of thee," a song of Mariani's, and Mendelssohn's "Hunter's Song," the latter repeated in compliance with unanimous demand. Mdlle. José Sherrington's facile execution found excellent opportunity for display in the very familiar shadow song of Dinorah; and Miss Enriquez showed that the lessons of her accomplished instructor, Mdme. Sainton-Dolby, had been laid carefully to heart; while Miss Ferrari made a highly satisfactory impression on the Birmingham public alike by her agreeable voice, well-disciplined method, and a presence at once dignified and attractive. Worthy daughter of a worthy father, her future career will be watched with interest. Mr. Castle, a tenor new to this place, and indeed to London until last season, had a favourable reception, although he would have done better *not* to have chosen Balfe's "Come into the garden, Maud," with Mr. Reeves so close at hand; Mr. Lewis Thomas received the deserved welcome of an old favourite. Mdme. Norman-Néruda contributed a violin fantasia on *Der Freischütz*, and Spohr's Adagio in F, besides joining Mr. Hallé—who played three of Mendelssohn's "Lieder ohne worte" and Chopin's Nocturne and Polonaise in A flat—in Dussek's well-known (thanks to the Monday Pops again) Andante and Rondo in B flat. Mr. Roeckel was in all respects an efficient accompanist.

D. H.

—o—

## CRYSTAL PALACE.

The opera concerts in the central transept, which have been given for many years past, are now abolished, and on Saturday week a series was commenced in the winter concert-room, which, though of a higher order, unites with classical interest something of the fashionable attraction of its predecessors. This result is secured by giving orchestral selections of high rank to Mr. Manns' band, and by the appearance of eminent solo instrumentalists; while the vocal pieces are confided to artists from Her Majesty's Opera. Few will complain of the change, and many will be glad of it, because a real musical importance is now found where before there was nothing of the kind; and because the amateurs of good music, who love good music as much in June as in December, may indulge their tastes where formerly they could do nothing of the kind. The first concert was well attended, and proved in all respects a success. Mr. Manns' orchestra played the overture to *Ruy Blas* and other classical selections. Herr Hans von Bülow took part in a Concerto, besides contributing a solo; and some attractive vocal music was provided by Mdlle. Tietjens and a detachment of artists from Her Majesty's Opera. Judging by the applause of the audience, the Crystal Palace managers have hit upon exactly the right kind of entertainment for the summer months. They may now carry on the good work of artistic improvement from year's end to year's end; not countenancing in any degree the making music a mere pretext for a lot of fashionable people to come together and criticise each other's dress. Dress criticism, of course, will go on under any circumstances, but at present it can only be an accident, and not an occupation carried on under cover of the divine art. We shall be glad to note the complete success of a decided change for the better, and to find that the public know how to appreciate the good and solid above the frivolous and sham.

## THE UPPER AND LOWER CITIES IN MONTALLUYAH.

(*From "Another World."*)

The difference of the atmosphere and the effect on the human frame between the Upper and Lower cities of Montalluyah is remarkable; those accustomed to live in the Lower city have a disposition to spring from their feet when first arriving in the Upper city. I recollect a lady—rather weakly—who seemed mad, but was rational enough; only she could not for some time resist the impulse of springing upwards. A person can be raised from the base to the top of the column (said to be three miles high), and through a shaft into the Upper city. The movement is rapid, and takes less than half-an-hour either way, whilst the journey by our external roads, in consequence of the circuits to be taken, and the ascents and descents, would, even to descend, occupy two days on a fleet horse. The passage through the Tower, however, is seldom used either for ascent or descent, except in cases of great emergency, because the great difference of the atmosphere above and below materially affects the health of the passenger. The machinery, too, requires much care and calculation, for the weight of the descending body would otherwise increase to such an extent that accidents might occur.

Digitized by Google

## ROYAL ACADEMY OF MUSIC.

The Students gave a Concert, at the the Hanover Square Rooms, on Thursday evening, May 15th. The following is the programme :—

Polonaise, in E flat, for two Performers on the Pianoforte (Miss Thompson and Miss Tate)—Dussek; Recit. and Aria, "O voi dell' erebo" La Resurrezione (Mr. Jopp)—Handel; Prelude and Fugue, in F sharp major, Pianoforte (Miss Harraden)—J. S. Bach; Romanza, "Perchè piangi" (Miss Beata Francis)—Gounod; Allegro, in F minor, from the "Gradus ad Parnassum" Pianoforte (Mr. F. Weekes)—Clementi; Recit. and Aria "Sciogli l'inno dei profeti" (Miss Beasley, Westmorland Scholar) —Graun; Fugue, in F minor Pianoforte, (Miss Cook)—Handel; Air, "Come unto Him" *Immanuel*, (Mr. Howells)—H. Leslie; Motet, for Female Voices (No. 3), "Surrexit pastor," (Solo parts by Miss Llewellyn Bagnall, Miss Beasley, Miss Roffe, and Miss Bolton)— Mendelssohn; Adagio and Rondo, from Duet in F, Pianoforte (Miss Holmes and Miss Chute)—Mozart; Aria, "Lento il pie" (Miss Jessie Jones)—Mozart; Quartet, "E Rimastro," *Don Pasquale* (Miss Nessie Goode, Mr. Henry Guy, Mr. Aldersey, and Mr. Pope)—Donizetti; Variations Serieuses, in D minor, Pianoforte (Miss Channell)—Mendelssohn; Song, "The walnut tree" (Mr Henry Guy)—Schumann; Adagio and Allegretto, from Sonata in D minor (Op. 31, No. 2), Pianoforte (Miss Martin)—Beethoven; Part Songs, "Departure"—Mendelssohn; "Hunting Song"—Walter Macfarren. Accompanists, Mr. Eaton Faning and Mr. Walter Fitton.

The next public rehearsal is announced to take place at the Hanover Square Rooms, on Tuesday Morning June 10th.

## MRS. JOHN MACFARREN'S CONCERT.

The morning concert, annually given by the excellent pianist whose name appears above, took place on the 9th inst., in Hanover Square Rooms, and was very well attended by an appreciative audience. On all such occasions the doings of the *bénéficiaire* naturally takes precedence, and we will refer to them at once. Mrs. Macfarren opened the programme with a Scherzo and Allegro by Dussek, whose music, we are glad to see, receives occasional exposition at her hands. She played both movements admirably, and let us hope, turned the attention of some among her patrons to the music of a genuine master in a genuine school of art. Mrs. Macfarren was next associated with Herr Daubert in Chopin's Introduction and *Polonaise Brillante* "La Gaite" for piano and violoncello; after which she played Beethoven's so-called *Moonlight* Sonata with capital effect, and was recalled unanimously. In the second part, Mrs. Macfarren, jointly with our admirable English violinist, Mr. Carrodus, gave Mozart's favourite Sonata in A major, finishing up the whole entertainment with two movements, *Cantabile* and *Rondo* from Haydn's Trio in G, for piano, violin (Mr. Carrodus), and violoncello (Herr Daubert). In all this varied work, the fair concert-giver was equally at home, and her performance gave unmixed satisfaction. Miss Banks, Mdlle. Gaetano, Mr. Vernon Rigby, and Mr. Santley added much to the interest of the concert by some well chosen vocal pieces. Taken as a whole a better entertainment of the "benefit" order is pretty sure not to be given throughout the season.

## EXHIBITION CONCERTS.

The recent performance at these concerts of Mozart's pianoforte Concerto in C (No. 14) served to introduce one of the young artists for whose welfare the prospectus showed solicitude. So much success marked the occasion that the value of the concerts was conspicuously shown, and the managers were encouraged to persevere in the course they have laid down for themselves. To Mr. W. Henry Thomas, son of Mr. Lewis Thomas, fell the honour of being the first on the list of Albert Hall *débutants*, and his performance, as just intimated, was a worthy beginning. The work chosen, though beautiful with all the beauty of Mozart's great genius, is very rarely heard, and hence a double interest attended its performance. We congratulate Mr. Thomas upon a very promising first appearance in a conspicuous position. He played some by no means easy music with facility, correctness, and unfailing good taste, making obvious the fact, either that he has been trained in a capital school, or that his innate musicianship has kept him on the right course. All he did was marked by strict regard for the composer whose thoughts he interpreted by unfailing intelligence, and by a modesty of style which, in these days of impudent self-assertion, was refreshing to witness. We hope that, having made so good a *début*, this promising young artist will enjoy opportunities, from time to time, of following up his unquestionable success.

The programmes of the week just ended have comprised the *Italian* symphony, Weber's *Concert-Stück*, played by Chevalier de Kontski; the overtures to *Ruy Blas*, *Mock Doctor*, Schubert's *Rosamunde*, Herold's *Pré aux Clercs*, and Cherubini's *Deux Journées*. On Monday a young lady pianist was to have introduced Mendelssohn's *Capriccio Brillante;* the accompanying overtures being those of *Der Freischütz* and *Le Nozze di Figaro*. We are glad to observe that these excellent concerts are making a sure way into public favour. No other result was possible, so long as excellence has power, and we anticipate from them very much good to art in its highest developement. Among the English works shortly to be played are Mr. Cowen's Symphony (No. 1) in C minor; a Pianoforte Concerto by Mr. Thouless; and Mr. Gadsby's overture, *Andromeda.—Sunday Times.*

## LONDON GLEE AND MADRIGAL UNION.

The pressure of events last week delayed our notice of the concert given in St. George's Hall, on the 8th, by the members of this Union, which has now reached its fifteenth season. Mr. Land, we are glad to observe, remains at his post as director, and is still supported by the tried ability of Miss Jane Wells, Mr. Baxter, Mr. Coates, and Mr. Lawler—artists thoroughly accomplished in the school of glees and madrigals, and well qualified in all respects for the work they have to do. The first programme of the season was a capital one. It led off with Webbe's fine glee—well known to frequenters of Mr. Leslie's concerts—"Thy voice, O harmony"; after which came Elliott's "The bees, when varying flowers are nigh;" Benet's "Flow, O my tears;" Hatton's "When evening's twilight;" Horsley's "See the chariot at hand;" Sir W. S. Bennett's "Come live with me;" and other works of kindred excellence. The solos were not less interesting than the concerted pieces. They comprised Storace's "With lonely suit," well sung by Miss Wells; Attwood's "Soldier's Dream," given by Mr. Coates; and Purcell's fine air, "Return, revolting rebels," assigned to Mr. Lawler. In addition, Mr. Sydney Smith played with much fluency and skill, Mendelssohn's *Capriccio Brillante* in B minor, and two *morceaux* of his own composition. Need we add that the entertainment was thoroughly enjoyable. The concerts of the Glee and Madrigal Union, it should be observed, are the only ones of their kind, and their effect is to conserve a charming and distinctive branch of real English music. On this account they have peculiar claims to support.

The second concert took place on Thursday last, and the artists—Miss Jane Wells, Messrs. Baxter, Coates, Lawler, and Land—sang some admirable specimens of the old English and Italian masters, which met with warm appreciation. The vocal music was diversified by some pianoforte playing by Mr. Walter Macfarren, who gave Schumann's "Arabesque," and his own "Berceuse" (Golden Slumbers) and "Gavotte," in each of which he obtained legitimately-earned applause. The next concert is to be given on Thursday, June 5.

STUTTGART.—A new orchestral composition, by Professor Wilhelm Speidel, was produced at the Tenth Subscription Concert. It is entitled *König Helge. Symphonisches Tongemälde in drei Abtheilungen* (*King Helge. A Symphonic Tone-Picture in three Parts*), and is founded upon Oehlenschläger's work of the same name. It met with a very flattering reception.

WEIMAR.—A musical novelty, in the shape of a *Singspiel*, or piece interspersed with songs, entitled *Jery und Bätely*, has been produced with decided success, and, according to competent judges, will make the round of the theatres of Germany. The book is by Göthe; the music by Mdme. Ingeborg von Bronsart.

ST. PETERSBURG.—The prospectus of the Italian operatic season has appeared. The season will commence on the 6th October, 1873, and close during the Carnival of 1874. The following artists are engaged: Madame Patti, for three months here and two months in Moscow; Mdlle. Albani; Mdlle. Scalchi; Signori Naudin, Nicolini, Marini, Graziani, Cotogni, Bagagiolo, and Ciampi. The subscription list is completely filled up already.

Digitized by Google

## THE SONS OF THE CLERGY.

The 219th Festival of the "Sons of the Clergy," held under the dome of St. Paul's Cathedral, was attended by a very large congregation. What are the precise objects of this excellent institution need not be dwelt on in detail. That it helps materially towards affording timely aid to necessitous clergymen, their widows and unmarried daughters, no less than towards educating, apprenticing, and providing outfits for their children, is a fact well known to our readers, musical and non-musical. The subjoined paragraph, taken from the programme, explains in a very few words all that, as matter of history, it is requisite to know:—

"The first Festival was held in St. Paul's Cathedral in the year 1655, when certain zealous members of the Church, moved with compassion for the helplessness and privations of the clergy, suffering under the calamities of those times, formed themselves into an association to alleviate their distress. This private association was soon followed by the establishment of a public body, incorporated by Royal Charter from Charles II., and which, from the circumstance that the first promoters of the Festival were all sons of clergymen, became commonly known as the Corporation of the Sons of the Clergy."

Apart from history, however, with regard to its bearing on the interests of the poorer clergy and their belongings, another fuller official statement may appropriately be added, inasmuch as increased publicity can hardly fail to enhance the sympathy which right-thinking persons must inevitably feel for so excellent a cause. The duties voluntarily undertaken by the Corporation are thus succinctly and emphatically expressed:—

"To afford continuous or occasional assistance, as circumstances may suggest, to clergymen of the Established Church in England and Wales, when in need, from mental or bodily infirmity, the reverses of fortune, the heavy expenses incidental to large families, or any other cause of impoverishment beyond their own control; to grant pensions to widows of clergymen, and donations to widows in temporary difficulties who are ineligible for pensions; to grant pensions to maiden daughters of deceased clergymen on their attaining the age of 45 years, and donations to unsuccessful candidates and other maiden daughters, under 45 years of age, who may by ill-health be incapacitated from earning their own subsistence; to apprentice clergymen's children, whether they may or may not be orphans, to schools, professions, and trades, to assist them in their education at schools or colleges, and to provide outfits for them on their being placed out in the world."

No existing institution more richly merits public support; but on this point we have repeatedly dwelt, and, it is to be hoped, not altogether vainly. In 1872 we are informed that the Governors of the corporation granted donations to 251 clergymen in distressed circumstances; pensions and donations to 894 widows and aged single daughters of clergymen, and apprentice fees, outfits, and educational grants to 249 children of clergymen—in all 1,394 persons.

The full Cathedral service, which brought so large an assembly within the walls of our Metropolitan Cathedral was in the highest degree impressive. The prayers were intoned by the Rev. W. C. Webber, Succentor and Sub-Dean of the Cathedral; the Lessons were read by the Rev. H. Milman (minor canon); the Psalms were sung to Sir John Goss's Double Chant in E—one of the most tuneful and artistically perfect in Church music; and the suffrages were Tallis's immortal "Festival Use." The full Cathedral musical Church service to which we are accustomed at these anniversaries was more than usually complete and grand. The credit was due to Dr. Stainer, Sir John Goss's successor as organist at St. Paul's, under whose superintendence the whole was marshalled into order. Dr. Stainer, was, of course, the conductor. The members of his choir, some 250 in number, and the players in his orchestra, (a complete orchestra, with Mr. Weist Hill as chief violin,) were all in surplices. The selection of music was beyond criticism. In place of the usual organ voluntary we had the first two movements of Mendelssohn's magnificent *Lobgesang*, very effectively rendered. Of the Psalms we have spoken. The "Magnificat" ("My soul doth magnify the Lord"), and "Nunc dimittis" (Lord, now lettest thou Thy servant depart in peace"), sung to music composed expressly for the occasion by Dr. Stainer, must have impressed every hearer by their earnestness and truly devotional character—to say nothing of their scholarly musicianship. After the third Collect the choral part of Mendelssohn's *Hymn of Praise* took the place of "Anthem," and was on the whole remarkably well performed. The principal tenor solos were delivered by Mr. Kerr Gedge, and under such exceptional circumstances they could scarcely have been entrusted to one more competent to do them justice. But the entire performance—a very few drawbacks, almost inevitable, allowed for—was really excellent. The sermon was delivered by the Rev. Francis James Holland, who adopted for his text St. Paul's Epistle to the Phillipians, chap. iv., verse 1—"Therefore, my brethren dearly beloved and longed for," &c., and whose eloquent discourse, as may be naturally supposed, bore more or less directly on the theme of the day's celebration. After the sermon Handel's "Hallelujah" was sung by the choir. Mr. George Cooper officiated at the organ all through with the ability for which he is noted. The "exodus" voluntaries, after the "blessing," were the "Amen" chorus, which brings to an end the *Messiah*, greatest of all oratorios, and a beautiful *andante*, one of a set of three organ pieces, composed by our distinguished musician, Mr. Henry Smart—both played in masterly style by Mr. Cooper. Altogether the service was in every sense impressive.

In the evening the stewards of the festival entertained the supporters of the benevolent exchequer of the Corporation to dinner, at Merchant Taylor's Hall. The chair was occupied by the Lord Mayor. The company present numbered nearly 200, among whom were the Archbishop of Canterbury, and many Bishops.

—o—

## NATIONAL MUSIC MEETINGS.

Preparations for the National Music Meetings at the Crystal Palace in July are proceeding vigorously in different parts of the kingdom. Mr. Griffiths, secretary of the South Wales Choral Union, writes that the choir is busily engaged in preparing for the contest. The choir this year numbers nearly 500 voices. The second general rehearsal took place on Monday last (19th), at the Music Hall, Swansea, and others are to follow at Cardiff, Newport, and Aberdare. These rehearsals are open to the public, and are thus made the means of obtaining funds towards the expenses of the choir travelling to London. At Bristol, Mr. Stone's choir of men's voices is spoken of in the highest terms. Large audiences have already assembled to hear the music that is to be sung in competition. It is this choir, with Mr. Proudman's, that will sing against the Liverpool Representative Choir, in Class III. It is said that 400 applications were made to join the Liverpool choir, out of which the eighty voices, to which number the choirs in Class III. are limited, were chosen. The two Church choirs at Liverpool meet several times each week for practice. In London, the Tonic Sol-fa Association Choir, the Galin Choral Society, the South London Choral Association, the Stepney Tonic Sol-fa Society, the Dalston Choral Society, and others, are all actively employed on conquest bent. At Norwich, the Carrow Works Band rehearses frequently; at Woolwich, Mr. Lawson's capital Bugle Band is in training; and at Gloucester the Volunteer Artillery Band sounds the note of preparation. An interesting feature of the forthcoming meetings will be a competition between the Boys' Home Brass Band, the Harrow Continental College Band, the St. Marylebone Schools' Band, and the band of the St. Mary's Orphanage, Hounslow. The young members of these institutions will contend for prizes that have been offered by Messrs. Besson, Chappell, and other firms, as well as for a purse of sovereigns. We understand that twenty-one sopranos, twenty-three contraltos, seventeen tenors, and twenty-two basses have entered the respective classes for solo singers. The contest that is to take place betwen trumpeters cannot fail to remind classic readers of a similar trial of skill in days of old mentioned by the ancient historian. The examinations for certificates of merit in any branch of musical knowledge are to take place on July 2nd and 4th, in the concert-room of the Crystal Palace. These examinations being open to all comers, free of entrance fee or any other charge, constitute one of the numerous advantages to the art of music included in the plan of the National Music Meetings.

---

The Gainsborough picture, recently bought by Messrs. Agnew for the sum of £6,300, has been sold by that firm to Mr. Graham, of Glasgow, with a profit, it is stated, of 10 per cent.

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

## Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recitals of his Thirteenth Series will take place on the following Afternoons:—

FRIDAY, May 30, | FRIDAY, June 13,
FRIDAY, June 6, | FRIDAY, June 20.

## FIFTH RECITAL,

## FRIDAY AFTERNOON, MAY 30, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

SONATA PASTORALE, in D major, Op. 28, for pianoforte alone.. *Beethoven.*
Mr. CHARLES HALLÉ.

TRIO, in E flat, Op. 40, for pianoforte, violin, and horn (first time).. *Brahms.*
Mr CHARLES HALLÉ, Madame NORMAN-NERUDA, and MONS. PAQUIS.

SOLO, for violin, in G minor, "Sonata da Camera" (first time)..... *Locatelli.*
Madame NORMAN-NERUDA.

SOLO, for pianoforte, Prelude and Fugue in E minor ..... *Mendelssohn.*
Mr. CHARLES HALLÉ.

GRAND TRIO, in C minor, Op. 1, No. 3, for pianoforte, violin, and violoncello ..... *Beethoven.*
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and M. LIBOTTON.

Mr. CHARLES HALLÉ will perform on one of Messrs. JOHN BROADWOOD & SONS' Concert Grand Pianofortes.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.

Tickets at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS', 4, Royal Exchange Buildings; and AUSTIN'S Ticket Office, 28, Piccadilly.

NOTICE.—SECOND EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

# "ANOTHER WORLD;"

OR,

## FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

## BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublinary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**


# CRYSTAL PALACE SUMMER CONCERTS.

**SECOND CONCERT—THIS DAY—SATURDAY, MAY 24, 1873.**

**PROGRAMME.**

OVERTURE, "Der Freischütz" .. .. .. .. .. *Weber.*
ARIA, "Viene la mia vendetta" (*Lucrezia Borgia*)—SIGNOR MEDINI (his first appearance).. .. .. .. .. *Donizetti.*
ARIA, "O mio Fernando" (*Favorita*)—Mdlle. MARIE ROZE .. *Donizetti.*
ARIA, "Ah si ben mio" (*Trovatore*)—Signor ARAMBURO (his first appearance) .. .. .. .. .. *Verdi.*
ARIA, O luce di quest' anima" (*Linda di Chamounix*)—Mdlle ILMA DI MURSKA .. .. .. .. .. .. .. *Donizetti.*
SYMPHONY in A, "Italian" .. .. .. .. .. .. *Mendelssohn.*
NEW SONG, "Marie" (composed expressly for Mdlle. Marie Roze)—Mdlle. MARIE ROZE .. .. .. .. .. *F. H. Cowen.*
DUET, "Sulla tomba" (*Lucia*)—Mdlle. ILMA DI MURSKA and Signor ARAMBURO .. .. .. .. .. *Donizetti.*
FANTASIA CAPRICE, for violin—Madame NORMAN-NERUDA .. *Vieuxtemps.*
ARIA, "Ombra leggiero" (*Dinorah*)—Mdlle. ILMA DI MURSKA .. *Meyerbeer.*
TRIO, "Gnai se ti sfuggi" (*Lucrezia*)—Mdlle. MARIE ROZE, Signor ARAMBURO, and Signor MEDINI .. .. .. .. .. *Donizetti.*
OVERTURE, "La Gazza Ladra" .. .. .. .. .. *Rossini.*
Conductor .. .. .. .. .. .. .. Mr. MANNS.

## DEATH.

On the 12th inst., at Praloran, Melbourne, Australia, WILLIAM HENRY TOLHURST, formerly of Maidstone, aged 74.

## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*


# The Musical World.

LONDON, SATURDAY, MAY 24, 1873.


THE "land of brown heath and shaggy wood" may be, and, judging by results is, "fit nurse for the poetic child," but it has done little in the way of rearing the child musical. Our brethren north of the Tweed are not an emotional race. A hard-headed, practical set of folk, they look upon life as so much capital to be invested where the highest dividends are paid in cash. The exceptions to this rule are many no doubt, but it would be vain to look for them in the direction of music. Scotland has given birth to poets many; to musicians none—that is to say, of more than local fame. What explains the phenomenon? It cannot be the result of physical influences. The North has a music of its own, as characteristic as that of the more impulsive South; and musical history tells how Scotland could give a stimulus to the powers of a Mendelssohn, the results of which will endure for ever. Nor have we any right to assume that music is foreign to the genius of a people who have excelled in all other exercises of intellect and imagination. Yet the fact remains that one may search from the Tweed to John o'Groat's and from the Hebrides to the German ocean without coming upon the traces of a musical composer or executant worthy of even moderate rank. Scotland, in fact, has done nothing hitherto for the "divine art," in respect of which it has been scarcely more fertile than the summit of Ben Lomond. Again we ask for an explanation, and, awaiting a reply, we can only hazard a guess, which is this—Has the "Scottish religion" anything to do with it? We say the "Scottish religion" advisedly, because the religion of Scotland is, in some important respects, quite *sui generis*. Its creed appeals to the emotions much as would the books of Euclid, were a tremendous penalty attached to failure in solving any problem, or demonstrating any theorem; and its practice is about as unlovely a thing as may be found within the circumference of our beautiful world. What must be the effect of regular attendance at a Scottish kirk we can only imagine with the horror of those who look down an unfathomable depth. To say nothing of the hour-

Digitized by Google

long sermons devoted to theological mathematics, or the weary prayers which are often sermons in disguise, there is the singing—so-called by courtesy. Who that has heard a genuine Scotch precentor uplift his voice, and meander through "Dundee," followed at irregular intervals and at leisure by the congregation, will forget his feelings? Yet the Scottish religion sees a particular sanctity in these discordant whinings, and fancies them acceptable to the great Object of worship, in Whose special Sanctuary are heard the songs of angel and archangel, and of "harpers harping with their harps." What wonder that such practices, sanctioned by all the authority of a Church which looks upon anything more artistic as unholy, should have a deadening influence upon the musical talent of the people? The result is inevitable; and while Scotchmen are taught that all music, save the drawling of psalms, is vain and godless, music is not likely to make Scotland her home.

Happily there has been a stirring of late in the valley of dry bones. Organs are looked upon in church with less of pious horror, and we hear of choral societies springing up all over the country as fast as the weight of religious censorship lessens. To crown the first act in the musical development of Scotland, there will be a week's Festival in Glasgow next November. Fancy it, Reverend Mucklewrath—a real musical Festival, with its *Messiahs*, *Elijahs*, and what not; with its singing-men and singing-women, its fiddlers and trumpeters, under the shadow of Knox's monument, and within sight of unnumbered kirks! Yet so it is, and we in the South rejoice at the fact, being glad to welcome Scotland to the musical brotherhood of nations.

Our excellent correspondent in Glasgow has sent us some particulars of the coming event, and, to honour them as far as we can, they shall have a place in this leading column. Here are the particulars in our correspondent's own words:—

The promoters of the Festival have now concluded their arrangements, a sketch of which I send you. There are to be in all six concerts, four in the evening and two in the morning. The first is to be given on Tuesday evening, Nov. 4 (*Elijah*), followed by a miscellaneous concert on Wednesday morning. On Wednesday evening *Eli* will be performed, under the conductorship of Sir Michael Costa himself. Thursday evening is devoted to a second grand miscellaneous concert; and on Friday evening, for the first part, Mr. Henry Smart's sacred cantata, *Jacob*, specially written for the Festival, will be produced. The second part will include a new Psalm by Mr. Lambeth, and Gounod's *Gallia*. On Saturday morning the *Messiah*. The vocalists already engaged are Mdlle. Tietjens, Miss Carola (specially engaged for Sir Michael Costa's *Eli*), Miss Edith Wynne, Madame Trebelli-Bettini, Madame Patey, Mr. Vernon Rigby, Mr. Edward Lloyd, Mr. Lewis Thomas, and Mr. Santley. The orchestra is to consist of nearly seventy performers, all selected from the leading London societies, with Mr. Carrodus as *chef d'attaque*. The choruses are to be sung by the Glasgow Choral Union. I may add that this society gave a concert last Saturday in our Cathedral. The programme consisted entirely of excerpts from *Elijah* and *Eli*. The performance was an exceptionally fine one, the members of the choir being at their very best. The unequivocal success achieved on the occasion promises well for the execution of the choral music at the coming festival, or, as a local paper styles it, "the jubilee of feasts."

Bravo! Glasgow, and when November arrives we, *Deo volente*, will journey north to see what comes of this new thing under the (Scottish) sun.

STETTIN.—The principal feature at the last concert given by the Musical Union was Schumann's work, *Der Rose Pilgerfahrt*, for solos and chorus. The tenor music was entrusted to Herr Kabisch, who acquitted himself of his task to the entire satisfaction of a numerous audience. The choruses were wonderfully effective, being very well given by the members of the Union. Herr Ersfeldt played a Violin Solo by David. The other compositions were "Abendlied," for chorus, by Eitner, and two songs from Schubert's *Winterreise*.

## OCCASIONAL NOTES.

THE *Sunday Times* said, in the course of its notice of *Don Giovanni* at Covent Garden:—

"*Don Giovanni* is at the head of classical operas, and, happily, there are enough amateurs of such things in London to make a perceptible difference in the appearance of the 'house' when they add their numbers to the customary fashionable loungers. No doubt, very many went to hear Madame Patti alone. Such were the 'swells' who hob-a-nobbed between the acts at the entrance to the stalls. Said one, 'Patti's chawming, 'pon soul.' 'Chawming,' responded another. 'Anything pwetty yet?' asked No. 3. 'I've just come, don't you know?' 'Yaas,' was the reply, 'we had a vewy pwetty air, about a quawtaw of an houaw ago.' 'Really! Is this the opewa with the Shadow Dance?' 'No, that's *Dinorah*.' 'Aw! deuced sorry.' Upon these people, of course, Mozart was well-nigh lost; but it is a good thing that we have an artist able to draw them within Mozart's influence."

Does the conversation of the "swells" represent the average musical intelligence of operatic loungers?

OUR little friend, *The Echo*, has waxed figurative of late. Mark how he speaks of Bülow at the Wagner Concert:—

"But the *Huldingungsmarsch*—a great military march—was the most effective climax of all. Here it was that Hans von Bülow ceased to be conductor of an orchestra, and became a military commander—now hurrying on his troops, now shaking a hand charged with imperative vehemence, now pointing with a drawn sword to the foe, then turning half round in rapt excitement, almost motionless, ceasing even to beat, like one watching breathlessly a charge of cavalry, whilst the thunder of artillery broke to the right and the left as the troops dashed over the plain; then riding himself into the thick of battle, and, like one of Tennyson's own knights, bearing all down before him. We never assisted at any such intensely emotional and dramatic display of music; we never heard anything so unlike the stage, and so terribly like the real thing. We shall be borne out for once by Wagnerites and all others present last night when we say that two German words alone express adequately the effect produced—"*ganz stupend!*" The conductor himself was so well pleased with his soldiers that, contrary to the printed threat, no repetition was required. He thanked them loudly and heartily, and joined in the applause."

All which is bosh, and utterly irredeemable twaddle.

## CONCERTS VARIOUS.

SCHUBERT SOCIETY.—The third concert of the season of the above society took place on Wednesday, 14th May, and was attended by a large and fashionable audience. The programme was a good one. The first part was devoted to compositions of R. Schumann. The concert opened with a trio (pianoforte, Herr Hause; violin, Mdlle. Friese; violoncello, Herr Schuberth), the performance of which was all that could be desired. Miss Hincks played a solo on the pianoforte, Herr Schuberth a solo ("Abendlied") on the violoncello, and the "vocalisms" were entrusted to Miss Kate Thomson and Miss Grace Armytage. The second part opened with a sonata by Beethoven, played by Herr Hause (pianoforte) and Mdlle. Friese (violin). The vocalists were Monsieur Motison and Miss Cullen. The lady made her first appearance in public on the occasion, and sang the "Sailor boy's farewell." She was rather nervous at the commencement, but it soon wore off, and she was favourably received. Miss Grace Armytage rendered "Sweet bird" in a very effective manner, and Mdlle. Jansen played a harp solo in *her best* manner.

MISS MARY FISHER, a young and clever pianist, gave a *Soirée Musicale* at the Atheneum, Camden Road, on Friday evening the 17th inst., on which occasion she performed several solos by classical composers, gaining much and deserved applause from her numerous friends and supporters who were present. Miss Fisher also took the pianoforte part in many concerted pieces, in conjunction with Messrs. Zerbini and G. H. Girtin, doing full justice to them all. The *soirés* opened with Beethoven's sonata in F minor, played extremely well by the *bénéficiaire*, who also gave with effect an impromptu by Schubert, three pieces by Chopin, Kirchner and Schumann, and (by desire) Weber's "La Gaite," in all of which she proved herself a most able and talented executant. In Beethoven's Sonata, Op. 12, for violin and pianoforte, in Mozart's trio in E, and one of Reissiger's trios she was loudly and deservedly applauded. Some songs by Haydn, Blumenthal, and Donizetti, &c., were sung by the Misses Zerlina Zerbini and Julian, which varied the programme and gave much pleasure to all present. Mr. William Carter accompanied the vocal music.

MDLLE. IDA HENRY, a young and excellent pianist, gave her annual concert on Saturday last, at St. George's Hall, which was fashionably attended. Mdlle. Ida Henry is a pianist of the classical school, as was proved by her admirable playing of Beethoven's Sonata, Op. 12, for violin and pianoforte, in conjunction with M. Colyns, a Belgian violinist of repute. Mdlle. Henry also gave two solos by Schumann

Digitized by Google

and Chopin, and Bach's Gavotte in D, in all of which pieces she gained the approbation of those present. With Mdme. A von Asten Mdlle. Henry gave a faithful interpretation of Mozart's Sonata in D, for two pianofortes, which was well received. M. Colyns is a capital violinist of the Belgian school. He played a solo by Vieuxtemps and was recalled, and in Beethoven's Romance in A, gained the approbation of the audience. Mdlle. Nita Gaetano and Miss Helen Muir were the vocalists. Miss Helen Muir, who is a pupil of Mdme. Græffenhagen, made her *début* on the occasion and met with decided success. She possesses a well-trained voice, which she displayed to advantage in Meyerbeer's "Ah! mon fils," and in Rossini's "Una voce." She was recalled after each song. Mr. A. Thouless presided at the pianoforte.

Mr. and Mrs. Cheshire's concert took place on Thursday evening, May 15th, and attracted a large assemblage of their friends and patrons. Mrs. Cheshire has long been favourably known as a pianist of no mean degree of talent, which was exemplified by her performance, in a style that left nothing to be desired, of Thalberg's fantasia from *L'Elisir d'Amore*. She was also heard to advantage with Mr. Cheshire in Parish Alvars and Czerny's duet from *Linda*, for harp and pianoforte. Both artists rendered justice to this brilliant and effective piece, and they were loudly applauded. Mr. John Cheshire proved himself an able executant on the harp in a new fantasia, composed by himself for the occasion, on airs from *Lucia*, and a "Morceaux Caractéristique," by the late Parish Alvars, which was done every justice to by Mr. Cheshire, who also played, with his pupil, Miss Carpenter, a grand duet on two harps on Irish melodies, both performers receiving the well-merited applause of the audience. The vocal music was good. Sir John Goss's quartett, "There's beauty on the mountain," was admirably sung by the Misses G. Stewart and A. Newton with Messrs. G. Perren and A. Matthison. Miss L. Porter sang a song of Linley's; Mr. G. Perren gave with his usual effect "Alice, where art thou?" which was encored. Mr. W. H. Cummings sang a new song of his own, "Just as of old." Mr. A. Matthison gave with artistic feeling a song from Bennett's Songs of the Sea, "Would you be a sailor's wife." Mr. Matthison recited between the parts a clever and effective little sea story, written by himself, called "The little Hero." It was received with much and deserved favour by the audience. Miss Banks, Miss Grace Stewart, Miss Osborne Williams, Mr. Wilbye Cooper, and Signor Caravoglia diversified the programme with some of their usual songs and ballads. A composition by Mr. John Cheshire entitled "A dream of joy," arranged for three harps, harmonium, and pianoforte, played by the Misses Carpenter, Kate Skuse, Mrs. J. Cheshire, Mrs. F. Goodban, and the composer, was well received, and reflects credit on Mr. Cheshire's abilities as a writer of concerted pieces. Messrs. W. Ganz, C. J. Hargitt, and Sidney Smith presided attentively at the pianoforte as accompanists with their usual judgment.

Mr. George Tolhurst's choir gave their second concert of the season at the Norwood Institute, on Tuesday, 20th inst., when a selection of part songs was performed. Amongst them "The Wreath," (Benedict), two of the "Shakspeare songs," (Macfarren), and "Little Celandine," (Gounod), were the most noticeable. The programme included a selection (eleven numbers), from the conductor's oratorio *Ruth*. Every piece was greatly applauded; the duet, "Surely we will return with thee," sung by Miss Jenny Brown and Miss Kate Worth had to be repeated. When will one of our great societies give us a rendering of this much talked-of composition?

## THE DEATH SOLACE.

(*From "Another World."*)

From a little insect, my men of science extracted a material from which is prepared a potion agreeable to the taste. This is administered to the patient as soon as the physicians are satisfied that life is ebbing fast; and it, at the same time, calms and rouses the dying man. Within five minutes after it has been taken, all signs of suffering disappear, and the countenance acquires a calm expression, succeeded by a smile of joy rarely seen in the most perfect health. The faculties of the dying man are brightened, and his sensations rendered delightful. He looks calmly on death, makes his dispositions with the serenity of robust health, converses familiarly with those dear to him, gives them his blessing, and passes away as though he were leaving only for a short and pleasant journey. I have seen many exhort their children and relatives, and speak of their departure for another world with an eloquence seldom heard on other occasions.

## OUR CONTEMPORARIES.

EXHIBITION CONCERTS.

The *Standard* of Thursday contained the following:—

"Musical doings appear to concentrate themselves in the large building at Kensington as the fittest arena of such displays, since now that the daily Exhibition concerts, under Mr. J. Barnby's direction, are taking place, and that morning organ performances are contributed by Dr. Stainer and others, and evening concerts are held here with more or less frequency, a music-seeking person could hardly fail to be suited, at whatever hour he might direct his steps Kensington-wards. The daily 'Exhibition' classical concerts we are glad to see gaining ground with the general public. Their high character has been persistently maintained, and their distinctive purpose steadily kept in view. The first of the young native musicians whom the directors have put forward is Mr. W. H. Thomas, son of Mr. Lewis Thomas, the popular basso, who has appeared during this week as an exponent of pianoforte music, choosing no less a work than Mozart's concerto in C (No. 14), in which to appeal to public favour. This composition, bearing the impress of its composer's genius, like most of his works, is too seldom heard. The beauty of the concerto would obtain for it frequent and repeated hearing but that the difficulties which stand in the way of the pianist are not lightly to be overcome. It is, therefore, the more pleasing duty to be able to record that Mr. W. H. Thomas played the concerto in a masterly manner, without affectation, and with a steadiness which proved that he had studied in a thoroughly solid school. We hope to hear Mr. Thomas again and often."

## A TESTIMONIAL TO MR. GROVE AND MR. MANNS.

(*From "The Choir," May* 17.)

The following "Suggestion" from a correspondent of the *Pall Mall Gazette*, which appeared in last Friday's issue of that paper, will, we believe, meet with the cordial approval of our readers:—

"As the directors of the Crystal Palace announce their intention of celebrating the commencement of the twentieth year of the existence of the Palace by a festival, at which honour will be done to the memory of the Prince Consort and Sir Joseph Paxton, would it not be an equally fitting opportunity for English musicians, professional and amateur, to offer to Mr. George Grove and Mr. Manns some testimony of their regard and esteem? Great as may be our debt to the dead for the conception of the idea which has been worked out with so much benefit to the public, and, on the whole, with considerable advantage to art and artists at Sydenham, it should not be forgotten that we owe still more to the living, and that if it had not been for the untiring energy and ability of Mr. Grove, coupled with the equally noteworthy executive talent of Mr. Manns, we should never have obtained the Saturday Concerts, which constitute the chief claim of the Crystal Palace upon the support of musicians, and indeed of the art-loving members of the community generally. The excellence of the performance of the instrumental music, under the beat of Mr. Manns on the one hand, and the richly annotated programmes by Mr. Grove on the other, enable the amateur not only to enjoy but to appreciate the works of the great masters to an extent formerly unknown, except to the favoured few at the more exclusive concerts of the old societies, and, therefore, as public educators of the highest class, they deserve some recognition. Instead, then, of leaving the task to a more intelligent posterity, it would surely be well for English musicians to bestir themselves and to show their gratitude, if it be only in the simple form of a congratulatory address to those who have so conscientiously done their duty."

That such a testimonial as is here suggested would be nothing more than a well-earned reward for a long and unwearied effort to supply Englishmen with orchestral performances, equal if not superior to those which can be heard abroad, must be evident, and that Mr. Grove has undertaken the by no means easy task of editing, and to a considerable extent of writing, the concert books purely as a labour of love is, we believe, generally known; for although in his official position as Secretary to the Crystal Palace Company he might naturally have been expected to take an interest in any project for the improvement of the building and its attractions, it is obvious that such a task could not by any process of directorial arrangement of labour be brought within the duties of the Secretariat. It may be assumed, therefore, that he has, *sponte sua*, done this useful work with a success which has been so often commented upon in our own columns and those of our contemporaries that it calls for no further notice. "Good wine needs no bush," and assuredly such matter as that which "G" supplies the Sydenham audience week by week, during the season of the winter concerts, carries its value upon the face of it in the eyes of all who are capable of appreciating good

Digitized by Google

music and good writing. We have in fact, in all these notices a combination of the two qualifications so needful in musical criticism, and so seldom found in one and the same man—a thorough acquaintance with the art and its literature, and literary power of a high order. Nor does Mr. Grove's title to honour end here, for it may fairly be supposed that the selection of the music, on which so much depends has been largely due to him in conjunction with Mr. Manns. And on this head it is absolutely impossible to find room for anything but praise. The production of all the great symphonies; the energy displayed in unearthing works which but for the zeal of these gentlemen, as in the case of some of Schubert's MSS., might have remained for ever unknown; the performance of new compositions by young German and English writers—these points and many others will naturally occur to the reader in thinking over the musical gains from the Crystal Palace Concerts. Turning next to the execution of the music, with which Mr. Manns is more immediately connected, we find the same cause for congratulation. Uniform excellence is the rule with his band, a coarse or unsteady rendering of a great work is unknown, and except, of course, on minor points, where individual tastes may fairly differ, critics of all degrees have been unanimous in their praises. It is indeed difficult to avoid the use of language which may seem to readers at a distance to be unduly laudatory in speaking of this matter, and we will, therefore, say no more, believing that the suggestion made in the pages of our contemporary needs little commendation at our hands. What we have written we have written in all sincerity, because we believe that honest work in the cause of art meets with too little encouragement in these days, when mere popularity hunters so often receive the honours due to their more worthy but less pushing brethren; and although we are well aware that Mr. Grove and Mr. Manns desire no higher reward than that inevitably springing from the *mens conscia recti*, we deem it our duty as musical journalists, heartily to second the proposal which has been made at such an auspicious moment.

—o—

## *LA FILLE DE MADAME ANGOT.*

The question of the value of opéra-bouffe as an entertainment, and its effect upon musical and dramatic art, has been so frequently discussed, and must have been so wearisome, that we prefer to let it alone. It may be very good taste or it may be very bad taste to like opéra-bouffe, the books of these operas may be frivolous or amusing, the music may be imitated or of original merit. One thing, however, is quite certain, and that is, we like to see in London the successful plays of the great theatrical capitals. When Paris produces a novelty we are anxious to hear all about it; when Brussels starts a new opera it is essential we should be familiar with its airs and choruses. Within a few hours of the production of *La Fille de Madame Angot* at the Folies-Dramatiques, in Paris, at the close of last February, the English public were, in these columns, fully informed of the pleasure in store for the lovers of light music and a bright, effective plot. We were pleasantly excited about the play, and anxious to hear the new and clever music by Charles Lecocq. Informed that the new opera was originally produced in Brussels, where its success was unquestionable; distinctly impressed with the fact that a story had been selected entirely free of offence and unworthy suggestion; convinced that it was more like comic opera than opéra-bouffe; persuaded that the music was not unworthy the attention of musicians—we were naturally anxious to become better acquainted with *La Fille de Madame Angot*. It is vexatious to be behindhand in these matters. There was a wonderful conspirators' chorus; we wanted to hear it. There was a captivating valse; we desired to dance to it. There was a fish-woman's ballad, romances for tenors, duets for female voices, and finally a great vocal passage of arms between two jealous women sprung from the gutter, who suddenly throw off their refinement and return to their original slang. We wished to hear all this, and to say if we also, in England, where opéra-bouffe is not a neglected art, endorsed the popular verdict concerning Madame Angot's daughter. Thanks to the enterprise of M. Humbert, director of the Théâtre des Fantasies-Parisiennes in Brussels, our wishes can be gratified. This energetic gentleman has brought over *La Fille de Madame Angot*, the valse, the chorus, the romances, and the duets, and, more than this, introduces to England the principal members of the company responsible for the original Brussels success. We are able now to see Clairette, the daughter of the famous Parisian fish-woman, Mdme. Angot, adopted by the rough-and-ready folks of the Halle, and perplexed between the rival attractions of Pomponnet, the barber, and Ange Pitou, the poet. We can follow the woman's war between the old friends, Mdlle. Lange, the actress, and Clairette, the fleuriste, over this same Ange Pitou, a disreputable young rascal, with a fancy for verse-making and a handsome face. We watch the schemings of the actress to defeat her simple friend, the charming indifference of the poet as he is knocked about like a shuttlecock from one to the other, and finally, after a war of words between Clairette and Mdlle. Lange, in the choicest *argot* of the Halles, we rejoice to find that Clairette gives up Ange Pitou as a bad job, and marries the barber.

The music of this opera is really delightful in parts. The conspirators' chorus, sung in unison by rich voices, with staccato effect, won the whole house; the valse, a very pretty fancy, instantly brightened up the audience, and would have been listened to over and over again with pleasure; the ballad of Madame Angot, given with stirring dramatic effect by Mdme. Delorme, was heartily encored; while here and there songs and duets, romances and pleasant musical fancies, persuaded every one of the cleverness and taste of Charles Lecocq. It is a pity, then, that such good wine should be wasted in such a deluge of water. We hear a song and are charmed; we have to wait half-an-hour before we get another. Our ears are fascinated with a melody, and we have waited so long for it that we become vexed when it so instantly disappears. The long-expected chorus exceeds our warmest anticipations, but away it goes like a will-o'-the-wisp, and leaves us in the darkness of the verbose libretto. There is a suspicion of humour in the book, and a wealth of melody in the music; but the extreme length of the entertainment seriously threatens the favourable impression which should be stamped by such a work. The new opera is fairly interpreted, and, on the whole, well sung. Pauline Luigini and Jeanne d'Albert appear as Clairette and Mdlle. Lange, painstaking actresses and vocalists of fair and average merit. They both have spirit, if little taste or expression. On the other hand, M. Mario Widmer, the Ange Pitou, is a graceful and very clever actor, and sings with admirable feeling. Nothing could be better than the Amaranthe of Mdme. Delorme—a small part acted and sung with complete efficiency. Carefully trained by M. Theodore Warnots, the band and chorus did their work remarkably well, and the famous "conspirators' chorus" was encored as much for the skill of the performers as the charm of the composition. The verdict on *La Fille de Madame Angot* will certainly be favourable.

—o—

## *DINORAH* AND MADAME PATTI.

(*From the "Daily Telegraph."*)

Meyerbeer's penultimate opera, *Dinorah*, holds its ground in this country for a twofold reason. It has, to begin with, the charm of an imaginative yet pastoral story, so treated as strictly to preserve local colour. Nothing more Bretonesque could be found in Brittany. The simple piety of the lowly folk who alone take part in the drama, and their strong superstitions, are as truthfully characteristic as are the dresses they wear. To witness *Dinorah*, in fact, is to read a page of Breton life. Who will doubt that this form of realism is a great advantage to the work? Meyerbeer evidently thought so; and he pushed it to an extent which, in less capable hands, might have been dangerous. There is no parallel in opera to the delightful idyll with which the last act opens. After the storm and excitement of the night scene, and when the fate of Dinorah and Hoel is yet in suspense, the curtain rises on a landscape bathed in the sunshine of morning. An unknown hunter appears, rifle in hand, singing of the joys of the chase. He goes, and a reaper enters, whetting his scythe to the rhythm of his own music. He departs, and is followed by two goatherds, who exchange their rustic greetings, and presently talk, with the returned hunter and reaper, of the night's tempest. "Let us never forget to pray," says the hunter, and, kneeling down, the four offer their morning tribute of thanks. All this while the action of the opera is arrested. Dinorah, Hoel, and

Digitized by Google

Correntino are forgotten, and we give ourselves up to the poetic influences of one of the most charming pastorals that poet ever conceived. Truly nothing in opera shows more daring than the working out of this episode; and never was daring more clearly justified by success. As for Meyerbeer's music, it is a masterpiece of that art in composition which can reflect with perfect truth the spirit of events and even of locality. The Bretons may not possess the infinitely diversified rhythms of *Dinorah;* still less may they have melodies equal to the delicious themes which crowd upon each other through the opera. Nevertheless, one enjoys a sense of fitness, almost unique in its degree, when listening to Meyerbeer's strains. The enjoyment is due, perhaps, to feeling rather than perception, but its existence is the greatest tribute that can be paid to the composer's skill. That *Dinorah* will outlive Meyerbeer's largest works may safely be said. It is true to nature, as well as exquisite art. In England *Dinorah* has had good fortune, apart from its own attractiveness, thanks to those who have played the chief character with success. Meyerbeer's rustic maiden is no ordinary member of the large group of operatic heroines who lose their senses. Generally speaking, the "mad parts" in lyric drama are easy, as far as satisfying conventional requirements goes. Let down the back hair and allow one tress to float wildly across the breast, press the temples convulsively with both hands, stare hard at nothing, and plunge about the stage in the most irregular of moods—*voilà tout!* Moreover, the mad heroine is usually seen under circumstances which make these demonstrations all that are required. But with Dinorah the case is very different, and to meet it the subtlest powers of art are necessary. The Breton maiden is a harmless maniac who wanders about the fields with her goat, loved and protected by everybody, as though she were a "little one." Here is no case of dishevelled tresses, galvanic starts, and vacant stares. Dinorah, the child-woman, decks herself with flowers, sings to her goat, prattles to all she meets, and is quite happy, save when she loses her shadow, or when some dim picture of the past floats before her obscured mental vision. How to represent such a character as this in the perfection of its unnaturalness is a problem the greatest artist may be proud to solve. That Mdme. Patti solved it long ago need scarcely be said, but her performance on Monday was a triumph more complete than any previously gained in the same part. The Dinorah of Meyerbeer, finished to the smallest detail, appeared on the stage, and at no time was attention called to the means by which Madame Patti worked out a result so natural as entirely to conceal its art. It would be easy to dwell long upon the thousand subtle points in Madame Patti's acting, but we prefer to indicate the chief of them all—one never so prominent before. Throughout the first two acts Dinorah had appeared in the happiness of unconscious childhood, clouded now and then like an April sky, but, like it, soon re-brightening. At the beginning of the third act, when reason is restored to her, the childish gladness vanished, Dinorah had woke up to that which Wordsworth called the "awfulness of life"—the life that, according to Shelley, "like a doom of many-coloured glass stains the white radiance of eternity." Nothing could be more impressive than this change. A pained look succeeded to the smile of insanity, and, even in the height of her joy, Dinorah's aspect was chastened and subdued. With a master-stroke, therefore, did Madame Patti finish a performance which those who followed it attentively will not soon forget. It is needless to tell how she sang the familiar music, or what applause the audience showered upon her at every opportunity.

---

A CONCERT of a popular character, consisting of ballads, part songs, &c., will be given this evening, in the Albert Hall The solo vocalists announced are Madame Lemmens-Sherrington, Mr. Sims Reeves, Miss Dones, and Mr. Thurley Beale. Mr. Sims Reeves is to sing "Tom Bowling," Frederic Clay's new song, "'Tis better not to know," and to join Madame Sherrington in the "Miserere Scene," from *Il Trovatore*. The choir will be composed of the members of the Royal Albert Hall Choral Society, conducted by Mr. Barnby, and are to sing, amongst other pieces, Mendelssohn's "Judge me, O God." A special feature in this performance is the fact of its commencing at seven o'clock and terminating at nine.

## A PROVINCIAL AT THE ITALIAN OPERA.

*(To the Editor of the "Musical World.")*

DEAR MR. "WORLD,"—Being up from the country—Briary Brambles is my abode—I went, through the kindness of a London friend, to the Royal Italian Opera last night. *Masaniello*, which I had seen and heard before, was the entertainment provided, and an enjoyable repast it proved. Of course my taste can hardly be said to be very refined, for in our rural district (which is now looking very green, no thanks to the east wind,) fine music is something imagined but rarely heard. But I suppose I ought to tell you a "bit of my mind" respecting what I heard. Well, after saying that the overture, (which I have known ever since I was *so* high—please to imagine I'm placing my right hand about two feet from the ground), was well played—I mustn't use superlatives or you'll laugh at my country expressions, and besides it is not easy to get 80 gentlemen to play very *piano*—I must speak of the chief characters. First then of the *dames:* Nothing like a little *French*, it makes us *nobodies* seem as *somebodies* when we use it. Madame Sinico and the *danseuse* who sustained the part of Fenella must have my expression of approbation. The former sang well; that is to say, she proved herself the useful little lady (as I see in your paper so much read in our part—she is often styled) on this occasion; and I do not think she received as much applause as she was entitled to. But the other lady, if she didn't sing—and of course she didn't as she was dumb—acted; and really, Sir, her acting spoke as eloquently as the book I held in my hand, which by the way I did not look at, for half the fun is to buy a book and the other half not to think anything more of it afterwards. That is my usual practice. That very ungrateful part, Alfonso, was sustained—no matter by whom; you may be sure by no one very grand, as no artist would care to be associated with a character in every way so objectionable. Signor "Bag-o-jelly," as I heard some person call him, was a satisfactory Pietro, his rich bass voice being "all there" in the great duet, which was *encored*. Fortunately this piece does not require delicate vocalisation. The patriotic fisherman who eventually wears a crown is certainly one of Signor Nicolini's best assumptions. The character of the music, excepting in one piece, is in every way fitted to this gentleman's voice and style. The delivery of energetic passages which need the full voice is his *forte*, and therefore when he sings *forte*, he is at his best. You may take it for granted, then, that in the duet with "Bag-o-jelly," he too was "all there." There is such a thing as being a shade below tune in *mezzo-voce* singing, and the voice being very tremulous—a certain kind of cultivation brings this state of things about. I leave you to infer what the singing of the celebrated "Sleep Song" was; and this was the exception to which I refer. But I must not write more, or you will deem your country correspondent tedious.—Yours,

17*th May*, 1873. J. CHAWBACON.

—o—

## REVIEWS.

### A. HAMMOND & Co.

*Berlin Galop.* By GUSTAV MICHAELIS.

THIS galop is one of the simplest kind; a child might play it *a prima vista*. But it is none the less animated and stimulating.

*Daheim Waltzes.* By JOSEF GUNG'L.

THESE waltzes are more characteristic and striking than the set previously noticed. Some of the themes show great ingenuity of construction, and go far to secure that freshness which is so hard to obtain within the limits of a dance form. We have nothing but praise for Herr Gung'l's efforts in the case before us.

*Bruder Lustig Galop.* By FRANZ BUDIK.

A FAIR average production, by a composer previously unknown to us.

*Copenhagen Waltz.* By JOSEF GUNG'L.

AN average example of Herr Gung'l's facile invention and good taste.

### CHAPPELL & Co.

*Polonaise.* By IGNACE GIBSONE.

IN the not very large *repertoire* of Polonaises, we know few more charming and graceful compositions than this.

### J. B. CRAMER & Co.

*My White Rose.* Song. Written and composed by LOUSA GRAY.

PATHETIC words, and expressive music, a criticism which conveys much in little.

### JOSEPH WILLIAMS.

*O speak not dear Annie, so gaily.* Ballad. Words by JAMES SPILLING. Music by CHARLES EDWIN NOVERRE.

A SIMPLE ballad in F major, which will please many tastes.

Digitized by Google

WILKIE, WOOD & Co.

*Eventide.* For the Pianoforte. Composed by J. LEA SUMMERS.

A somewhat pretentious, but withal effective, composition in G flat major, which may be set before amateurs of cultivated taste. Writers for the piano should be encouraged to produce works of this kind, as a set-off against the countless effusions intended for no higher purpose than the gratification of school-girl taste. Mr. Summers may hardly hope to see his piece a favourite inside Minerva House, but all connoisseurs will applaud it as a good specimen of a good sort.

ST. JAMES'S MUSIC AND PIANOFORTE COMPANY.

*I dreamt that I passed through Fairyland.* Written by Mrs. M. A. BAINES. Composed by EDMUND WIEHLER.

A song not much, if anything, above commonplace. We marvel why composers think it worth while to publish their merest small-talk. Authors do not make notes of daily gossip and request the public to buy them.

NOVELLO, EWER & Co.

*The Lord is my strength.* A short, easy, full Anthem for Christmas day. Composed by ALBERT LOWE.

MR. LOWE writes with the gravity and earnestness of a true composer for the Church. This little anthem is well adapted to meet the wants of small choirs, and cannot fail of acceptance when looked at from the higher ground of religious edification. Moreover, it shows a thorough musicianly spirit, and that rare gift, the *ars celare artem.*

*Eily's Reply.* Song. Written and composed by ALFRED B. ALLEN.

EILY'S reply was no reply at all, in the ordinary sense. Patrick urged his suit, and the maiden laid her head upon his breast, which, says he,

"Was her sure sign
That she would be mine,
In answer to words I addressed."

This satisfactory condition of things is illustrated by simple and appropriate music, the whole making a song adapted to please.

B. WILLIAMS.

*The Enchantress Waltz.* By ANNIE MINOT.

THESE waltzes are tuneful and pretty; easy to play, and very *dansante.*

E. C. BOOSEY.

*A Land where Beauty cannot fade.* Trio, for Soprano, Contralto and Tenor. The Poetry by M. H. The Music by W. H. CUMMINGS.

ANYTHING from Mr. Cummings' graceful and scholarly pen is welcome, especially when, as in the case before us, that pen appears at its best. The composer has caught the spirit of the poetry, and given it expression by help of rare taste and skill. That the Trio will make its way both in public and private cannot be doubted by those who believe in the power of excellence.

*She like a Seraph sings.* Song. Poetry by L. S. Music by W. H. CUMMINGS.

MR. CUMMINGS has so often sung this charming song that all we have to do here is to direct the attention of our readers to its publication. The music is well adapted for amateur use, and the sentiment of the verses will obtain a welcome in every home.

## Cruelty to Animals.

(*From "Another World."*)

It seems that they manage certain matters in certain distant planets better than they do here. The author of *Another World* says:—

"Cruelty to animals, even not intended for food, entails so much disgrace that it is an offence of the rarest occurrence. My laws provide various punishments, according to the grade of the offender and the nature of the offence. If a common man were cruel to his horse he would be compelled to draw his merchandize by hand. If the offence were committed by one of high position the punishment would be more severe, and not only would the offender be treated as though unworthy of exercising power over good animals, and consequently deprived of his horses, but he would be supplied with a vicious horse, and, perhaps, compelled to ride along a dangerous path, so the better to appreciate the gentleness of the horse maltreated. Cattle are treated with great kindness, harshness being supposed to deteriorate the excellence of the meat."

Hermes.

## CARLO PATTI.

Carlo Patti died at St. Louis, Mo., on March 17, of consumption.

"Carlo Patti was born in the green-room of the Theatre Royal, Madrid, during the performance of the opera of *Norma*, in the winter of 1842. His mother, then a popular *prima donna*, on the evening of his birth, lent her superb voice to the first two acts of that sublime creation, but was forced, from her indisposition, to desist from attempting any further strain, and retired to her room, where, shortly after, the celebrated violinist was born. He was the only brother of Adelina Patti (Marchioness de Caux), of Carlotta Patti, and of Amelia Patti Strakosch. The deceased, in his twentieth year, had attained such proficiency in the use of his favourite instrument, the violin, that he led the orchestra at the Varieties Theatre, New Orleans. He had been connected with other first-class theatres in the same capacity. When quite young he married Effie Germon; but a few years after they were divorced. In New York he won success as the musical director of the Grand Opera-house and conductor of the concerts of the Ninth Regiment Band, and while so employed he married Miss Nully Pieris, which act estranged him from the love and sympathy of his sisters. He went to St. Louis to direct the orchestra of the Wakefield Operahouse, but that theatre soon failed, and he then gave a few concerts in surrounding towns with but little success. He became pecuniarily involved, and, at the time of his demise, was without means. The generosity of his friends had to be depended on for the proper honouring of his remains. The funeral took place on the 18th, from St. Bonaventura's Church. The orchestra of Theo. Habelman's Apollo Theatre kindly volunteered to assist in the funeral services of the departed musician, and, under the leadership of Mr. Schraum, assisted by Mr. La Fontain, Mr. Habelman, Mr. Herrmann, and Mr. Schuler, furnished the music for the burial service. Mr. Charles Kunkel also assisted, playing the "Kyrie Eleison." Only a few friends gathered to do homage to the deceased. His widow is fulfilling an engagement at Deagles' Varieties in that city; and, notwithstanding the distaste of relatives, he cherished her with seemingly true affection."

## WAIFS.

In some of our theatres, thanks to "vaporisers" and other inventions of the perfumers, we are able to gratify our noses at the same time that we tickle our ears and please our eyes. A considerable advance, however, on the art of Rimmel has been attained in the neighbouring star-capital of Montalluyah, which leaves our poor perfumed programmes and scent-raisers in the auditorium far behind. If we may believe the author of *Another World*, they have a very superior sort of harp up in Montalluyah which exhales perfumed symphonies, or symphonic perfumes, whichever the reader prefers. "Around its framework most elegant and tasteful ornaments are executed with the minutest perfection—small birds of variegated plumage, perched on graceful foliage of green enamel, with flowers in their natural colours so executed as closely to resemble nature. The birds, flowers, and foliage are connected with the chords of the harp, and conceal from view small vases or reservoirs set in the framework of the instrument. From these with every touch of the chords a beautiful fragrance is exhaled, the force and delicacy of which depends on the more powerful or gentler strains produced from the instrument. The instant the player strikes the chords the little birds open their wings, the flowers quiver in gentle action, and then from the vases are thrown off jets of perfume. The more strongly the chords are touched the more powerfully does the fragrance play around. In tender passages the perfume gradually dies away, till it becomes as faint as to be appreciated only by the most delicate organisations. The result, however, is that the sense is gratified, the heart touched, and the whole soul elevated." Whether the Montalluyans prefer the sniff pianissimo to the smell forte, or *vice versâ*, is not stated; but we imagine a vast range must open out to the writers of the scent-symphonies and nose-concertos up there.—*The Orchestra.*

Signor Piatti has lately been playing with great success at Nantes.

Prince Arthur returned to London on Tuesday afternoon from Vienna.

M. Gounod's benefit concert, at St. James's Hall, is to take place on Saturday, the 31st inst.

Herr Pauer will give his "Historical Concert" on Monday next, at the Hanover Square Rooms.

A grand performance of military bands will regale the ears of the Shah of Persia at Kensington Gore.

Signor Foli has signed an engagement for the Italian Operas at St. Petersburg and Moscow for the ensuing season.

The Art Hall of the Vienna Exhibition has been opened, and the collection it contains of English pictures is greatly admired. In visiting the hall the Emperor spoke in very complimentary terms of the patriotism and self-denial of the gentlemen who, at some risk, had sent these valuable works so far.

Digitized by Google

Miss Helen Hogarth (Mrs. Roney), announces her annual concert for Thursday next, at the Hanover Square Rooms, when she is to be assisted, as usual, by some of the most favourite vocal and instrumental artists of the day.

Messrs. Frederick Iliffe (Kibworth, near Leicester); James Taylor (organist to the University and New College), New College; Walter Parratt (organist, Magdalen College), Magdalen College; and Frederick William Pacey (Bolton-le-Moors), St. Mary Hall, have taken their degrees as Bachelors of Music at Oxford.

Mr. Frederick Penna, we are informed, is about to give a lecture in St. George's Hall, on the character of Elijah, as depicted by Mendelssohn, in his superb oratorio, with introductory and incidental remarks upon "musical portraiture"—including vocal and instrumental illustrations. Nothing could be more interesting.

A London correspondent of the Liverpool *Porcupine* says:—

"The festival of the choirs at the Crystal Palace in July next is exciting considerable interest. It greatly delights me, as a 'Dicky Sam,' to hear of the efforts which are being made in Liverpool to ensure a proper representation of the town at the national competition. Your esteemed Mayor and others who have initiated, and are actively engaged in carrying out, the work, deserve substantial support. You will have the opportunity of hearing rehearsals, I presume, before the Liverpool choir starts for the Palace, and I will be greatly disappointed if 'the good old town' does not carry off honours."

We have often shown up the truly Christian sentiments of Christians, but here is the climax, taken from the very pious *Church Herald*:—

"Mr. J. Stuart Mill, who has just gone to his account, would have been a remarkable writer of English if his innate self-consciousness and abounding self-confidence had not made him a notorious literary prig. His 'philosophy,' so-called, was thoroughly anti-christian; his sentiments daringly mischievous and outrageously wild. As a member of Parliament he was a signal failure, and his insolence too, and contempt for, the great Conservative party was well known. His death is no loss to anybody, for he was a rank but amiable infidel, and a most dangerous person. The sooner those 'lights of thought' who agree with him go to the same place the better will it be for both the Church and State. We can well spare the whole crew of them, and shall hear of their departure, whether one by one, or in a body, with calm satisfaction."

Madame Adelina Patti.—Madame Patti narrowly escaped a serious accident on the evening of Monday last, at the Royal Italian Opera. The performance was *Dinorah*, in which, at the close of the second act, the heroine is supposed to cross a bridge, which breaks down. In stage language, this part is "doubled," and the drop is made by a super disguised as Dinorah. A good deal of changing takes place, and Madame Patti, making room for others, leant against a screen, which gave way, and her right foot slipped through a small gap in the platform nearly up to the hip-joint. She fell backwards, and it was some seconds before she could be extricated. She was carried in a state of insensibility to her room, where she was seen by Mr. Lennox Browne, in professional attendance on the stage. Though somewhat severely bruised and shaken, Madame Patti had sustained no serious injury, and, with characteristic courage, as soon as she came to herself, she dressed for the next act, and begged that the accident might pass unnoticed. She played her part to the close of the opera with her accustomed animation and effect; and none could have guessed that the fair Dinorah's recovery from her swoon, after her rescue by Hoel, had received so realistic an interpretation behind the scenes.—*The Lancet.*

Through the advertising columns of the *Church Times*, the public is informed that "a priest of the Church of England" is in need of "two strong, active girls, one as under house and kitchenmaid, the other as under nurse. They must each possess a good full round soprano voice, have correct ears, and, if possible, know something of music. His reverence is surely very particular, and just a trifle inconsistent—at least, so it appears to me, who, if my future happiness depended upon my present deeds in music, would not be quite so cheerful as, thank Providence, circumstances leave me at present. I learn on the highest lexicographic authority, that "soprano is the supreme or highest vocal part in music;" yet these two strong, active girls must, "if possible, know something of music." What does it mean, I wonder? Are the domestic commands of the rectory given and answered like the *Cantoris* and *Decani* song in the cathedrals? In a nurse, a "full round soprano" might be useful as a soporific for the infants; but how can it be expected that a young lady with the knowledge of the "supreme or highest part in vocal music" will so far descend the scale as to wash up dishes and scrub floors? Still, in publishing his scheme for combining high art with low work, the reverend advertiser needn't have made himself offensive. He talks about having "correct ears!" Are they to be as long as his own? If so, I am afraid he will not get any biped to suit him; and the only likely quadruped is very uncertain in his performances, and, so far as I can judge, not a good soprano.—*Figaro.*

Sir Julius Benedict's overture to *Macbeth* will shortly be performed at the daily orchestral concerts in the Albert Hall.

A very fashionable concert, under royal and distinguished patronage, took place at Dudley House on the 9th of May, under the direction of Herr Schuberth, for the Home for Daily Unemployed and Necessitous Governesses. All the artists kindly gave their valuable services on the occasion, and we trust a handsome sum was realised.

Miss Purdy, the only English artist who sang at the concert given at St. James's Hall, for the benefit of Mdlle. Ciabatta, was a pupil of the late Signor Ciabatta. The song Miss Purdy gave on the occasion was, we are informed, the last one taught her by her accomplished master, and her singing elicited for it a unanimous recall. The hall, our readers will be glad to hear, was well filled.

There was quite a rush at three o'clock, on Saturday, from the Flower Show to the Opera Theatre. It had been announced that once, and once only, the unmutilated text of *Happy Land* was to be given at the Crystal Palace; and the result was an unprecedented demand for reserved seats. The highest regular price for these preferential positions was only half-a-crown; but shortly before three o'clock a pound a piece was freely offered, and no takers. Selene, the Queen of the Fairies, was, as usual, magnificently looked and played by Miss Helen Barry, and the whole troop of Kensington fays were as charming as usual; Messrs. Ethais, Phyllon, and Lutin gave all the dialogue which the authors had originally set down for them; but the special "make-up" being absent, there was, as a consequence, a total absence of personal sting or malice. The majority of the short jokes went off very well, but the larger speeches, laden as they were with political allusions, hung fire a good deal; and to the majority of the Sydenham audience the last grand "situation" seemed to be rather unintelligible. However, taken altogether, the piece was decidedly a success; it attracted the most crowded audience ever assembled within the Opera Theatre. The miscellaneous vocal and instrumental concert with which the day's entertainments terminated was by no means the least attractive item in the programme. The united bands, under the direction of Mr. Manns, went splendidly; and that gentleman's own brilliant polka, "Minnie," the main burthen of which fell upon Mr. Wilmore, with his cornet *obbligato*, literally "brought down the house."

## MUSIC RECEIVED FOR REVIEW.

Novello, Ewer & Co.—"Eight Hymn Tunes," composed by Robert M. Millburn, B.A.

Henry Farmer (Nottingham).—"The Singer's Guide to Pronunciation," &c., by John Adcock.


# Advertisements.

## THE VOICE & SINGING
BY
## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. | Sonata in G ..... Haydn | 4 | 0 |
| 2. | Sonatina in C (Op. 37) ..... Clementi | 4 | 0 |
| 3. | Posthumous Rondo in B flat ..... Mozart | 4 | 0 |
| 4. | Sonata in D (Op. 47) ..... Dussek | 5 | 0 |
| 5. | Sonata in C sharp minor ..... Haydn | 5 | 0 |
| 6. | Sonatina in E flat (Op. 37) ..... Clementi | 4 | 0 |
| 7. | Bourrée in A minor (Suites Anglaises) ..... Bach | 3 | 0 |
| 8. | Sonatina in G ..... Beethoven | 2 | 6 |
| 9. | Echo (from the Partita in B minor) ..... Bach | 2 | 6 |
| 10. | Sonatina in F (Op. 38) ..... Clementi | 4 | 0 |
| 11. | Sonatina in F ..... Beethoven | 3 | 0 |
| 12. | Sonata in C ..... Haydn | 4 | 0 |
| 13. | Prelude and Caprice in C minor (1st Partita) ... Bach | 4 | 0 |
| 14. | Sonata in E minor ..... Haydn | 5 | 0 |
| 15. | L'adieu ..... Dussek | 3 | 0 |
| 16. | Two Minuets in C and D ..... Beethoven | 3 | 0 |
| 17. | La contemplazione ..... Hummel | 4 | 0 |
| 18. | Abschied ..... Schumann | 3 | 0 |
| 19. | Allegro, Sarabande and Scherzo in A minor (3rd Partita) ..... Bach | 4 | 0 |
| 20. | Sonata in F ..... Haydn | 4 | 0 |
| 21. | Andante in B flat (Op. 75) ..... Dussek | 4 | 0 |
| 22. | Rondo a Capriccio (Op. 129) ..... Beethoven | 5 | 0 |
| 23. | Souvenir ..... Schumann | 2 | 0 |
| 24. | Allegro, Sarabande and Passacaille in G minor (7th Suite) ..... Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

## KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles ... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, May 24, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 22. SATURDAY, MAY 31, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,

### THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 31, Rossini's Opera, "SEMIRAMIDE:" Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Mdme. Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

Director of the Music and Conductor—Sir Michael Costa.

**Next Week—Extra Night.**

MONDAY next, June 2, "LUCIA DI LAMMERMOOR." Lucia, Mdme. Christine Nilsson.

TUESDAY next, June 3, "LUCREZIA BORGIA." Gennaro, Signor Campanini; Il Duca di Alfonso, Signor Medini; Maffio Orsini, Madame Trebelli-Bettini; and Lucrezia Borgia, Mdlle. Tietjens.

**Extra Night.**

THURSDAY next, June 5, "FAUST." Faust, M. Capoul; Mephistophiles, Signor Rota; Valentino, Signor Mendioroz; Siebel, Madame Trebelli-Bettini; and Margherita, Madame Christine Nilsson.

Shortly will be produced, Thomas's "MIGNON." Principal characters by Mdme. Christine Nilsson, Mdlle. Carlotta Grossi, Mdme. Trebelli-Bettini, Signor Castelmary, and M. Capoul.

Doors open at 8.0; commence at 8:30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

---

CRYSTAL PALACE.—This Day, SATURDAY, May 31.—THIRD GRAND SUMMER CONCERT and AFTERNOON PROMENADE, at Three. Programme will include: Overture, "William Tell" (Rossini); Music to "The Merchant of Venice" (Arthur Sullivan); Concertstück for Pianoforte (Weber); Allegro vivace in C (Schubert). Mdlle. Ostava Torriani, Mdlle. Justine Macvitz; Signor Mendioroz and Signor Italo Campanini. The Crystal Palace Choir. Solo Pianoforte—Mr. Charles Halle. Stalls, numbered and reserved, Half-a-Crown. Admisson, Five Shillings; or by tickets purchased before the day, Half-a-Crown. Guinea Season Tickets free.

---

MDLLE. TORRIANI and Mdlle. MACVITZ in the SUMMER CONCERT, CRYSTAL PALACE, THIS DAY.

---

SIGNOR CAMPANINI and Signor MENDIOROZ in the SUMMER CONCERT, CRYSTAL PALACE, THIS DAY.

---

CRYSTAL PALACE.—MONDAY next, Whitsuntide. SPECIAL HOLIDAY ENTERTAINMENTS. Admision, One Shilling; or by Guinea Season Ticket.

---

M. ALEXANDRE BILLET'S THIRD AND LAST RECITAL of CLASSICAL PIANOFORTE MUSIC, will take place at ST. GEORGE'S HALL, on TUESDAY Afternoon, June 3, 1873, to commence at Three o'clock precisely. Vocalists—Miss Matilda Scott and Signor Monari Rocca. Violin—Signor Sconderi. Violoncello—M. Paque. Pianoforte—M. Billet. Programme—Trio, in E flat, Op. 1, No. 1, for pianoforte, violin, and violoncello (Beethoven); Aria, "Non più andrai," Signor Monari Rocca (Mozart); Introduction, Fugue, and Sonata, in C minor, Op. 25, for pianoforte alone (Woelfl); Scena, "Softly sighs" (*Der Freischutz*), Miss Matilda Scott (Weber); Solo, Violoncello, *a.* Largo (Bach), *b.* Gavotte (Martini); Songs, *a.* "Ninna, Nanna" (Campana), *b.* "The Yeoman's Wedding Song" (Prince Poniatowski), Signor Monari Rocca; Andante and Scherzo, from Sonata in A major, Op. 78, for pianoforte and violin (J. Raff); Song, "Tell me, my heart," Miss Matilda Scott (Bishop); Solo, Pianoforte, *a.* "The Fountain," musical sketch, Op. 10 (W. S. Bennett); *b.* Study, in F minor (Mendelssohn); *c.* Pezze di bravura, No. 1, Op. 15 (C. Potter). Stalls (numbered), Half-a-Guinea; family ticket (to admit three), £1 1s., to be had of M. A. Billet, 17, Keppel Street, Russell Square, and at St. George's Hall.

---

**UNDER DISTINGUISHED PATRONAGE.**

MISS LILLIE ALBRECHT begs to announce that her First CONCERT will take place on TUESDAY Evening, June 17, at ST. GEORGE'S HALL. Full particulars duly announced.

---

MR. BRINLEY RICHARDS' CONCERT, HANOVER SQUARE ROOMS, on THURSDAY Evening, June 12. The programme will consist of selections from his new book, "The Songs of Wales." Particulars will be announced.

## ROYAL ITALIAN OPERA,

### COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 31, Mozart's opera, "DON GIOVANNI." Madame Adelina Patti, Madame Paoli, Madame Sinico, M. Faure, Signori Ciampi, Tagliafico, Capponi, and Bettini.

On MONDAY next, "IL BARBIERE DI SIVIGLIA."

On TUESDAY, "MASANIELLO," terminating with the fourth act.

On WEDNESDAY, "FAUST E MARGHERITA."

On THURSDAY (first time this season), "HAMLET." Mdlle. Albani, Madame Sinico; Signori Bagagiolo, Bettini, Capponi, Tagliafico, and M. Faure.

On FRIDAY, Rossini's Opera, "OTELLO." Desdemona, Mdme Adelina Patti.

On SATURDAY, "LUCIA DI LAMMERMOOR."

"LES DIAMANS DE LA COURONNE"—the part of Caterina by Madame Adelina Patti—is in Rehearsal, and will shortly be produced.

---

**THIS EVENING.**

MISS EMILY TATE will give a GRAND CONCERT and PIANOFORTE RECITAL (under the distinguished patronage of the Nobility and Gentry), on THIS (SATURDAY) Evening, May 31, at ST. GEORGE'S HALL, Langham Place, assisted by the following talented artists:—Vocalists: Miss Edith Wynne, Miss Blanche Reives, Miss Helen Muir, and Mr. Albert James. Pianists: Madame Henrietta Moritz (niece of Hummel) and Miss Emily Tate. Miss Emily Tate has recently had the honour of performing before H.R.H. the Princess of Wales and family, H.R.H. Princess Louis of Hesse, His Majesty the Emperor of Russia and family, Her Imperial Highness the Princess Dagmar, His Highness Prince Alexander of Hesse, His Highness the Prince Hassan of Egypt, the Marquis of Bute, &c., and at the Courts of Wurtemburg, Stuttgart, and Germany. Conductors—Herr Lehmeyer and Herr Schuberth. To commence at Eight o'clock.

N.B.—Miss EMILY TATE attends Private Parties and Concerts. Apply, by letter only, to 79, Cook's Road, Kennington Park.

---

ROYAL ALBERT HALL, WHIT-MONDAY, at Eight o'clock.—GRAND OPERA CONCERT. Mdlle. Tietjens, Mdme. Trebelli-Bettini, Signor Campanini, Signor Agnesi, and Signor Borella. At the pianoforte, Mr. F. H. Cowen. Organist—Dr. Stainer. Royal Albert Hall Choral Society. Conductor—Mr. BARNBY. Boxes, £3 3s., £2 10s., and £1 10s.; stalls, 7s. 6d. and 5s.; balcony, 3s.; 5000 admission, at 1s. Tickets at Novello's, 1, Berners Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall.

---

LONDON MUSICAL FESTIVAL, ROYAL ALBERT HALL.—Director—Mr. HENRY LESLIE.

Under the immediate patronage of
His Royal Highness the Prince of WALES, K.G.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH, K.G.
His Royal Highness the Duke of CAMBRIDGE, K.G.
Her Royal Highness the Duchess of CAMBRIDGE.
Her Royal Highness the Princess MARY ADELAIDE, Duchess of TECK.
His Serene Highness the Duke of TECK, G.C.B., and
The Right Honourable the LORD MAYOR.

THREE GRAND MORNING PERFORMANCES, SATURDAY, June 14; WEDNESDAY, June 18; and SATURDAY, June 21. Commencing at half-past Two.

---

MR. KUHE'S ANNUAL GRAND MORNING CONCERT, MONDAY, June 9, FLORAL HALL, Covent Garden. Mesdames Adelina Patti, Smeroschi, Sebel, d'Angeri, Scalchi, Edith Wynne, and Albani; MM. Nicolini, Bettini, Faure, Ciampi, Maurel, Graziani, and Bagagiolo. Violin—Mdme. Norman-Neruda. Violoncello—M. Paque. Viola—M. Waefelghem. Harp—Mr. Aptommas. Pianoforte—Mr. Kuhe. Conductors—MM. Vianesi, Bevignani, and Sir Julius Benedict.

---

MR. CHARLES GARDNER'S NINTH ANNUAL MORNING CONCERT, at the QUEEN'S CONCERT ROOMS, Hanover Square, on SATURDAY, June 7, at Three o'clock. Mdme. Anna Regan-Schimon, Miss Katharine Poyntz, Miss Marion Severa; Mr. W. H. Cummings, Mr. A. Stephens. Violin—Herr J. Ludwig. Violoncello—Herr Hugo Daubert. Pianoforte—Mr. Walter Macfarren, Mr. Adolphe Schimon, and Mr. Charles Gardner. Stalls, Half-a-Guinea; to admit three, One Guinea; Unreserved, Five Shillings; of Mr. Hall, at the Rooms; Cock, 63, New Bond Street; Stanley Lucas, Weber & Co.; 84, New Bond Street; and of Mr. Charles Gardner, 3, Chilworth Street, Westbourne Terrace, W.

UNDER the immediate PATRONAGE of Her Grace the Duchess of WELLINGTON.—Mr. OBERTHUR'S MATINEE MUSICALE, at the HANOVER SQUARE ROOMS, on TUESDAY, June 3rd. Vocalists—Mdlle. Natalie Carola, Mdme. Elvira Behrens, Mr. Wilbye Cooper, Signor Urio, and Signor Caravoglia. Instrumentalists—Miss Flora Heilbron, Herr J. Ludwig, Herr Elsner, Mr. Lazarus, Mr. Oberthur. Conductors—Signor Visetti, Herr Ganz, and Herr Gollmick. Tickets, 10s. 6d. and 7s. each, at Chappell's, Lonsdale's, Schott and Co.'s, and of Mr. Oberthur, 14, Talbot Road, Westbourne Park, W.

MDLLE. LE BRUN'S MATINEE MUSICALE, at DUDLEY HOUSE, Park Lane (by the kind permission of the Earl and Countess of Dudley), TUESDAY, June 3rd, 1873, at Three o'clock. Mdlle. Gelmina Valdi, Mdme. Martorelli Garcia; Signor Gardoni, Signor Gustave Garcia. Violin—Herr Ludwig Straus. Violoncello—Herr Daubert. Pianoforte—Mdlle. Le Brun. Conductors—Prince Poniatowski, Signor Alberto Randegger. Tickets, One Guinea each, to be obtained of Mdlle. Le Brun, 47, Upper Gloucester Place, Dorset Square, W.; principal Musicsellers; and Stanley Lucas, Weber and Co., 84, New Bond Street.

"THE MARINER."

SIGNOR FOLI will sing Diehl's popular Song, "THE MARINER," at the Ballad Concert to be given under the direction of Mr. John Boosey, at the Alexandra Hall, on Tuesday, June 3.

MISS PURDY will sing, on Friday next, at 4 p.m., St. George's Hall; at Mons. Paque's Matinee, on 16th June, Belgrave Square; at Signor Rocca's Matinee on the 20th June. Address, 35, Victoria Road, Kensington, W.

"KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," at Richmond, on June 12.

"KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," at Bermondsey, June 10.

"JE VOUDRAIS ÊTRE."

MADAME ELVIRA BEHRENS will sing Oberthür's admired Song, "JE VOUDRAIS ÊTRE ("I would I were"), accompanied on the Harp by the Composer, at Mr. Oberthür's Matinée, at the Hanover Square Rooms, on Tuesday, June 3.

MISS ANNETTA GWILT, R.A.M. (Contralto). For Concerts, Lessons, &c., address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

HERR ELSNER begs to announce his arrival in London. Applications respecting Engagements may be addressed to him, care of R. E. Ward, Esq., 12, Wilton Street, S.W.

SIGNOR MORIAMI (Baritone), late of Her Majesty's Opera, will arrive in London, June 16, after his successful engagement with the LUCCA ITALIAN OPERA COMPANY, in the United States of America. Communications respecting Engagements, to be addressed to care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

TO VIOLINISTS.

CHAMBER MUSIC.—A LADY PIANIST desires an opportunity of playing with a practical Violinist, at his house. Address, stating terms, A. G., 41, Great Russell Street, Bloomsbury.

SIR W. STERNDALE BENNETT'S NEW SONATA, in four movements, entitled "THE MAID OF ORLEANS," will (with the kind sanction of the composer) be performed by Miss CHANNELL, of the Royal Academy of Music, at Mdme. REBECCA JEWELL'S EVENING CONCERT, HANOVER SQUARE ROOMS, SATURDAY, May 31.

The above Sonata is now published, price 10s. 6d., by Lamborn Cock, 63, New Bond Street.

READING AT SIGHT.—Musical Cards, for Learning to read Music quickly at Sight. Invaluable to all Teachers of Music. Post free for 25 stamps.

GOD BLESS THE PRINCE OF WALES. Song "Second national air."—*Daily News*. 4s.; free by post, 24 stamps. The same as a four-part song, new edition, 4to.; free by post, four stamps. "No parallel can be found to the wonderful popularity of this simple hymn."—*Vide Graphic*.

CASPAR'S FRAGMENT OF MENDELSSOHN, for the Pianoforte (hitherto unknown). 3s. Aspen Leaves (Robert Schumann), arranged for the Pianoforte by C. A. Caspar. 3s. Both free by post for 18 stamps each. London, Sole Publishers, ROBERT COCKS & Co., New Burlington Street, and of all musicsellers.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

"THE SKIPPER'S WIFE."

NEW SONG,

Words and Music by LOUISA GRAY.

Price 4s.

London: R. MILLS, 140, New Bond Street.

"MY WHITE ROSE."

SONG,

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

"NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by HENRIETTE.

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World*.

M. W. BALFE'S NEW OPERA,

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer*. STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions*.

London: HOULSTON & SONS, Paternoster Buildings.

THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

Composed by BERTHOLD TOURS.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"AVE MARIA,"

TRIO,

For Soprano, Mezzo-Soprano, and Contralto (or Chorus *ad. lib.*).

Composed by EDMOND DEPRET.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Digitized by Google

## "ANOTHER WORLD."*

*(From the "Literary World.")*

The fact of a plurality of worlds has been so generally maintained by modern astronomers, that it almost takes its place among the truths commonly accepted by the large body of the educated; and that the planets of our solar sphere are inhabited is a pre-supposition, which is all but universally admitted by men of science, whatever be their creed, or their philosophy. A fragmentary account of some of the ways peculiar to the inhabitants of *one* of these "star-worlds," and of their moral and intellectual condition, is supposed to be presented in the singular volume entitled *Another World;* and the reader is gravely informed that the account is derived, not from the imagination, but by an "*actual knowledge* of the star," though how so extraordinary an experience was acquired is not—for the present, at least—to be revealed. A want of faith on the part of the reader is, therefore, naturally anticipated by the editor, who, for manifest reasons, disclaims all pretensions to the authorship of these communications, to the practical value of which he calls most especial attention, convinced, as he is, that they are replete with instruction to terrestrial mankind. The planet to which the "fragments" refer not only belongs, we are told, to the same solar system as our own, but also presents similar physical aspects. In it, as here, are to be found land and water, mountains, rivers, seas, lakes, hills, valleys, ravines, cataracts, alternating with each other; though, in consequence of more potent electrical agencies, the contrasts between these various objects are frequently abrupt and decided to a degree to which we can here offer no comparison. The people are not only human, but constituents of a highly-civilised and polished society. Their notions of good and evil, of happiness and misery, correspond with ours, and though they employ different means, the objects they pursue are identical with those sought by terrestrial philanthropists. Health, education, marriage, the removal of disease, the prevention of madness and of crime, the acts of government, the regulation of amusement, the efficient employment of physical forces—themes so often discussed among ourselves—appear equally to have occupied the attention of our planetary brethren, although in the result of our studies we differ not a little. Therefore we are besought not to receive this account as a story of "anthropophagi, or men whose heads do grow beneath their shoulders," which can merely excite wonder, but as a record of actual men who, widely separated from us in the ocean of space, are beings with whom we can sympathise much more than with the inhabitants of the uncivilized portions of our own globe. This other world is, in fact, another earth, widely differing, indeed, from ours in its details, but still subjected to the same natural laws. "Its inhabitants," says the editor, "like devout persons here, look forward with reverent feelings towards the abode of the blest. To a purely spiritual or angelical region *these fragments do not belong.*"

The name of "Montalluyah"—which more immediately belongs to the chief city in the planet—is "not incorrectly extended so as to include the entire sphere." This new world is not made up of separate countries and mutually independent States, like those of the earth; but, forming one kingdom, is governed by one supreme ruler, assisted by twelve kings inferior to him in rank and power. "The speaker in the 'fragments' (which may almost be said to take the form of an autobiography), was the son of one of the twelve kings, who, by his genius and worth, became 'Tootmanyoso,' or supreme ruler. In the planet his name is mentioned with even more reverence, than, by different peoples, is paid to that of Zoroaster, Solon, Lycurgus, or Alfred; but he has this peculiarity, that he does not fade, like many other great legislators, into mythical indistinctness, but is himself the exponent of his own polity." The editor states that he has reason to believe, though it cannot be affirmed with confidence, that Montalluyah is the world known to us as the planet Mars. Though there is the seeming objection that, whereas Mars is more distant than the earth from the sun, the sun appears much smaller, and its heat and light are less intense on the earth than in Montalluyah, which facts seem to indicate, not a longer, but a shorter distance of Montalluyah from the central luminary, and to point rather to Venus or Mercury than to Mars. On the other hand, according to the scientific theories of Montalluyah, the amount of light and heat received from the sun, and the aspect of that luminary, are governed, not as much by proximity as by the nature and electricity of the recipient planet, and its surrounding atmosphere.

Of all the physical agencies mentioned in the account, that of electricity is by far the most prominent. Both the knowledge and the manipulation of electricity have assumed in Montalluyah proportions far beyond those known to us. The electric fluid is there employed for the most various purposes: for locomotion, for lightening heavy bodies, for increasing the power of optical instruments, for the detection and eradication of the germs of disease, for increasing the efficiency of musical instruments—in a word for the advancement of the world in all that belongs to morality, science, and art.

Prior to the reign of Tootmanyoso, the people of Montalluyah had passed through various stages of civilization under the guidance of many wise and good rulers. Still the polity was defective, for the country remained subject to crime, misery, and disease. The proverb that "Prevention is better than cure," lies at the root of most of the reforms, both moral and physical, effected by the Tootmanyoso. The policy of prevention—that is, of destroying maladies of mind and body in the germ, before they had been allowed to spread their poison, is one of his leading principles. Under his influence the physicians of Montalluyah made it less their duty to cure than to prevent disease, therein differing widely from our practitioners, who are not usually called to exercise their skill until a malady has been developed, and has, perhaps, assumed serious aspects. Under his influence, likewise, it was thought better to diminish moral evil by extirpating faults in the child rather than by punishing crimes in the man. All the explanations and descriptions are given by Tootmanyoso himself. He thus pictures

### THE STAR CITY.

"The power of the sun in my world is great, and the heat and light are excessive. The great heat, however, being tempered by cooling, refreshing winds and gushing waters, is, to our constitutions, generally agreeable, except at the period called the extreme season. The colours in the sky are in great variety, and of exceeding transparency and brightness, some parts presenting masses of gorgeous reds, golden colours, rich greens, and pinks of many shades. In vast mountainous and rocky regions is built our great city called Montalluyah, that is, 'God's own city.' What are called the *External World Cities* are built on the base, sides, and summits of many peaked mountains, rocks, hills, and promontories, girded, intersected, and undermined by the sea. The city is divided into 200 districts, each known by a name indicative of the situation. Before my reign each of these districts formed a separate city. Great, or rather petty jealousies existed between them, and much evil was the result. I decreed that all the districts should be called by one name, that the inhabitants of all should enjoy the same system of laws and government, the same customs and polity, and form—as it were, one large family. I did many things to cement the union. I executed, too, numerous great works, which assisted in promoting the growth of universal brotherhood. Henceforth I shall speak of all these cities as 'Montalluyah.' Palaces and edifices of various forms, their gilded spires and minarets, inlaid with many-coloured transparent stones, which sparkle in our brilliant sun, stand on undulating sinuous ridges, peaks and terraces, rising one above the other in endless and irregular succession. The houses are mostly curved, oval, or round. In Montalluyah straight lines are avoided. The houses are built principally with a white stone, mingled with a peculiar stone of a bright sky-blue colour, both stones repellent of heat. Gardens and verdure separate the houses one from the other. Most of the gardens are arranged in curvilinear lines, the houses being placed at the central point of the inner and outer curve alternately, so that each alternate house is on the outer centre of the garden curve. The undulating lines of terraces are broken by gigantic masses of rock of various colours, red, green, golden, white, blue, silver, brown, and variegated—rocks of carbuncle, lapis-lazuli, malachite, gold stone, and many coloured marbles. These rocks and undulations are intersected by ravines, rivers, inlets of the sea, lakes and cataracts, reflecting the many tints of the gorgeously coloured sky, and the rays of our vividly bright sun, filling our city, as it were, with aureoles of glory."

### CHOOSING A HUSBAND.

The ladies appear to be the object of much solicitude, and to enjoy many privileges in Montalluyah. Woman is educated to qualify her for the position which nature intended her to hold as the companion and helpmate of man. She is instructed, though not to so great a degree, in many branches of art and science, cultivated by the stronger sex, the design being to enable her to appreciate the efforts of man, and to encourage and comfort him in his progress, but not to take his place. Beauty is regarded as a special gift from Heaven, which it behoves every woman to preserve and improve; and women in Montalluyah are scarcely less lovely in age than they were in youth. In every district a council of ladies who have passed through certain ordeals, and a council of elders, regulate all matters relating to marriage. Over each of these presides a man of a certain age and of spotless character, whose qualities, actions, and mode of life have been recorded from early youth. When the proper age for marriage arrives, the girl is for thirty-one evenings in succession placed in an assemblage of eighty-five young men, one of whom she is expected to choose; but however quickly her mind may be made up, she is not allowed to announce her decision till the thirty-first evening has arrived.

"The eighty-five young men are selected by the councils from those only who have declared their intention of marrying. Any man of the same rank as the lady, who is desirous to be one of the eighty-five, is generally nominated at once, and if the girl has any especial liking for one particular person, she is allowed to communicate the fact privately to one of the ladies of the council.

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

Digitized by Google

. Every contingency is well considered; besides, the regulations which govern every step connected with these meetings, and the sacred feeling with which the councils regard the delicate trust confided to them, prevent any inconvenience which might otherwise arise from their proceedings. At these meetings the girl wears a peculiar head-dress, with a star in front, to distinguish her from other ladies, who are allowed to be present, but who, however, are expected not to pay court to the gentlemen. It would have been unreasonable to require the exercise of so much self-denial under the old system, but an acquisition of the power of self-denial forms part of the training prescribed by my system of education, and is now ordinarily practised when needed. . . . Before a week has elapsed the maiden of the star has generally intimated by look who is likely to be the selected one. Sometimes, however, she is fickle, and when one, encouraged by her expressive glance, has paid her court, she will encourage another and another; for on these occasions she has full liberty of action."

On the thirty-first evening the maiden proclaims her choice by presenting the favoured one with an appropriate flower, and the chosen one leads his intended to a throne on a slightly raised dais. On the next evening the two meet and converse, and if, after mutual explanation, anything incongruous is found, either party is at liberty to object, and the marriage does not take place; but if three hours pass without objection, no further question can be raised. The two are then looked upon as betrothed, and, after a certain interval, the marriage takes place. If the maiden is unable to give the preference to any of the eighty-five aspirants, she is put back for another year, at the end of which another assembly of young men is called, the number being limited, however, to forty-five, and the evenings to twelve. Should the lady again fail to select, another and final assembly would be called for the following year, the number of gentlemen being reduced to twenty-one and the evenings to seven; and if the lady should still remain undecided, she must be content to enjoy single blessedness during the rest of her life. Tootmanyoso remembers only one case where the selection was postponed beyond the second year. Every woman, however high her rank, who elects to remain unmarried, is obliged to follow a calling adapted to her capacity and inclination.

(*To be continued*).

—o—

## MUSIC IN BERLIN.

(*From our own Correspondent.*)

Here I am once again on the banks of the Spree, or, more correctly speaking, about a couple of miles from that modest stream, which owes whatever immortality it possesses to the fact of its running through the capital of the Kaiser-King, Wilhelm. But my old quarters know me not. I have located myself in others which cost quite as much, and are infinitely more inconvenient; which are considerably higher, both as regards their proximity to the roof and to the rent I am expected to pay for them. I am not going to enter into a long disquisition on the awful dearness of everything here now, because other pens than mine have informed you over and over again that the pestilence of dearness has attacked Berlin just as it has attacked Paris, London, Vienna, and the other great cities of the earth. Nor am I about to investigate the cause, or causes, of this very undesirable increase in the cost of every necessary, and, what is still more cruel, of every superfluity of life; we may do without necessaries, but to be denied certain superfluities which long usage has rendered even as the breath of our nostrils, is indeed hard. Besides, although allowed considerable latitude in your columns, I am employed by you to write on musical matters, and not to exhaust my ink—and your patience—in lamenting over my personal affairs. I will, therefore, at once proceed to business, trusting you will pardon the querulous nature of this exordium; but when a man has to pay five thalers for what formerly stood him in only —— there, I am at it again. I will be off to the Royal Opera House without more ado.

I will commence with a little bit of statistics. The winter season, properly so called, concluded on the 1st instant. Between that date and the 16th August of the year previous, there were 170 representations, 160 being in German, and 10 in Italian. On the 160 German nights there were 37 different works contributed by 19 composers. Of these works *Der Freischütz* was given 10 times; *Belmonte und Constanze* and *Stradella*, 9 times each; *Les Huguenots* and *Faust* (here called *Margarethe*) 8 times each; *Fidelio* and *La Dame Blanche*, 7 times each; *Tannhäuser*, 6 times; *Robert le Diable*, *Lohengrin*, *Le Lac des Fées*, *La Juive*, *Il Barbiere*, *Joseph*, and *Czaar und Zimmermann*, 5 times each; *Die Zauberflöte*, *Le Nozze di Figaro*, *Le Prophète*, *L'Africaine*, *Le Maçon*, and *Das Nachtlager in Granada*, 4 times each; *Orpheus*, *Don Pasquale*, *Der fliegende Holländer*, *La Muette de Portici*, *Un Ballo in Maschera*, *Il Trovatore*, *Mignon*, and *Hamlet*, 3 times each; *Armide*, *Oberon*, *Rienzi*, *Medea*, *Hermione*, and Gounod's *Roméo et Juliette*, twice each; and *Iphigenia in Aulis* and *Les Deux Journées*, once each. Thus Gluck was represented by 3 works on 6 evenings; Beethoven by 1 work on 7 evenings; Mozart by 4 works on 20 evenings; Weber by 2 works on 12 evenings; Cherubini by 2 works on 3 evenings; Meyerbeer by 4 works on 21 evenings; Wagner by 4 works on 16 evenings; Méhul by 1 work on 5 evenings; Auber by 3 works on 11 evenings; Boieldieu by 1 work on 7 evenings; Halévy by 1 work on 5 evenings; Gounod by 2 works on 10 evenings; Ambroise Thomas by 2 works on 6 evenings; Rossini by 1 work on 5 evenings; Verdi by 2 works on 6 evenings; Kreutzer by 1 work on 4 evenings; Lortzing by 1 work on 5 evenings; Flotow by 1 work on 9 evenings; and Bruch by 1 work on 2 evenings. The Italian company—which was that under the management of Signor Pollini, and comprised Mdme. Artôt, Signori Padilla, Bossi, and Vidal—played *Don Pasquale*, *Il Barbiere*, *L'Elisire*, and *Un Ballo in Maschera*, twice each; and *Otello* and *Rigoletto* once each.

Madame Mallinger is still one of the leading members of the company, and, though she may not hold undisputed sway over the public, like some of her fair rivals, there is no denying that one finds many here who greatly admire her talent. In fact, I may say that their name is legion; for may not the number in a legion vary as much as the number in a regiment? She made her *rentrée* on the 8th March, the character selected being that of the heroine in M. Gounod's *Faust*. I was not present on the occasion, but I am informed by a friend, that her reception was very cordial, and must have made her rejoice at having quitted St. Petersburgh, which she found aught but a bed of roses, and whither probably she would show no extraordinary eagerness to return, even were she offered an engagement. Of course, I cannot say for certain, but I do not consider it probable that she entertains the slightest wish to revisit the capital of the Czar. After her re-appearance in *Faust*, she worked steadily through the season, until she took her leave for a time, the opera being M. Gounod's *Roméo et Juliette*, on the 29th April. When I say she worked steadily through the season, I must not omit to state that there was one break, when the state of her health compelled her to take a little rest. Another lady who left in April, but for good, is Mdlle. Brandt, who had been a member of the company for some years, and whose voice was as fruitful a source of diversity of opinion among experts as was the celebrated shield, gold on one side and silver on the other, for our old acquaintances, the two knights. Some said it was a soprano; others asserted it to be a mezzo-soprano; while others stoutly maintained it was a contralto. The lady herself appeared to consider it to be all three, for she sang a strange range of characters, including Donna Anna, Fidelio, and Eglantine, Azucena, Fides, and Ortrud. Why she leaves, I do not know, but I believe it is at her own wish, and to the regret of the management.

Among the very few novelties produced since I last addressed you, that which, perhaps, excited the largest amount of curiosity was the *Hamlet* of M. Ambroise Thomas. To use a favourite expression with certain liners on the English press, public expectation was on tip-toe—a very painful position, I should say, for any person or persons, unless trained thereto like a ballet-girl, if they persisted in it for any time. *Hamlet* was well received on the first night. The principal parts, Hamlet and Ophelia, were well sustained by Herr Betz and Mdlle. Grossi respectively; the scenery was very beautiful and appropriate; the ballet, invented by Herr Taglioni, was effective; and the stage-business testified to great thought on the part of the stage-manager, and to a proper number of rehearsals. Some of the papers were very favourable in their opinions, and most of them exceedingly fair and moderate even when not favourable. Still I do not think *Hamlet* will eventually draw money to the treasury, or become a stock piece. Critics acknowledge freely enough that the music is that of an experienced musician who knows what he is about; but they deny its inspiration; the spark of genius, they say, is wanting. The pieces most liked were the duet between Hamlet and Ophelia in the first act; the scene

Digitized by Google

with the Ghost; the ballet music, and the mad scene. But there is one thing the public loudly protest against, and that is the manner in which MM. Carré and Barbier have transformed and mutilated Shakespere's great tragedy. In Paris this did not, of course, matter; for, as a rule, Frenchmen are at the present day as incapable of appreciating our immortal dramatist as they were in the time of M. de Voltaire; but the case is different in Germany. In Germany, Shakespere is as much a household word as he is in England; German scholars are as well acquainted with his beauties as English scholars; and even the general public are no strangers to them, thanks to the marvellous translations they possess. It is not surprising, therefore, that the book of MM. Carré and Barbier has been pronounced absurd, childish, and even beneath contempt.

The next novelty—but not this season—will be Verdi's *Aida*, Madame Mallinger playing the part of the heroine. And with this item of news, I beg to say, as I have so often said before in these columns,

VALE.

## ROYAL ALBERT HALL.

A concert of vocal and instrumental music was given on the evening of the 23rd inst., in this magnificent building on behalf of the Royal National Hospital, at Ventnor, for Consumption and Diseases of the Chest. It was the fourth and last of the "private evening concerts" (why so called, since the public have always attended them, it is not easy to explain) for the present season, and, on the whole, in an artistic sense, perhaps the most successful of the series. There was a brilliant and fashionable audience, although we should gladly have seen the hall more fully attended on such an occasion. Nevertheless, we have reason to hope that the excellent charity which does honour to the Isle of Wight will benefit considerably by the result.

About the Royal Albert Amateur Orchestral Society, and its objects, we spoke in our notice of its first "Private Evening Concert," not very long ago. His Royal Highness the Duke of Edinburgh, we need scarcely repeat, is not only the President, but takes his place among the principal violins, playing off the same desk as Mr. H. Enthoven, the excellent leader, or "*chef d'attaque*." He did so the other night, and was the observed of all observers in the midst of a band of instrumentalists some 200 in number, conducted by Mr. Arthur S. Sullivan, whose name is a guarantee of competence. The programme was an attractive one, and judiciously made out with regard to contrast and variety. It began with Rossini's brilliant overture to *La Gazza Ladra*, the general execution of which, and even still more that of Auber's prelude to his Chinese opera, *Le Cheval de Bronze*, proved that our amateurs are really progressing. In the overture to the *Minnesinger*, one of the most ingenious and stirring orchestral works of Sir Julius Benedict, the performance of which was conducted by the master himself, who was welcomed as he deserved, the amateur players, allowing for some occasionally trying passages, showed equal aptitude and spirit. The last thing set down for them was the popular march from Sir Michael Costa's *Eli*.

One single incident, or non-incident, created general disappointment. It had been rumoured, and, indeed, if we are not mistaken, privately announced, that the Duke of Edinburgh was to play a solo on the violin, or, at least, to take a violin *obbligato* part in the "Ave Maria" which M. Gounod has constructed upon the first prelude in J. S. Bach's "48 Preludes and Fugues." His Royal Highness, however, did neither; contenting himself to associate with the rest of the orchestra, like any ordinary fiddler. In revenge, the "Ave Maria," arranged for *soprano*, organ (Dr. Stainer, of St. Paul's), pianoforte (Mr. G. F. Bambridge), and full orchestra, was so effectively given as to obtain an *encore*. The solo was intrusted to the Viscountess Folkestone, a lady who, while professedly an amateur, is evidently an accomplished mistress of her art. Her voice, though (as far as the vast proportions of Albert Hall would allow us to judge) not powerful, is of extremely agreeable quality, and her method of producing it is of the purest and most natural. Her intonation is invariably correct, and her "*mezza voce*" perfect. In fact, M. Gounod himself could hardly have been otherwise than satisfied with her delivery of his graceful melody. In other instances—for example, "Ti prego," Curschman's familiar trio, in which she was associated with Mdlle. de Driesen (contralto) and Mr. Lionel Benson (tenor); "Sweet spirit, hear my prayer," from Vincent Wallace's *Lurline*, for which, being again encored, she substituted "Home sweet home;" and the quartet from Niedermayer's *Marie Stuart* (with Mdlle. de Driesen, Messrs. Benson and Hardy), the Vicountess displayed the same excellent qualities. Among the vocal pieces worthy special mention was Mr. Arthur Sullivan's "Looking back," a song as engaging as it is plaintive, given with such genuine feeling by Mdlle. de Driesen that she was compelled to repeat it. Compositions by Balfe, Handel, Virginia Gabriel, &c., were contributed by the same lady, Messrs. Lionel Benson and J. S. Hardy; but we cannot enter into further particulars. A solo on the great organ (minuet and variations by Handel), finely played by Dr. Stainer, being encored, a shorter solo was substituted by that thoroughly trained artist. A serenade by Volkmann, for stringed instruments, in four movements, the first of which (*allegro moderato*) is graceful and melodious, while the second, third, and fourth are of small value, completed the list of the instrumental morceau.

The vocal solos without orchestra were, with a single exception, accompanied on the pianoforte by Mr. Sullivan, the exception being a lively air, "He that loves a rosy cheek," sung by Mr Hardy, and composed by Mr. Lionel Benson, who himself took charge of it. It was nearly half-past 11 before the concert was over; and the National Anthem had yet to come.

## THE DUBLIN EXHIBITION CONCERTS.

(*From a Correspondent.*)

The opening of the Dublin Exhibition, on Wednesday the 14th inst., gave occasion for the performance of Mendelssohn's *Athalie*, with a chorus and band of nearly five hundred performers. The vast assemblage of rank and fashion which graced the beautiful building on the occasion were attracted to the concert-hall long before the hour appointed, hearing that the distinguished artists, Mdlle. Alvsleben, Miss Edith Wynne, and Mdlle. Demeric Lablache were to sing the leading parts. A more faithful rendering of this great work has rarely been heard in Dublin, whether we consider the numbers engaged in its performance, or the excellence of the artists.

The orchestra was ably led by Mr. R. M. Levey; and the conductor, Mr. G. V. Lee, proved himself as careful and skilful as he had previously shown himself in training the chorus. Miss Emilie Glover and Mrs. Mackey presided at the harps, the effect of which added much to the local colouring of the work, particularly in the introductory movement, and in the chorus, "Blessed are they." The march and final choruses wound up the performance effectively.

In the evening there was a concert, with organ recital by Mr. Gater. The artists were the same as in the morning, with the addition of Mr. Vernon Rigby and Signor Foli. The same party gave a concert on Saturday evening. *Athalie* is announced for repetition.

### Stanzas for Music.

I dreamt that I passed thro' Fairy Land,
My Love and I on our way,
From this dull earth to a better sphere,
And the Fairies bade us stay.

We lingered awhile in that bright land,
My love and I were so gay,
And almost forgot while tarrying there,
We were only on our way.

The fairies all sang from morn till night,
So happy and blithesome they,
With purest joy, and no evil thing,
E'er shadow'd their cloudless day.

'Twas too bright to last, for naught so chaste,
Save in Heav'n is found, I deem,
And this was true, for when I awoke,
I saw it was all a dream!—M. A. BAIKES.

Digitized by Google

## BIRMINGHAM MUSICAL FESTIVAL.

*(Communicated.)*

At a meeting of the General Committee, held at Birmingham on Saturday, Mr. Beale in the chair, the following outline scheme of the performances to be given in the Birmingham Town-hall on the four days ending the 29th of August next was submitted by the orchestral steward, Mr. Richard Peyton, jun., and approved:—Tuesday morning, *Elijah;* evening, a new cantata, *Fridolin*, by Signor Randegger, and a miscellaneous selection. Wednesday morning, Mr. Arthur Sullivan's new oratorio, *The Light of the World;* evening, a miscellaneous concert, including a short composition by Rossini and a symphony by Beethoven. Thursday morning, the *Messiah;* evening, a new cantata, *The Lord of Burleigh*, by Signor Schira, and miscellaneous selection. Friday morning Spohr's cantata, *God, Thou art great;* Haydn's *Imperial Mass;* and a new short choral work by Rossini. The second part will comprise a double chorus by Rossini, also new, and a selection of double choruses from *Israel in Egypt*. Friday evening, *Judas Maccabeus*. The whole of the choruses of Signor Schira's cantata, *The Lord of Burleigh*, the subject of which is taken from the Laureate's poem, and most of those comprised in Signor Randegger's cantata, *Fridolin*, have been in active rehearsal for some time past. Four short pieces, three sacred and one secular, by Rossini, which are entirely new to the British public, are comprised in the programme. Two of those, from among the composer's unpublished posthumous works, will be heard for the first time in public. Most of the leading oratorio artists of the day have already signed engagements; and negotiations have been opened with other singers of note. Sir Michael Costa retains his post as conductor of the Festival.

## MDLLE. CIABATTA.

The death of Signor Ciabatta, the respected vocalist, was the occasion of a concert being given last Monday morning week, at St. James's Hall, by his daughter, Mdlle. Ciabatta, who, by the sad bereavement that has befallen her, has, unhappily, experienced a considerable reverse of fortune. The concert was got up at the instance of Madame Puzzi, a warm friend of the deceased artist, and to whose kindly influence the presence of several of the most distinguished singers belonging to Her Majesty's Opera was, no doubt, chiefly to be attributed. Signor Ciabatta, some years ago, when in a better state of health than it was his lot subsequently to enjoy, was occasionally heard in the concert-room, where, as a barytone of some pretension, he was listened to with pleasure; but of late his professional exertions were confined to teaching, for which his accomplishments as a musician, and his long experience in such labours eminently qualified him. The programme of Monday was, of course, not distinguished by any features of novelty, but it was, nevertheless, very good of its kind, and afforded the friends and patrons of Mdlle. Ciabatta an opportunity of hearing a succession of operatic vocalities, sung as only the choicest singers of the age could be expected to sing them, and of the incessant repetition of which the public seems never destined to be weary. Mdlle. Tietjens, who was in excellent voice, was one of the queens of the day, and sang Pacini's "Il soave e bel contento," which she decorated in her own superlatively adroit and ingenious manner, and Sullivan's pathetic song, "Gninevère." Mdme. Trebelli was her chief associate, and how attractively that gifted contralto sings Gounod's serenade, "Quand tu chantes bercée," and Offenbach's chanson, "C'est l'Espagne," from *Les Bavards*, is well-known to most people. Upon this occasion she delivered them with all her best skill, and in the latter was loudly encored. In the course of the concert these two popular artists sang, minus the recitative, the duet from *Semiramide*, "Giorno d'orrore," and this too challenged the prescriptive fiat of repetition. Besides Tietjens and Trebelli, Mdlle. Ilma di Murska, Mdlle. Alvina Valleria, and Mdlle. Marie Roze, were in commission, the first being encored in the "Ombre légère," from *Dinorah*, of which she is one of the most satisfactory of executants, the second giving Meyerbeer's "Robert, toi que j'aime"—hardly so exemplary a performance—and the third, a new and clever song by Cowen, called "Marie," in which she was accompanied by the composer. The other Italian singers were Signor Gardoni, whose version of Gordigiani's "Impossible" was unimpeachable; Signor Medini, whose capital voice shone conspicuously in Donizetti's aria "Vieni, la mia vendetta;" Signor Agnesi, who gave a spirited reading of Mozart's "Non più andrai"; Signor Cantoni, who was moderately successful in the romanza from *Maria di Rohan*, "Alma soave e cara"; Signor Fancelli, who revealed some good singing in Flotow's "M'appari"; and Signor Borella, whose delivery of the diverting aria buffa of De Giosa, "O che freddo," overflowed not only with humour but with the utmost technical excellence as a display of vocalization. The substitution of Cimarosa's "Se fiato" for a duet by Ricci, was also another field in which Borella, aided by Agnesi, disported himself admirably. The native element consisted of Miss Purdy and Mr. Trelawny Cobham. The former young artist, whose improvement is making itself distinctly manifest, sang the somewhat sombre aria of Stradella, "O del mio ardor," with commendable taste and purity of expression—facts which the audience did not fail to recognize; and the latter contributed the "Once again," of Sullivan, which, hackneyed as it is becoming, never fails to please. The remainder of the programme included a well known specimen or two of operatic part singing, and solos on the pianoforte and violoncello by Signors Tito Mattei and Paque: and the duties of conducting were vested in the skilled hands of Signors Vera, Pinsuti, and Ganz. The hall was well filled, and hence it may be presumed that the objects for which the concert was given were effectively answered.

## PAULINE LUCCA IN CHICAGO.

The Chicagonesians are in raptures with Germany and England's special favourite, Pauline Lucca. Our "exchanges" give us no end of details of the brilliant success she has achieved. To reproduce them all would require an entire number of the *Musical World*. This we cannot afford; but we are only too glad to give some extracts. Listen to the *Chicago Tribune* of May 11th:—

"A lively scene, not down on the programme, occurred at the *matinée* yesterday. The opera was *The Daughter of the Regiment*, with Mdme. Lucca as Maria. Her presentment of the part worked up the audience to an unusual degree of enthusiasm. Her singing of the German ballad of 'Mein Leib,' by Gumbert, and the English 'Home, Sweet Home,' secured round after round of rapturous applause, and the stage was covered with flowers showered upon the *prima donna*. Before the noise had subsided, Mr. Louis Wahl, one of Chicago's most prominent German citizens, stepped on the stage, and in a brief and exceedingly appropriate speech, presented Mdme. Lucca with a handsome diamond cross in the name of the citizens of Chicago, as a token not only of their appreciation of her eminent genius, but also of the personal knowledge of many of the donors of her good heart. Mdme. Lucca received the box containing the cross, pressed it to her bosom, and stepped to the front to make her acknowledgments. It was some moments before she could give expression to her thoughts. She then told simply that she was overwhelmed with the kindness exhibited to her in Chicago, that her heart was full of gratitude, and that she looked forward with pleasure to the time when she should return. She was very much affected, and brushed away the tears as she turned towards the piano, after wishing 'Prosperity to Chicago.' The situation was becoming seriously pathetic when Ronconi, who took the part of the Sergeant, quickly relieved it by picking up a little bouquet, and presenting it to Mdme. Lucca on his own account, with a flourish that made her break out in a mirthful laugh, which the house took up. The opera then proceeded with new spirit, and Mdme. Lucca was repeatedly called out at the dropping of the curtain. The lady will take away with her the most pleasant recollections of her Chicago friends."

The *Inter-Ocean Journal* speaks as follows about the final operatic performance of the season in Chicago:—

"The opera season of five performances of Italian opera at McVickers, under the direction of Mr. Maretzek, closed yesterday afternoon with *The Daughter of the Regiment*, with Madame Lucca in the title *rôle*. The season has been a very decided success, artistically and pecuniarily. The audiences have been large, and on several occasions the house was uncomfortably crowded. The operas have been *Faust*, with Madame Lucca; *Martha*, with Miss Kellogg; *Mignon* and *Don Giovanni*, with both *prime donne;* and *The Daughter of the Regiment*, with Madame Lucca. The most serious objection to the season was that, with but one exception, no opera was presented in which Madame Lucca had not already appeared before the Chicago public. *L'Africaine*, *The Huguenots*, and *Der Freischütz* hold a prominent place in this lady's repertory, and it would have been gratifying if one or more of them had been presented. The main reason why this was not the case is to be found in Mr. Maretzek's desire that the accessories of his operas should be complete and satisfactory, and he feared that this was impossible in the present season. Fortunately, the pleasure of seeing Madame Lucca in a wide range of operas is only deferred, and not lost. It is probable that she will return to Chicago some time during October. It is definitely arranged that Madame Lucca shall spend another year in America. Although the lady is announced in an extended list of operatic stars to appear in London during the summer season, she will not return to Europe. She will spend the summer months among the mountains in absolute rest, and resume, under Mr. Maretzek's management, in the fall season. Mr. Maretzek will retain M. Jamet and Signor Vizzani in his company, and will add a new tenor, a new *prima donna*, and a new contralto, thus strengthening his organization for the coming season. Madame Lucca has made a deep impression on the Chicago musical public, which will welcome her back at all times with a glad and enthusiastic reception."

JAPAN.—It report be true, a company of capitalists has been formed for the purpose of erecting an Italian operahouse at Yeddo.

Digitized by Google

## THE CHARITY CHILDREN IN ST. PAUL'S.

*(To the Editor of "The Times.")*

SIR,—One of the most popular services in any Cathedral in England was—I wish I could say is—the annual gathering of the parochial school children from all the parishes of London. For some reason unknown to the public, the present Dean, or the gentleman who controls and manages the Cathedral services, has put a stop to this service. It was not a very magnificent service; it was destitute of all pomp; it did not offer the highest musical treat to professional musicians; it was not even the highest idea of Anglican worship; but it was very interesting to the public, who, once in a year, saw the children of their poor neighbours in their new school dress (some of them far prettier than the costly costume with which most well-to-do young women bedizen themselves now-a-days), with bouquets in their hands, and the parish clergyman and the parish beadle and the chief parishioners leading them. And it was still more interesting and very touching to those inside the Cathedral who heard the children sing, with their best voices, their Hosannas under the great dome of our chief national church; and, moreover, it made thousands take an interest in the schools which were under the fostering care of the national Church; and many who had never been inside a cathedral, or even seen a Dean, blessed the children as they passed on their way to sing their annual song of thanksgiving, and felt, indeed, that many charges against the Church were well answered when they had this annual evidence before their eyes of the Church's work. Thousands of good, hard-working fellows, as they passed them in the streets, and saw the cabs, omnibuses, and carts all waiting for the children, as loyally as if a royal procession were passing, were reminded of the existence of a cathedral which belonged to the people of London, and of a national Church itself. It is not much that the cathedral bodies do to make the influence of their beautiful churches felt by the "common people," and in this great "province covered with houses" the relative influence of even so magnificent a church as St. Paul's is very little—so little, indeed, that some good reason must be given for the abandonment of anything that makes that little more.

I have heard two reasons assigned for giving up these services—1. That they cost more than they produced, which I cannot believe, as there was generally a surplus to be divided among the schools. 2. That the voices of so many children made bad music; and that in the Cathedral Church of St. Paul's nothing but the highest class of music should be heard. I hope this last excuse is not the true one, as I venture to think that, to a greater and better audience than the Dean and Chapter and even the best musicians who go to the church dedicated to that Apostle who, better than any other man, understood his Master's words about "worshipping God in spirit and in truth," the songs of the little street children in Jerusalem singing out their glad Hosannas were more acceptable than the choir of angels. The very stones of St. Paul's ought to cry out if the Dean and Chapter compel the little school children of London "to hold their peace." Faithfully yours,

SEPTIMUS HANSARD.

*Rectory, Bethnal Green.*

—o—

## DRAMATIC IMPROBABILITY.

*(To the Editor of the "Daily Telegraph.")*

SIR,—I trust my motive in troubling you with this communication will not be misinterpreted, and that I shall not be considered thin-skinned if I point out, through the medium of your widely-spread and influential paper, to those critics who, in their remarks on my drama, *Fine Feathers*, have dwelt at length on the play's improbability, a few facts on the subject which may also possess some interest for the general as well as the theatrical reader.

Cibber's "Careless Husband" presents a case of gross improbability. A husband is discovered by his wife asleep under circumstances peculiarly calculated to arouse her indignation. She simply places a handkerchief over his face. Dr. Johnson was then a boy, but had he been old enough to have expressed an opinion, the great lexicographer would, no doubt, have scouted the lady's conduct as "outrageously improbable." He lived, however, to descant in laudatory terms upon the actual *fact* which occurred later on in his life, and Boswell records his sentiments.

The "improbability" of the clergymen's conduct at Vauxhall, in Fielding's *Amelia* (chapter 9), where he threatens the offender with personal chastisement, regretting that he has him not in a "proper place," where he "would strike a blow, and a pretty hard one, too," has been held up as a blot upon the novel. Such remarks from a clergyman, and *such* a clergyman, were out of all improbability. About twenty years after Fielding's death a certain Parson Bates had an altercation with a gentleman at Vauxhall, and the affair was fought out in the rooms of the fashionable bully, who substituted for his own proper person a muscular Irish footman. It is pleasant to find that the footman was thoroughly well thrashed by the parson. This highly improbable incident is recorded in *Macaroni's Magazine*.

Taking a leap from the days of Fielding to those of his great follower, Thackeray, may I remind your readers of the universal sneers with which the most improbable accident to a coach, with a will hidden in the bulging projection at the back, that changes the fortune of a family, was received by most critics. For such a writer as Thackeray to hide a will in the "sword-box" of a coach; to make the vehicle break down and defy probability by such illegitmate melo-dramatic means, was really asking too much of his readers. Within a year of the publication of the book a coach *did* break down, and a will was found in precisely the way described by the novelist, changing the fortunes of a family in the most improbable manner. The fact was recorded in the *Times*.

From Thackeray to Dickens is a natural step. The latter writer, it may be assumed, little knew, when he made Sam Weller tell the story of the obstinate muffin-eater, who blew out his brains on principle, when he could no longer blow *himself* out on muffins, that this ridiculous improbability had actually occurred. The true story is told in "Boswell's Life of Johnson." In a romance published over two hundred years ago, the maddest improbability occurs. Two lovers actually communicate by electric telegraph—magnet, letters, dial, complete. Addison translates this monstrous absurdity in No. 241 of his "Spectator," ridiculing it, as a matter of course. The original romance appears in "The Prolusions of Strada," a writer who died in 1649.

It is an "easy descent" from these great names to the humble writer who now addresses you, but, Sir, I may state that the improbable incident of the changed children, the production of the Doctor's notebook to settle the right of the true claimant to large estates, and other absurdities in my drama, are embodied in the instructions to counsel contained in a highly interesting, but of course utterly impossible, brief at present in my possession. I have many other improbable facts ready to record if necessary, and the word "claimant" seems in itself to suggest further remarks upon the subject; but I fear I have already trespassed too much upon your crowded columns. I have written this in no spirit of opposition to my critics, whose generous appreciation of my endeavours to amuse an audience I should indeed be ungrateful not to cordially acknowledge, but simply because I imagine a case may be often made out for even the most desperate dealers in "Improbability."—I am, Sir, obediently yours,

*Garrick Club, May 15.* HY. J. BYRON.

—o—

*(To the Editor of the "Musical World.")*

SIR,—In justice to a highly talented composer, I beg to state that Lady John Scott wrote the words of "Annie Laurie"—altered from Allan Cunningham—as well as the music.—Yours truly, R. E. L.

P.S.—*Vide* your last number.

## "ANOTHER WORLD."

*(From "Public Opinion.")*

This is a curious and remarkable volume, giving a description of the novel system of society existing in "the star city of Montalluyah." The inhabitants of this city are very peculiar, and their manners and customs, as described from the vivid imagination of "Hermes," are well worth studying. Of course the writer assures the reader that his work describes a state of affairs in actual existence—writers of this class of books always do; but it is fair to say that the present narrative is as plausible as such a wholly fictitious narrative can be. It is not only novel, but is also thoughtful and ingenious. Hermes' ideal world is well worth knowing; the arrangements are so fresh and diverting, and not a few so extremely beautiful, that one wishes they could be transplanted to this sorely afflicted world of dull reality. Sanitary laws are well kept in Montalluyah, while advanced science contributes in no slight degree to the prosperity of the highly-favoured race. The morals of the people are also looked after with particular care; and young ladies are preserved from ill-assorted marriages by a principle of selection which weeds out bad husbands. We are told something of the state of education and the fine arts in the star city; and there are several other subjects treated in an extremely clever and diverting style.

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

### Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recitals of his Thirteenth Series will take place on the following Afternoons:—

FRIDAY, June 6, | FRIDAY, June 20.
FRIDAY, June 13, |

## SIXTH RECITAL,

### FRIDAY AFTERNOON, JUNE 6, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

QUARTET, in F minor, for pianoforte, violin, and violoncello ..... *Mendelssohn.*
Mr CHARLES HALLE, Madame NORMAN-NERUDA, Herr STRAUS, and Herr DAUBERT.
SONATA, in E minor, for pianoforte alone ..... *Weber.*
Mr. CHARLES HALLE.
SONATA, in A major, Op. 30, No. 1, for pianoforte and violin..... *Beethoven.*
Mr. CHARLES HALLE and Madame NORMAN-NERUDA.
SOLO, pianoforte—Præambulum, Tempo di Minuetto, Passepied, and Courante in G major ..... *Bach.*
Mr. CHARLES HALLE.
TRIO, in G minor, Op. 110, for pianoforte, violin, and violoncello .. *Schumann.*
Mr. CHARLES HALLE, Madame NORMAN-NERUDA, and Herr DAUBERT.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.

Tickets at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS', 4, Royal Exchange Buildings; and AUSTIN'S Ticket Office, 28, Piccadilly.



NOTICE.—SECOND EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

# "ANOTHER WORLD;"

OR,

## FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

## BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublinary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**



# CRYSTAL PALACE SUMMER CONCERTS.

**THIRD CONCERT—THIS DAY—SATURDAY, MAY 31, 1873.**

PROGRAMME.

OVERTURE, "William Tell" .. .. .. .. .. .. *Rossini.*
CHORUS, "Gipsy Life"—THE CRYSTAL PALACE CHOIR .. .. *Schumann.*
ARIA, "Nobil Signor" (*Les Huguenots*)—Mdlle. MACVITZ .. .. *Meyerbeer.*
ARIA, "Salve Dimora" (*Faust*)—Signor ITALO CAMPANINI .. *Gounod.*
ARIA, "Ah, fors e lui (*Traviata*)—Mdlle. OSTAVA TORRIANI .. *Verdi.*
INCIDENTAL MUSIC to the *Merchant of Venice* .. .. .. *A. S. Sullivan.*
ARIA, "Di Provenza" (*Traviata*)—Signor MENDIORoz .. .. *Verdi.*
PART SONG, "The Hunt is up" (*May Day*)—THE CRYSTAL PALACE CHOIR .. .. .. .. .. .. .. *Macfarren.*
CONCERTSTUCK for PIANOFORTE—Mr. CHARLES HALLE .. *Weber.*
SCENA, "D'amor sull' ali Rosee," "Miserere, e Ah! che la Morte" (*Trovatore*)—Mdlle. OSTAVA TORRIANI, Signor CAMPANINI, and the CRYSTAL PALACE CHOIR .. .. .. .. .. .. *Verdi*
ALLEGRO VIVACE .. .. .. .. .. .. .. *Schubert.*
Conductor .. .. .. .. .. .. .. Mr. MANNS.



**NOTICE.**

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.

LONDON, SATURDAY, MAY 31, 1873.


MUSICAL taste may be defined as being that capacity by which we select the best in music, according to the most improved standard of the age in which we live. It may be further amplified and particularized into place, capacity, and occasion. What would be perfect taste at one time would be in bad keeping at another. How melancholy and chilling the silence that pervades the family circle when some beloved member of it has recently been removed by death! It is always hard work and harrowing to the feelings to sit down to music for the first time after such painful visitations. The first sound of the long-neglected instrument, as it sorrowfully responds to the trembling touch, falls strangely on the bereaved heart. The dashing song and the jovial hunting air may be correctly performed, but at such an hour of sadness they shock both taste and feeling. Some deep-toned and solemn strain, breathing resignation, is alone suitable for the first music after the loss of a friend. When we are called upon to worship God, good taste demands that all musical ornament connected with His praise shall be chastened by the severest criticism. Anything light or trivial ill becomes the occasion; and only that music is fitting which at once expresses and stimulates the adoration, reverence, and love due to the Supreme. In all musical matters good taste requires us to heed the conscientious scruples of those with whom we are brought in contact; and here we may censure a practice to which amateurs are sometimes addicted. If those to whom we refer happen to know how to inflict annoyance by means of the art they pretend to love, they will, if possible, contrive to do so. Let such a thing be far from us. There is vexation enough in the world. Good taste may also be viewed in its relation to capacity. Many a fine voice is lost in trying to execute music unsuited to its quality and register; and many a performer is set down as a poor player simply because he attempts that which is outside his capacity. Let people ascertain what their powers really are, and, having done so, confine themselves to the work for which nature intended them. There is plenty of music within the compass of ordinary powers, and there are plenty of songs for every kind of voice. Every bird to his own note the round world round. It is a law of nature that for everything there

Digitized by Google

is a place and season; and his taste is simply vitiated who offends this canon of universal being.

From taste to expression is a short step. Expression is more than an affair of mechanism. It is the pouring forth of the soul through the medium of musical sounds. Musical compositions are of infinite degrees of value, but the feeling of the best, as of the worst, depends upon the executive artist. A man without deep feeling and strong passion can never be a great performer. Expression is the fire and mettle of the steed; taste is the hand that holds the reins. The one is the channel, the other the stream. The one is the gem, the other the lapidary. Setting aside the difference which must result from the varying state of human feeling, who has not been struck with the different impression which two artists will produce by the execution of the same piece? But in contrast with this is the no-effect made by some mere performing machine, who, if he ever had anything in him like passion and sentiment, has long since lost it in the jar and discord of life. He sits down to a composition which has made men weep a thousand times, but not a dimmed eye responds to his appeal. There is no flow of soul; and to hear even the noblest music thus interpreted is like gazing upon "fleshless bones and ribs," where there should be a beautiful human form.

—o—

## OCCASIONAL NOTES.

THE work done at both Opera-houses during the week just passed has been of a somewhat routine order, consisting mostly of repetitions. We are now passing through that period of every season which, though very active, presents the least interest to lovers of novelty. The "stars" have arrived, and their first business is to go the round of popular characters, repeating the process as often as may be needful till the promised novelties are ready. So, while Madame Patti awaits the production of *Les Diamans de la Couronne*, and Madame Nilsson awaits *Il Talismano* —or, at least, *Mignon*—we have them in familiar characters over and over again. The audience do not show the least disposition to complain because the new things are delayed. Indeed, it would appear as if they rather preferred old acquaintances. But this is characteristic of an opera audience, who hate the trouble of mastering a new plot, and of getting new melodies into their heads. Give them a familiar story and familiar themes, which necessitate no mental exertion of any kind, and they are happy. Of course, we except the gallery, and the very few amateurs who may be found elsewhere, from this statement; but the gallery is hardly in "the house," and the amateurs are too few for consideration. It is to be presumed that the novelties promised will, nevertheless, make their appearance:—*Les Diamans de la Couronne* and *Moise* at Covent Garden; and Balfe's posthumous work at Drury Lane. Should this be the case, the season may fairly put in a claim for distinction on the ground that it has not proved altogether barren of musical interest.

---

THE *New York Arcadian* has the following remarks upon the performance of one of those "lay figures" of the stage, who think that acting consists in a display of millinery, and spend five times the amount of their salary on overdressing their parts:—

"One of the rules which rhetoric lays down for the proper management of the personages in a drama, is that no character shall be made to leave the stage or to enter, without a definite purpose, appreciable to the spectator. Mrs. Abbott has applied this rule to her own advantage most relentlessly, for she never abandons the scene except for the very obvious purpose of changing her dress. In the course of four acts she manages to mount not less than five costumes, and probably the audience would have borne it with equanimity had she displayed fifteen instead. As the evening wore on, and more and more of the wardrobe was seen, the audience began to inspect the playbills more attentively, wondering how long the thing was going to last, and speculating at what act it would give signs of weakness and decay. We feel how triumphant it is to be able to add that Mrs. Abbott's costumary held out to the last, and that in the final act it was as heterogeneous as a dollar store, and as gorgeous as a gift enterprise. To throw metaphor aside, Mrs. Abbott's costumes were five in number, and among the most brilliant and expensive yet seen upon the New York stage. What that acting must have been which permits us to take refuge in these remarks, we leave the public to conjecture. An effort of this kind does not come within the domain of art."

—o—

## CONCERTS VARIOUS.

PRECOCIOUS talent—especially if it be musical talent—is a dangerous possession, because easily misemployed, and we are far from sure that any stimulus ought to be given to it by public applause. The history of art is full of examples which go to prove that the forcing of a prematurely-developed and finely-strung organisation almost inevitably produces mischief. We must not, therefore, be supposed to approve the exhibition of wonderful children when we record the success gained at the Beethoven Rooms, last Tuesday evening week, by two "infant pianists," the Misses Molyneux. These very young performers have remarkable talent, combined with remarkable memories; both gifts being strikingly shown in the course of a "recital," comprising selections from Bach, Handel, Benedict, and other masters. Their musical intelligence and feeling are of a high order, and, provided they have the careful and judicious training specially called for, the art may eventually possess in them exponents of high rank. A great responsibility rests upon the guardians of such clever children.—*Daily Telegraph*,

MR. AND MRS. R. BLAGROVE'S annual concert took place on Wednesday week, in the Beethoven Rooms, and attracted a very full audience. The programme was one of genuine interest, classical and popular selections being mixed with the good judgment necessary to please a crowd of miscellaneous hearers. A MS. quintet in D major, by Mr. E. Silas, led off, and was ably performed by Mrs. Blagrove (piano) Messrs. Dando (violin) Zerbini (viola), Daubert (violoncello), and R. Blagrove (concertina). We noticed this work when it was produced not long ago at one of M. Gounod's concerts, and need only say now that it is a work of distinguished merit. The effect of the concertina may have called forth a variety of opinions, but there could be no question at all as regards the skill of the performer. Mr. Blagrove is a perfect master of the instrument, and if anything could give the concertina classic rank it would be such playing as his. Mr. and Mrs. Blagrove (the latter one of our best native pianists) were heard together in Sydney Smith's brilliant *Duo Concertante*, on airs from *Mirella;* and Mr. Blagrove also played his own MS. fantasia, *Recollections of Scotland*, with admirable taste and skill. The lady's solos were an Impromptu by Chopin, and Stephen Heller's Transcription of Schubert's *Truite*, in both of which her remarkable ability received ample recognition. The concert-givers were assisted by the following vocalists:—Misses Matilda Scott, Abbie Whinnery, Atkins, and Isabella Westbrook.

THE ST. JOHN'S WOOD SOCIETY OF MUSICIANS gave a concert on Wednesday week, at their rooms, Lyndenhurst, St. John's Wood. Each executant wore a fancy dress. The first part opened with Sidney Smith's lively pianoforte duet, *Gaieté de Cœur*, well played by Misses E. Folley and Percival. The little Australian pianist, Miss A. L. Okey, in Wely's *Noce du Village*, and one or two other pieces, delighted all present. The song of "The Beacon," by Miss Piatti, was deservedly encored. Miss Phillips and Mdlle. Fonliere, in Balfe's duet, "She is fooling thee," were excellent. Miss Pritchard, in "The song of May," sang with taste. A Mr. Reynolds displayed a good tenor voice in "Alice, where art thou?" and Mesdames Lucy Parish, Auber, Edith and Ethel Shield, Emeline Thomas, Percival, Alice Mordaunt, Payter, Therese Hodson, Fonliere, Piatti, F. Lucombe, Courtenaye, Peters, with Messrs. John Barrow, M. Barlet, Guy Harrington, and C. Bell, contributed to the programme. Mr. G. Lansdowne Cottell and Mr. Charles Thorpe accompanied the vocal music.

MISS HELEN HOGARTH'S (Mrs. R. C. Roney) annual concert took place at the Queen's Concert Rooms, Hanover Square, on Tuesday last, before a crowded and fashionable audience, who listened with attention to a programme which the *bénéficiaire* put forth to gratify and conciliate the various tastes of her numerous friends and patrons. The concert commenced with Blangini's well-known duet, "Per valli per boschi," given by Miss Edith Holman-Andrews and Mr. Selwyn Graham. Miss Helen D'Alton displayed her voice to advantage in a new ballad by Signor Barri; Mdme. Lemmens-Sherrington, Miss Katherine Poyntz, Miss Minna Poole, Miss Jose Sherrington, Miss Abbie Whinnery, Mdlle Nita Gaetano, and Miss Susan Pyne, gratified the audience by their excellent interpretation of songs by Meyerbeer, Mozart, Zimmermann, Ward, Gounod, &c. The Misses Edith and Gertrude Holman-Andrews sang remarkably well Sir Julius Benedict's popular duet, "The ties of friendship" (accompanied by the composer), as did Miss Edith a song by Blumenthal, and Miss Gertrude gave the well-known Irish ballad, "Robin Adair" (accompanied by Mrs. Holman-Andrews), with un-

Digitized by Google

affected simplicity, and gained the sympathies of the audience. Mr. Vernon Rigby sang "Salve dimora casta e pure" (*Faust*), in his usual excellent style. Mr. G. Weidge, who possesses a deep baritone voice, sang with effect Meyerbeer's "The Monk" (in German), and a song by Mr. L. Emanuel, "In England I was born." Signor Gardoni delighted everyone by his exquisite vocalization of Signor Badia's serenata, "Canto per te." He was in excellent voice, was beautifully accompanied by Sir Julius Benedict, and was called upon unanimously to repeat the song. Mr. Selwyn Graham, in Molique's "Soft blue eyes," gave evident proof of improvement. Miss Elizabeth Philp gave her own song, "Restored;" Mr. Raynham, Miss Alice Lee's "Parting;" and Miss Poyntz, Miss Kate Ward's "Watching". Miss Lila Hutton displayed brilliant execution in a waltz by Chopin; Signor Tito Mattei delighted all present by his performance of two of his brilliant solos, and Mr. Val Nicholson gave a violin solo by De Beriot with effect. Mr. Edward Howell played a solo on the violoncello to perfection. His beautiful tone and perfect execution were deservedly applauded with enthusiasm. Mr. John Thomas gave Parish Alvar's grand Study, "Il Mandolina," with his usual excellence, and the concert concluded with Balfe's trio, "Through the World," sung by Miss K. Poyntz, Messrs. Selwyn Graham, and G. Weidge. Sir Julius Benedict, Mr. L. Emanuel, and Mr. Hargitt accompanied, and Mrs. Holman-Andrews accompanied the vocal music on the pianoforte.

The first of Mr. Otto Booth's concerts of chamber music was given in St. George's Hall on Thursday week, and attracted a fair audience. The programme, a good one, commenced with Haydn's quartet in D minor for two violins, viola, and violoncello, admirably executed by Messrs. Booth, Dando, Blagrove, and Pezze, and much applauded. Leonard's violin solo, *Souvenir de Haydn*, was capitally played by Mr. Otto Booth. The other instrumental pieces were Mendelssohn's trio in C minor for pianoforte, violin, and violoncello, and Mozart's quartet in D (No. 7) for two violins, viola, and 'cello. The vocalist was Miss Purdy, who sang "O del mio dolce ardor" (Stradella), and F. Cowen's "Marguerite," and was much applauded after each. Mr. H. Parker was the conductor. The second concert is announced for Thursday evening, June 5.

Mdlle. Bondy, one of our most able and intelligent resident foreign pianists, gave her annual concert on Saturday last, at St. George's Hall, which was fully attended by her friends and patrons. The concert opened with a quartet in A minor, Op. 43, for pianoforte, violin, viola, and violoncello, by Frederick Kiel, a composer whose name we do not remember often to have seen in the programmes of the present day. The quartet is a work of merit, and it received every justice from the executants, Mdlle. Bondy, Messrs. Joseph Ludwig, Zerbini, and Vieuxtemps. Mdlle. Bondy played, as solo, Beethoven's sonata in E flat, Op. 81, with true artistic feeling, obtaining great applause after each movement, and then gave consecutively, Bach's prelude and fugue in C sharp minor, Schumann's "Grillen," and Chopin's etude in G flat minor, proving herself an able executant in each piece, all so difficult, and so different in style and character. Mdlle. Bondy finished the concert with a brilliant performance of Liszt's arrangement of Schubert's "Erl King," which was most enthusiastically and deservedly applauded. Herr Joseph Ludwig gave a violin solo (Brahms and Joachim) on Hungarian dances, which displayed his executive powers to advantage, and M. Vieuxtemps a solo on the violoncello, on an air by Donizetti. Mdlle. Bondy had, in the vocal portion of her programme, the services of Miss Arnim, a young German vocalist, who possesses a capital contralto voice, which she displayed to great advantage in Handel's song, "Son confusa Pastorella," Schumann's *lieder* "Sonnenschien," and "Ich grolle nicht." Miss Jessie Royd, in Lynette's song (Louisa Gray), and in a song by Mrs. Macfarren, was favourably received. Mr. A. Barth presided at the pianoforte.

Miss Eleanor Armstrong, a young vocalist who deserves to be oftener heard in public, gave her annual concert at St. George's Hall, on Tuesday evening, May 27, when her friends welcomed her cordially. Miss Armstrong was assisted by her sister, Miss Catharine Armstrong, who made her first appearance in London on the occasion, Mdlle. Angèle, Mr. Trelawny Cobham, Signors Federici and Caravoglia, as vocalists; and as instrumentalists, Signor Tito Mattei (pianoforte), Herr Louis Ries (violin), Monsieur Albert (violoncello), and Herr Svendsen (flute). The Misses Armstrong sang the duet from *Figaro*, "Sull' aria," and, as may be imagined, obtained the sympathies of the audience. Not, we must say, from mere friendly interest in the sisters, but also from the artistic style in which they gave Mozart's charming effusion. Miss E. Armstrong contributed also Paccini's "Il soave e bel contento" (*Didone abbandonata*), for which she was recalled; Bishop's "Ye little birds" (flute *obbligato* beautifully played by Herr Svendsen), which she was called upon to repeat, and several other concerted pieces. Miss Catharine Armstrong exhibited her vocal proficiency in Beethoven's "Ah, perfido," in which she pleased so much that she was unanimously recalled, and gave Rossini's "Una voce poco fa," which exhibited her florid vocalization to advantage. She also joined Signor Federici in the duet, "La ci darem la mano" (*Don Giovanni*), and acquitted herself entirely to the satisfaction of the audience. The programme was too long to give a detailed notice of all that was in it, but we must single out for praise Mozart's "O cara immagine" (Mr. Trelawny Cobham), a song by Signor Barri (Signor Caravoglia), and a flute solo (Herr Svendsen). The accompanists of the vocal music on the pianoforte were Herr W. Ganz, Signor Romano, Signor Vera, and Mr. Hullet.

The programme that M. Alexandre Billet submitted to his subscribers on the occasion of his second "pianoforte recital," which took place on Tuesday afternoon in St. George's Hall, was quite as interesting as that provided on the occasion of his first appeal to public favour this season. Schubert and Beethoven were finely represented by their respective works, Op. 99, for pianoforte, violin, and violoncelli, and Op. 110 for pianoforte solo; whilst the interest of the modern school was sustained by the presentation of Rubinstein's sonata in D major, Op. 18, for pianoforte and violoncello. That M. Billet is not only a master of his art, but one of the most admirable and well informed pianists of the day, is well known; and it is only necessary to ally his name with the classical composers to recall some of the most agreeable associations connected with the concert-room. Abstruse and difficult to understand as both Schubert and Beethoven occasionally are, M. Billet, in the two works which occupied the principal part of the programme on Tuesday afternoon, succeeded in gaining for them thorough appreciation, by his invariably accurate execution, musician-like playing, and exquisite taste, fairly enchanting the audience. In a *Scherzo* by Chopin (Op. 20), and Weber's famous *Polacca* in E, M. Billet's pleasing touch and brilliant execution were no less enthusiastically recognized. Mr. H. Holmes's fine violin playing, and M. Paque's no less excellent violoncello playing, contributed to the success of this "Recital." Some singing by Miss Purdy most pleasantly varied the attractions. Mr. Alfred Gilbert accompanied in his usual artistic style.

Angell Town Institution, Brixton.—Mendelssohn's *Elijah* was given on Monday by the Brixton Choral Society, under the direction of Dr. William Lemare. The principal vocalists were Madame Florence Lancia, Miss Adelaide Newton, and Messrs. Wilbye Cooper and Robert Hilton. It is needless to say that, with such names, the soli parts were most efficiently represented, and it is only due to the members of the choir to admit that the general rendering of the choruses was satisfactory. Dr. Lemare announces a concert for the 9th proximo, rather out of the beaten track of musical entertainments here, and comprising Mendelssohn's *Athalie*, the illustrative verses to which will be read by Mr. Robert Stroud, and the solos taken by Misses Ellen Horne, Agnes Drummond, and Adelaide Newton; and Mr. H. T. Craven's operetta, in one act, called *Pride and Policy*, for which Dr. Lemare has composed the music.

Messrs. Charles and Arthur Le Jeune, in conjunction with Mr. C. W. Le Jeune, gave the first of "Three Recitals" announced by them, at the Hanover Square Rooms, on Thursday morning, May 29th. The clever young artists went through a programme of varied interest, and introduced several compositions for their "Orchestral Combination," as they entitle it, with great effect. Mr. Arthur Le Jeune played two pianoforte pieces, "Joyous Life" (his own composition), and "Silver Bells" (Wehli), shewing himself an excellent pianist and a pleasing composer, in addition to his other accomplishments. Mr. Charles Le Jeune's organ performances were as usual remarkably clever. He gave a "Grand March" of his own composition and an Andante by Batiste; and was rewarded by applause well deserved. The pieces for the "Orchestral Combination" were a composition by Arthur Le Jeune, "La Gaité," the overture to *Zampa*; an arrangement of airs from *Il Trovatore*, and a "Grand March" by Kalliwoda. In each of these they had the valuable co-operation of Mr. C. W. Le Jeune. The programme was interspersed with some "vocalisms" by the clever contralto, Miss Enriquez, and the "Recital" altogether gave complete satisfaction to all present. The next is announced for Friday morning, June 13th.

Madame Puzzi's annual morning concert was given on Monday, May 26, and, as usual, attracted a distinguished and fashionable audience. The *locale* was St. George's Hall, and the artists were, nearly all, popular Italian Opera singers, assisted by a few English and French artists. It is impossible to enumerate all the "good things" Madame Puzzi provided for her patrons, but we can say that the programme was one evidently entirely to their taste, judging by the satisfaction expressed on all sides. Among the Italians, Madame Trebelli came off with *éclat*, after singing "C'est L'Espagne," Signor Rota after "A tanto amor" (*La Favorita*), and Signor Gardoni after "Canto per te" (Badia); among the French, Mdlle. Marie Roze pleased greatly in Mr. Cowen's song, "Marie" (accompanied by the composer), Signor Naudin in a canzonet from *Fra Diavolo*, M. Jules Lefort in the Romance, "Comme à Vingt ans," and Signor Agnesi in Mr. Ketterer's "Land of Liberty;" and among the English,

Digitized by Google

Mdme. Florence Lancia in "Good night, sweet Mother," and Miss Angèle in Mdme. Sainton-Dolby's "He thinks I do not love him." Among the concerted pieces given with effect were Mr. Leslie's trio, "Memory," sung by Mdme. Florence Lancia, Miss Angèle, and Mr. Trelawny Cobham; Signor Casta's Terzetto, "Vanne a colei," by Madame Anna Regan-Schimon, Mr. Trelawny Cobham, and Signor Gardoni; and the popular quintet from the *Ballo in Maschera*, by Mdme. Schimon, Miss Angèle, Signors Naudin, Agnesi, and Foli. A duet by Gabussi, "La Rondo," was capitally sung by Signors Gardoni and Foli; and "Parigi o cara," by Mdlle. Roze and Signor Naudin. The instrumental department was well represented, M. Paque playing one of his most admired violoncello fantasias, and Signor Tito Mattei one of his popular pianoforte pieces. Signor Rendano also contributed some pianoforte pieces, and Mr. John Thomas, the accomplished harpist, some of his arrangements of national Welsh melodies. The conductors were Signors Pinsuti, Vera, Randegger, Mons. Schimon, and Herr. W. Ganz.

## PROVINCIAL.

DEVIZES.—The *Devizes Advertiser* of May 15 contained the subjoined:—

"The second performance for the season was given by the Amateur Choral Society on Tuesday. The music selected was Handel's *Samson*; the concert-hall was the spacious Corn Exchange, and the meeting was in every respect a brilliant success. It was little thought when the society was established, first as a private meeting of a few musical friends, and then as a class for the practice of congregational psalmody, that it would grow to the dimensions it has now attained; and although the experience of similar societies had before made it evident that Devizes was not lacking in musical talent, no one would then have supposed it possible that a composition like *Samson*, containing as it does some of Handel's finest descriptive music, could have been rendered by a number of mere amateurs with such accuracy, spirit, and effect as characterized the performance on Tuesday evening. The two ladies engaged were Miss Fanny Osman (soprano), and Miss Julia Elton (contralto). Miss Elton sang with great spirit, and her efforts gave complete satisfaction. The same may be said of Mr. Orlando Christian (bass), whose fine voice was heard to advantage as Harapha, the Philistine giant. Mr. Hunt (tenor) sang the music allotted to Samson with taste and expression—more especially the air 'Why does the God of Israel sleep?' and in the duet, 'Go, baffled coward'—but his voice had scarcely *timbre* enough for the large room in which he was singing. Of the choruses we cannot speak too highly. Indeed, it was a subject of general astonishment that, even with the practice they have had, the class should have done so well. The credit of this is due to the talented conductor, Mr. J. T. Abrahams, whose popularity continues to increase with his efforts."

WINDSOR.—We read in the *Windsor and Eton Examiner* of May 17 as follows:—

"The third concert of the Windsor and Eton Choral Society, held on Monday evening, in St. Mark's School Room, was largely and fashionably attended. The members of the choir, under the direction of Sir George Elvey, showed that his instructions had not been lost upon them. The music performed was Mendelssohn's *Hymn of Praise* and *The May Queen* of Sir W. Sterndale Bennett. The date and locality were especially adapted for the performance of *The May Queen*, the 12th May being old May-day, while, from the words, the scene of the May Queen's festivities would seem to be laid somewhere in the neighbourhood of the Royal borough, frequent reference being made to the meadows beside the 'Royal Thames,' while the Queen of England is introduced to quell a strife between 'two gallants for our May-day Queen.' There was a full orchestra, consisting of members of the Amateur Orchestral Society, and the Choral Society were assisted by Miss Ellen Horne, Master Cook, of the St. George's choir, Mr. Guy, and Mr. O. C. Christian, of Eton College. Mr. Griesbach acted as leader of the band, and Sir George Elvey as conductor."

EXETER.—THEATRE ROYAL.—The regular dramatic season has terminated at this place of amusement, and the house, this week, has been occupied by Mr. John Clarke, with his London comedy company. *Ours* has been the "*pièce de résistance*," and has succeeded in drawing large and fashionable audiences. With such principals as Mr. John Clarke, Mr. Charles Dornton, Mr. Cecil Murray, Mr. J. Edwards, and Mr. J. Cumberland, Miss Annie Lafontaine, Miss Ellen Mayne, and Miss Clara Burchell, an actress whose style is highly finished, we need scarcely say that entire justice has been done to the "business" and diction of this highly interesting comedy. The "Sairey Gamp" scene from *Martin Chuzzlewit* has brought the performances to a termination nightly, and has been highly appreciated. Exeter is a "safe find" for a really good entertainment, whether musical, or theatrical, their being a numerous and highly respectable population, and no music hall for it to frequent.

DUBLIN.—A Dublin journal has the following account of the concerts in the Exhibition Building:—

"Since the opening of the Exhibition on the 14th inst., Sir Edward Lee, manager, and Mr. A. Emden, secretary, have been making most laudable exertions to secure genuinely good vocal and instrumental music for the public. It is gratifying to be enabled to state that these efforts have been attended with most signal success, and have been fully and practically appreciated by those for whose benefit and enjoyment they have been made. The grand concerts of Saturday afternoon and evening furnished excellent proof that musical merit will always command in Dublin a crowded audience, and the names of such artists as Signor Foli, Signor Caravoglia, Mr. George Perren, Miss Annie Banks, and Miss Adelaide Newton being announced, gave good earnest of a rich treat. Signor Foli has no superior as a basso, and the fame he has gained on the lyric stage made thousands anxious to hear him. Signor Caravoglia was also most favourably known as a highly accomplished baritone singer; Mr. George Perren and the Misses Banks and Newton were high in public estimation as concert vocalists, and the Exhibition orchestral band, under the conductorship of Mr. R. M. Levey, has a very high character. In the evening every part of the concert hall was filled by an audience more given to encoring than any we remember to have met with. Signor Foli having sung Arditi's 'Stirrup Cup' splendidly, the encoring mania commenced, and the noisy 're-demands,' in almost every instance, had to be complied with. A solo harp performance at the close of the first part of the concert, given by Miss Emilie Glover, was truly excellent. She played with an amount of skill, gracefulness, elegance, and finish, which insured for her loud and long-continued applause. The success of Saturday evening's concert proved the wisdom of low prices, and the rule with the management should be to give the greatest possible amount of musical value for a shilling."

BIRMINGHAM.—We have had an excellent concert in the Masonic Hall, on Wednesday evening, in aid of the funds of the Children's Hospital. The performers were Madame Sidney Pratten (solo guitar), Miss Edith Antell and Mr. W. Insull (vocalists), Mr. C. J. Duchemin (solo pianoforte), and the members of the Germania Liederkranz (choral), and of the Edgbaston Amateur Musical Union (orchestral); the whole being under the direction of Mr. Duchemin. The *Daily Post*, in a notice of the concert, writes:—

"Madame Sidney Pratten, the widow of the eminent flautist, has achieved for herself a scarcely inferior reputation as a mistress of the guitar, an instrument the resources of which are so little understood in this country, even by professional musicians, that its introduction on this occasion was almost in the nature of a new revelation. Its advantages, for the purposes of vocal accompaniment, in a certain class of simple songs, serenades, &c., are well known, but as a solo instrument its claims have yet to win their way to general acceptance. To this end Madame Pratten's several performances on Wednesday night must have powerfully contributed, judging by the applause evoked by her efforts." And the *Morning News* says:—"The performances of Madame Sydney Pratten upon the guitar were, from their novelty and the delicate effects they introduced, amongst the most interesting portions of the programme. Both solos were listened to with the greatest attention, and were loudly applauded, the second one being re-demanded.'

BRIGHTON.—Mr. Aptommas has been giving some harp recitals in the Pavilion, and Miss Flora Heilbron at the Aquarium, where also Madame Patey sang some of her most popular songs before a very large audience. The band of the Queen's Bays have also been playing at the Aquarium, and Miss Edith Wynne is announced to sing there this morning. Dr. Hans von Bülow gave a recital in the Pavilion on Wednesday morning last.

---

A GRAND Opera concert is announced to take place at the Royal Albert Hall on Whit-Monday evening, in which Mdlle. Tietjens, Madame Trebelli-Bettini, Signori Campanini, Agnesi, and Borella will take part. The programme will be very attractive, containing, amongst other pieces, Mendelssohn's "Hear my prayer" (solo by Mdlle. Tietjens), and the "Miserere" scene from *Il Trovatore*, with Mdlle. Tietjens and Signor Campanini. Popular part-songs will be sung by the members of the Royal Albert Hall Choral Society, conducted by Mr. Barnby. The concert will prove a great attraction to holiday folks.

PARMA.—Signor Verdi, accompanied by his wife, recently attended a representation of his opera, *La Forza del Destino*, here. The theatre was crowded, and many of the ladies were dressed in green (*verde*), out of compliment to the celebrated composer.

PESTH.—Herr Richard Wagner's *Fliegende Holländer* has been successfully produced, thanks to the zeal displayed by the solo singers, the chorus, the orchestra, the scene painter and the master-carpenter, quite as much as to the music of the Future.

Digitized by Google

## MDLLE. DÉSCLÉE IN *FROU-FROU.*

The long-expected treat of the arrival of Mdlle. Déselée has at length been obtained, the most delightful of modern artists having made her first appearance in London on Monday week. Such an occasion was, as might be expected, a matter of extreme interest, and the theatre was filled from the pit to the ceiling with an audience, including the *sommités* of literature, art, rank, and fashion. Those who had seen Mdlle. Déselée in Paris came to refresh agreeable and never-to-be-forgotten memories. Those who had not seen her were anxious to make amends for previous shortcomings, and curious to see how far were justified the extraordinary eulogies of which the actress had been the object. The play in which she appeared was, fortunately for the majority of the audience, tolerably familiar, having already been given by one English and two French companies. The attitude of the spectators towards an artist so accustomed to a burst of excitement on her every appearance was not the least curious part of the performance. This was profoundly critical. They saw a young and clever-looking woman bound on to the stage in a grey *amazone*, and they watched eagerly to see when the special gifts that had placed her on the throne of art would reveal themselves. During the first two acts of *Frou-Frou* nothing was seen that need cause surprise. Elegance, vivacity, and refinement were exhibited. These gifts are not uncommon, however, upon the stage; and the measure in which they are possessed by the new comer, though great, was scarcely excessive. As the story progressed, however, with deepening interest, when the frivolous woman was roused by wrongs the most likely to influence one of her shallow natureand nervous temperament, the merit of heracting became apparent. An exposition more elaborate, more artistic, and more finished than that of Frou-Frou has certainly not been seen. So full of detail was it, not only in the time when the character was prominently before the public, but in the by-play, that attention almost painful was demanded to avoid losing some beauty of exposition. The scene in the third act, in which Frou-Frou listens upon the sofa to the result of the application for the hand of Louise, and deludes herself into the not very unnatural conclusion that her place in her household has been seized by her false sister, is a triumph of interpretation. Every movement, every gesture, is indicative. The conception of the character is perfect, and the exposition of it goes beyond the idea of the writer. A more living and recognisable portraiture was never seen. Mdlle. Déselée is, in fact, Frou-Frou; has quite sunk her identity, for stage purposes, in that of the eager, childish, impetuous, nervous creature she presents. Frou-Frou is the type of the woman of to-day. Her highly nervous temperament is the result of the artificial civilization beneath which we live. Spoiled, flattered, caressed, she has grown up with no sobering responsibilities of life to counteract her flighty disposition, or act as ballast to a ship with so dangerously light a cargo. Every duty of maternity should weigh upon one framed like her, and no household care should be removed from her. But her sister has entered the house, and Frou-Frou is treated as a clever, dear, beautiful, delightful toy. She is a woman after all, and womanly temptation bèsets her. She turns for protection, but there is none. She rides upon a vessel from which masts, ropes, and bulwarks have been cut, and she is necessarily engulphed. Her sister has taken her place, and she may keep it. Heedless and reckless, yielding to the one powerful impulse her life has known, an impulse strong enough to sway her nature, during which her separation from good is accomplished, the enraged woman leaves her husband's door. Buffeted, breathless, spent, but sensible of her fault, she returns to die. But in dying, as in living, she is ever Frou-Frou. Her penitence is ephemeral. Nothing can make lasting impression upon her. She is a mirror, which reflects the object before it, and which you may break, but cannot dent. When her eyes are closing and the *râle* is in her throat, she thinks of her dress, and wishes to look gracious in her death gear. All this is conveyed by Mdlle. Déselée in a manner absolutely unsurpassable. The nervous temperament breaks out in a hundred nameless ways. In her moments of excitement her fingers creep and close over whatever is nearest. She walks like some caged animal around the furniture, she folds pieces of paper up unconsciously into fans. All to which nervous excitement can prompt is done with exquisite naturalness and ease, and little petulant outbursts are succeeded by affectionate and caressing demonstrations against which none can be proof. She seems half-innocent even in error, for her bird-like nature seems as if shame glided off it without effort. Her manner of standing by her husband, playing with the button on his coat and plucking from it stray pieces of cotton, is typical of a hundred things equally true in conception and delicious in rendering. Whether the art of this dainty actress is too delicate for English taste remains to be seen. The English are slow of comprehension in matters of art, and, it may be, they will scarcely grasp the marvellous delicacy and subtlety of Mdlle, Déselée's performance. This much at least must be said. Like some fine melody it requires to be often heard and half-learned by heart before its full beauty is realised, and, like a fine painting, the more it is seen the more it grows upon you. We do not wish to be extravagant. Whether Mdlle. Déselée could play a part like Lady Macbeth (for which she seems absolutely fitted), Medea, or Phédre, we cannot say, but in exposition of the tragedy of modern life she stands supreme.

—o—

## WAIFS.

> The effect of the "death-solace" on a person in full health is very peculiar; it stimulates and excites, and is altogether prejudicial; and although it would rather do good than harm to a weakly person, its great virtues are only shown when taken by a man in his last moments. Where it is desirable merely to calm or to rouse, there are other and more effectual preparations.—"*Another World.*"

Désiré, the famous artist of the Bouffes-Parisiens, is dead.

M. Mermet's *Jeanne d'Arc* has been rehearsed at the opera in Paris.

A new theatre is being built in the Cité du Retiro, not far from the Madeleine.

*Der Freischütz* has been revived at the French Opera, and received with favour.

Verdi has gone to Milan, it is said, to arrange with Ghislanzoni for the libretto of a new opera.

Schumann's *Der Rose Pilgerfahrt* has been performed in Paris, at a concert given by Mr. Danbé.

A piece entitled *Aristophane à Paris*, by M. Bridault, has been accepted at the Château d'Eau.

The receipts produced in Paris by Victor Hugo's *Marion de Lorme* continue as extraordinary as before.

Achard, the tenor of the French Opéra-Comique, is now performing at the Grand-Théâtre of Bordeaux.

*The Lily of Killarny* and *Fra Diavolo* have been the operas given at the Crystal Palace during the week.

Mr. Sedley Taylor has written a work on "Sound and Music," which will be published by Messrs. Macmillan.

Signor Bottesini is expected in London shortly. Hence, he goes to Venice, as *chef d'orchestre* at the Malibran.

M. Emmanuel Muzzio has signed an engagement with M. Strakosch to direct his opera performances in America.

M. Lubeck, the well-known pianist, has been placed in a lunatic asylum. His case is not considered hopeless.

A concert in aid of the Guards' Industrial Home will take place in Chelsea barracks on Friday, the 6th of June.

Miss Partington says a genius "is a man what knows more'n he can find out, and spills wittles upon his clothes."

The Bureau of the Paris Theatres, hitherto at the direction of the Beaux-Arts, is transferred to the Ministry of the Interior.

At the third opera-concert at the Albert Hall this day, Mdme. Christine Nilsson and M. Capoul will be the principal vocalists.

Mr. Henry Leslie intends to hold a London musical festival at the Albert Hall on the mornings of the 14th, 18th, and 21st of June.

Concerts are to be given in London and other places in aid of the foundation of Mozart scholarships at Salzburg, open to all the world.

M. Brémond, first horn-player at the Lyons Theatre, recently made his *début* at Nismes as Georges Brown, in Boieldieu's *Dame Blanche.*

National Music Meetings.—The open rehearsal of the South Wales Choral Union at Swansea, on Monday, 18th inst., realised nearly £300.

Among the coming events of "the Row," booksellers' gossip includes the publication, in a few weeks, of a Musical Dictionary or Encyclopædia.

*Mignon* is in preparation at Drury Lane, the principal characters by Madame Christine Nilsson, Mdlle. Ilma di Murska, Signor Agnesi, and M. Capoul.

The discovery has been made at Cologne of a sketch of one of the most celebrated paintings by Rubens, belonging to the Church of St. Martin d'Alost.

M. Gounod intends to begin a second series of concerts on Saturday, February 3rd, 1874, on which occasion it is proposed to give his new work, *Jeanne d'Arc.*

Dr. Coindet has just presented to the Public Library of Geneva a complete manuscript of Rousseau's *Emile*, with corrections and notes in the author's writing.

Digitized by Google

M. Offenbach, now director of the Gaité, will, it is said, begin with a popular drama in five acts and eight *tableaux*, entitled *Robert Mirone, Prévôt des Marchands.*

The Handel and Haydn Society, of Boston is fifty-eight years old. It was established in 1815, by some thirty singers, and it now numbers about seven hundred voices.

A novelty at one of the recent Philharmonic concerts in Vienna was the performance of a cycle of five symphonies, entitled *Melusine*, composed by Herr Julius Zellner.

Handel's *Alexander's Feast* has been executed in Paris by the Choral Society Bourgault-Ducoudray, with the orchestra of M. Colonne. Several choruses were encored.

Miss Edith Wynne is engaged for the forthcoming Hereford and Glasgow Festivals as well as at the Grand National Eisteddfod to be holden at Wold in August next.

The success of M. Paul Féval's lecture on Beaumarchais, at the Gaité Théâtre in Paris was so complete that M. Ballande engaged M. Féval to repeat it at Rouen and Havre.

At the Glasgow Musical Festival in the first week of November next, one evening will be devoted to a new work by Mr. Henry Smart, called *Jacob*, composed specially for the occasion.

In consequence of a contract entered into between M. Offenbach, Porte St. Martin Theatre, Paris, and M. Hostein, the Renaissance will become, every other night, a theatre for music.

When *Lohengrin* is produced by the New Philharmonic Society, the parts will be distributed as follows:—Lohengrin, Signor Mongini; the King, Mr. Lewis Thomas; Elsa, Mdlle. Zorani.

A new home must be found for Mr. and Mrs. German Reed, who announce that this will be their last season at the Gallery of Illustration, in consequence of the expiration of their tenancy.

The *Crown Diamonds* of Auber is in rehearsal at Covent Garden, the part of Catarina to be played by Mdme. Patti. M. Ambroise Thomas's *Hamlet* is also in rehearsal, with Mdlle. Albani as Ophelia.

Signor Pinsuti's new opera, *Il Mercante di Venezia* (*The Merchant of Venice*), is fixed upon for the opening of the opera at Boulogne next autumn. Meyerbeer's *Africaine* and Verdi's *Aida* are to follow.

Madame Ristori has been engaged for eight representations at Drury Lane Theatre. She will appear on the 11th of June, and the succeeding Fridays and Wednesdays. One of her characters is to be Marie Antoinette.

*La Fille de Madame Angot* increases in attraction every evening at the St. James's Theatre. During the past week, their Royal Highnesses the Prince and Princess of Wales, the Duke of Edinburgh, and other notabilities "assisted" at the performances.

William Henry Tolhurst, whose death at Praloran (Melbourne) we announced last week, was the founder of the Maidstone Sacred Harmonic Society; the son of Henry Tolhurst, popular composer of Church anthems in the last century; a most enthusiastic amateur, of ripe judgment and rare capacity.

Stanley brought with him a young African who is said to be very musical. In his sleep he sings a song with this refrain:—

"Strilli kiyaya ambobodoyon,
Matatatal allalegont lillibala,
Trallalitti bnllgallon mootoo."

Between one and four o'clock on Saturday morning the Star Theatre and Music-hall, Princess Street, Derby, was totally destroyed by fire. On the previous Saturday night a drama, entitled *The Poor of New York*, was performed, one of the "features" of the entertainment being the spectacle of a house in flames. The proprietor, it is understood, is insured.

A correspondent informs the *Choir* that a letter from abroad has been addressed to Dr. Hans von Bülow as follows:—"*Au plus distingué musicien Monsieur von Bülow, Société Philharmonique, Londres.*" This letter first went to Islington, where the post-office authorities inscribed the following on the envelope: "Not known at the Philharmonic Hall, Islington."

The musical critic of the Cincinnati *Enquirer* says that Miss Kellogg is, in every tissue, an American girl. She is this in her delicate beauty; her lithe yet perfect form; her tiny, snow-white hand and Arab foot." Her Arab foot has often been remarked, but it never seemed to us so thoroughly American as her Ionic nose, her Sardinian chin, or her bewitching French mannerisms.

The dramatic sensation of the next American season will be the joint appearance of the great Italian tragedian, Salvini, and Adelaide Ristori, who are engaged by an American impresario for a tour of the States. They will appear in this city in the latter part of August, in the tragedy of *Othello*, with Salvini in the title *rôle*, and Ristori as Desdemona.

The Princess's Theatre is to re-open, after the termination of the season of French plays, with *Manfred*. Mr. Guiver will be the manager.

Musical critics flourish in the West, as will be seen from the following accidental review of a *prima donna's* lyric efforts:—"She had, and we suppose still retains, a magnificent voice for a fog whistle. Its compass was perfectly surprising. She would shake the chandelier with a wild whoop that made every man instinctively feel for his scalp, and followed it up with a roar that would shame a bassoon."

Miss Antoniette Sterling, before leaving for Europe, will give a farewell concert at Irving Hall, on Tuesday evening next, May 13th, assisted by several excellent artists. We shall be sorry to lose Miss Sterling, for a more thorough and conscientious artist does not exist in our midst, while her voice is of such exquisite beauty, that we know no parallel to it but that of the great Alboni. We do not know if Miss Sterling proposes to remain long abroad, but we are satisfied that wherever she goes she will make her mark, and meet with far more distinction than has been vouchsafed her in her own country.—*Watson.*

On the 15th inst., Herr Ernst Pauer delivered a lecture on "Louis van Beethoven" before the members of the Society for the Encouragement of the Fine Arts. Sir Julius Benedict presided. The lecturer gave a highly interesting *resumé* of the great master's works, referring especially to the "Moonlight Sonata" as alone being sufficient to hand his name down to posterity as one of the greatest composers of his age. The dignity of his art was to Beethoven all in all. In his most trifling compositions the same care and thought are as manifest as in his grandest works—and this Sonata, together with "Variations on a Russian dance" (composed in 1793), and a Fantasia, Herr Pauer rendered with taste and feeling rarely surpassed.—*Communicated.*

The musical critic of the *Springfield Republican* was exalted to a pitch of mere frenzy, the other evening, by one of Rubinstein's performances. This is the way he frantically foams:—

"*The entrancing dreaminess, the mysterious outlines, the secret undertone of night, the maddening calmness of the full moon—in fine, all the deeper poetic meanings of the magic composition, were given revelation to to a degree unconceived even by real artists. It was only too painful an ecstacy for the sensitive hearer.*"

To get painful ecstasies and the maddening calmness of the full moon out of a piano has been reserved for Rubinstein. Perhaps anybody would do well to avoid meeting that maddened critic by moonlight hereafter.—*Milwaukee Sentinel.*

The Accras are passionately fond of singing, but the composition of their songs is usually the momentary effects of the prolific fancy or genius of the persons who are dancing, or working, or playing. The extemporaneous songs are remarkable for their wit and satire. To obtain them in their integrity, and with a pretension to correctness, is impossible, for they are sung at night, and their style and spirit are sustained by grimaces, antics, intonations, and interjections, not to be transferred by the pen to paper. Like the Fantees, the Accras repose unshaken faith in the incarnation of ghosts. Hence, on a dark night, when the moon is no more above the horizon, they will abandon themselves to sleep; but the rising of the moon is the signal for the song and the monotonous roll of the tom-tom. Their dances go on throughout the long and glorious nights. Their martial songs or amorous ditties are thus shouted in a deafening chorus from the first ray of moonlight streaming gently upwards in the East to the last ray fading as gently downwards in the West.

The opening of the Muswell Hill rival of Sydenham seems to have added another monster, and, therefore, monstrous, concert-room to a list which is already far too long. We say "seems" advisedly, for happy accident, in the shape of a sounding board or some other form of chance, may yet, though improbably, make the Alexandra Palace an exception to the usual inefficacy of such patchwork. The craze for using as concert-rooms areas that are only fitted for bull-fights or international bazaars is likely to have a lamentable effect upon music in the course of a few years. Bawling will take the place of singing, and it unfortunately happens that proficients in the art of bawling are seldom proficients in the art of tune. Monster arenas will demand monster performances, in which the science of conducting will be forgotten. Whole audiences will go away thinking they have heard music when they have heard only its confused echoes—the wind instruments repeating themselves in one corner, the violins in another, the voices in a third. Throats capable of better things will be ruined prematurely, not in attempting to sing, but in trying to be simply audible at impracticable distances. Under these circumstances sensible singers will probably bye-and-by content themselves with being looked at, and sensible auditors with looking on, so that, between silence and chaos, music will have to creep back into the drawing-room corners from which we boast that we have dragged it. Considering that "we *are* a musical nation," it is curious what pains and expense we take to hear either imperfectly or not at all.—*Globe.*

Digitized by Google

In his recently published novel, "The Parisians," Lord Lytton laid down an emphatic opinion on the gender of musical genius—the only historical and only possible gender. The heroine is an Italian *prima donna*, who is supposed to relate in a letter this interesting incident. It is fair to assume that "the great Maestro" is Rossini:—"I must confide to you one ambition which, during the lazy Italian summer, took possession of me—I must tell you the ambition, and add that I have renounced it as a vain one. I had hoped that I could compose, I mean in music. I was pleased with some things I did—they expressed in music what I could not express in words; and one secret object in coming here was to submit them to the great Maestro. He listened to them patiently; he complimented me on my accuracy in the mechanical laws of composition; he even said that my favourite airs were *touchants et gracieux*. And so he would have left me, but I stopped him timidly, and said, 'Tell me frankly, do you thing that with time and study I could compose music such as singers equal to myself would sing to?' 'You mean as a professional composer?'—'Well, yes.' 'And to the abandonment of your vocation as a singer?'—'Yes.' 'My dear child, I should be your worst enemy if I encouraged such a notion; cling to the career in which you can be greatest; gain but health, and I wager my reputation on your glorious success on the stage. What can you be as a composer? You will set pretty music to pretty words, which will be sung in drawing-rooms with the fame, a little more or less, that generally attends the compositions of female amateurs. Aim at something higher, as I know you would do, and you will not succeed. Is there any instance in modern times, perhaps in any times, of a female composer who has attained even to the eminence of a third-rate opera writer? Composition in letters may be of no sex. In that Madame Dudevant and your friend, Madame de Grantmesnil, can beat most men; but the genius of musical composition is *homme*, and accept it as a compliment when I say that you are essentially *femme*.' He left me, of course, mortified and humbled; but I feel he is right as regards myself, though, whether in his depreciation of our whole sex, I cannot say.

---

WEIMAR.—It is just a century this month since the first German opera ever played in Germany was produced, here. It is entitled, *Alcestis*, the words being by Wieland, and the music by Schweitzer. The celebrated Mdme. Romanio Koch sustained the principal female part.

VIENNA.—The members of the Männergesangverein have resolved to give, during the period of the International Exhibition, five public performances, namely: two concerts in the large room of the Musical Union, and three "Liedertafeln," or Vocal Gatherings, at the New World in Hietzing. The proceeds will be devoted to charitable purposes.—The Schubert and the Beethoven Festivals, were great successes.

NAPLES.—A new opera, *L'Impresario per Progetto*, by Signor Michele Ruta, will be produced this season at the Teatro Rossi.

MILAN.—Signor Carlo Pedrotti has arrived in this city, to superintend the rehearsals of his new opera, *Olema la Schiave*, at the Teatro dal Verme. Signora Galletti will sustain the part of the heroine.

TAGANROG.—After an interval of two years, there will again be an Italian opera here next season.

CONSTANTINOPLE.—A new place of amusement, the Crescent Gardens, has just been opened. One of the principal attractions is a theatre, in which an Italian company will perform the most popular operas of the day.

ANCONA.—Signor Verdi's *Aida* has proved a great success at the Teatro delle Muse. The principal characters were sustained by Signora Stolz, Signori Pantaleoni and Maini.

TURIN.—*Il Cadetto di Quascogna*, a new opera by Signor De Ferrari, has been very favourably received here.

---

## MUSIC RECEIVED FOR REVIEW.

BERTINI, SEYMOUR & Co.—"Peace and Harmony," Masonic song, by Bro. Philip Klitz; "L'Eclaireur," and "The Malverns," Valses, par P. Klitz.

JOHN SHEPHERD.—"Thou, O God, art praised in Sion," verse-anthem, by Walter J. Markley.

RANSFORD & SON.—"Beautiful Roses," Valse, by Michael Watson; "Fairy Breeze," Canzonet, by F. Stanislaus; "Musing alone," Ballad, by J. P. Knight; "When the Sun retires to rest," part-song, and "The Gipsy Dance," a merry ballad, by W. F. Taylor.

J. B. CRAMER & Co.—"Serenade," for piano; "Geraldine," Valse sentimentale; and "Victoria," allegro a la militare, for the pianoforte, by T. M. Mudie.

W. CZERNY.—"Popular and celebrated Choruses for Ladies' Voices," Nos. 10 and 12; "Short Melodies for Voluntaries," arranged for the organ by W. J. Westbrook; "Illustrations Musicales," par Gaston D'Arcy, Nos. 1, 4, and 7; "Tell me," Song, by Adolf Muller; "Bourree," in D minor, by Hermann Eisoldt; "Spring Flowers," duet for Piano, by John W. Gritton; "Isidor," Grand March by Jules de Sevrai; "Il Ritorno del Soldato," Canzonetta, by Berthold Tours; "The Haunting Bell," Song, by R. Schumann.

GODDARD & Co.—"Thy will be done," a prayer for mezzo-soprano, by Charles Gounod; "Ho, every one that thirsteth," song, by M. H. Richardson.

LONGMAN.—"Old English Songs for Schools," by John Hullah.

ENOCH & SONS.—"The Musical Monthly," for May and June.


# THE VOICE & SINGING
BY
## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR
## THE VOICE,
By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## IMPORTANT TO VOCALISTS.

MDME. LEMMENS-SHERRINGTON'S

# SIX VOCAL STUDIES,

*In the Form of Waltzes.*

| | |
|---|---|
| No. 1. Scale Waltz. | No. 4. Chromatic Waltz. |
| ,, 2. Arpeggio Waltz. | ,, 5. Staccato Waltz. |
| ,, 3. Shake Waltz. | ,, 6. Triplets Waltz. |

*N.B.—The above "Six Vocal Studies, in the form of Waltzes," are published fo Soprano or Tenor, Mezzo-Soprano, and Contralto or Bass Voices.*

COMPOSED BY

# Madame LEMMENS-SHERRINGTON.

Price 4s. each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah.*)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

London: DUNCAN DAVISON & CO., 244, Regent St., W.


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. | Sonata in G ..... Haydn | 4 | 0 |
| 2. | Sonatina in C (Op. 37) ..... Clementi | 4 | 0 |
| 3. | Posthumous Rondo in B flat..... Mozart | 4 | 0 |
| 4. | Sonata in D (Op. 47) ..... Dussek | 5 | 0 |
| 5. | Sonata in C sharp minor ..... Haydn | 5 | 0 |
| 6. | Sonatina in E flat (Op. 37) ..... Clementi | 4 | 0 |
| 7. | Bourrée in A minor (Suites Anglaises) ..... Bach | 3 | 0 |
| 8. | Sonatina in G ..... Beethoven | 2 | 6 |
| 9. | Echo (from the Partita in B minor) ..... Bach | 2 | 6 |
| 10. | Sonatina in F (Op. 38) ..... Clementi | 4 | 0 |
| 11. | Sonatina in F..... Beethoven | 3 | 0 |
| 12. | Sonata in C ..... Haydn | 4 | 0 |
| 13. | Prelude and Caprice in C minor (1st Partita) ...Bach | 4 | 0 |
| 14. | Sonata in E minor ..... Haydn | 5 | 0 |
| 15. | L'adieu..... Dussek | 3 | 0 |
| 16. | Two Minuets in C and D ..... Beethoven | 3 | 0 |
| 17. | La contemplazione ..... Hummel | 4 | 0 |
| 18. | Abschied ..... Schumann | 3 | 0 |
| 19. | Allegro, Sarabande and Scherzo in A minor (3rd Partita) ..... Bach | 4 | 0 |
| 20. | Sonata in F ..... Haydn | 4 | 0 |
| 21. | Andante in B flat (Op. 75) ..... Dussek | 4 | 0 |
| 22. | Rondo a Capriccio (Op. 129) ..... Beethoven | 5 | 0 |
| 23. | Souvenir..... Schumann | 2 | 0 |
| 24. | Allegro, Sarabande and Passacaille in G minor (7th Suite) ..... Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# DANCE MUSIC

BY

## KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles ... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, May* 31, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 23. SATURDAY, JUNE 7, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,
## THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

**Notice.**

On this occasion the Opera will commence at Eight o'clock.

THIS EVENING (Saturday), June 7, Meyerbeer's Opera, "LES HUGUENOTS." Raoul, Signor Campanini; Conte di San Bris, Signor Agnesi; Conte di Nevers, Signor Mendioroz; De Cosse, Signor Marchetti; Bois Rose, Signor Sinigaglia; Tavannes, Signor Rinaldini; De Retz, Signor Zoboli; Meru, Signor Casaboni; Il Coprifuoco, Signor Campobello; Thore, Signor Pro; Marcello, Signor Medini; Margherita di Valois, Mdlle. Ilma di Murska; Urbano, Madame Trebelli-Bettini; Dama d'Onore, Mdlle. Bauermeister; and Valentina, Mdlle. Tietjens.

Director of the Music and Conductor—Sir Michael Costa.

Incidental Divertissement by Mdlle Blanche Ricois and the Corps de Ballet.

**Next Week.—Extra Night.**

MONDAY next, June 9. "LA FAVORITA." Fernando, Signor Aramburo; Alfonso XI., Signor Rota: Baldassare, Signor Medini; Gasparo, Signor Rinaldini; Inez, Mdlle Bauermeister; and Leonora, Mdlle. Tietjens.

On TUESDAY next, June 10, will be produced, Thomas's "MIGNON." Guilelmo, M. Capoul; Frederico, Mdme. Trebelli-Bettini; Lotario, Signor Castelmary; Laerte, Signor Rinaldini; Antonio, Signor Casaboni; Giarno, Signor Pro; Filina, Mdlle. Carlotta Grossi; and Mignon, Mdme. Christine Nilsson. The Incidental Divertissement will be supported by Mdlle. Blanche Ricois and the Corps de Ballet.

Doors open at 8.0; commence at 8.30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

---

CRYSTAL PALACE.—This Day, SATURDAY, June 7.—FOURTH GRAND SUMMER CONCERT and AFTERNOON PROMENADE, at Three. Programme will include Scherzo and Notturno, "Midsummer Night's Dream" (Mendelssohn); Overtures, Oberon (Weber), "Siege de Corinthe" (Rossini); Mdme. Alwina Valleria, Mdlle. Marie Roze, Mdlle. Justine Macvitz; Signor Fancelli, Signor Rota, Signor Borella, Signor Campobello, and Signor Aramburo. Full orchestra. Conductor, Mr. Manns.—Admission Five Shillings; or by ticket purchased before the day Half-a-Crown; or by Guinea Season Ticket. Numbered reserved stall Half-a-Crown.

---

CRYSTAL PALACE.—The COMMEMORATION FESTIVAL, TUESDAY, June 10.—On this occasion the Palace will be opened at 12 noon. GRAND SPECIAL CONCERT at 4 p.m., when Signor Arditi's "ODE IN MEMORY OF THE LATE PRINCE CONCERT," written by Mr. Willert Beale (Walter Maynard) and composed expressly for this day, will be performed for the first time. Solos by Mdlle. Tietjens, Madame Patey, Mr. Vernon Rigby, and Signor Foli. The Handel Festival Chorus (2,500 strong) and the Crystal Palace Choir. Conducted by the composer, Signor Arditi. Followed by a Miscellaneous Selection. Conductor, Mr. Manns. The band greatly enlarged.

---

## ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The next PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY Morning Next, the 10th inst., commencing at half-past Two o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

## ROYAL ITALIAN OPERA,
## COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), June 7, will be performed Donizetti's Opera, "LUCIA DI LAMMERMOOR." Lucia, Mdlle. Albani.

On MONDAY next, June 9, "FAUST E MARGHERITA." Margherita, Mdlle. Smeroschi; Faust, Signor Pavani.

On TUESDAY, "OTELLO." Desdemona, Madame Adelina Patti.

On THURSDAY, "DON GIOVANNI." Zerlina, Madame Adelina Patti.

On FRIDAY (first time this season), Meyerbeer's Opera, "LES HUGUENOTS." Valentina, Mdlle. D'Angeri (her first appearance in that character in England).

On SATURDAY, "HAMLET." Ophelia, Mdlle. Albani; the Queen, Madame Sinico; and Hamlet, M. Faure.

"LES DIAMANS DE LA COURONNE"—the part of Catarina by Madame Adelina Patti—is in Rehearsal, and will shortly be produced.

---

LONDON MUSICAL FESTIVAL, ROYAL ALBERT HALL.—Director—Mr. HENRY LESLIE.
Under the immediate patronage of
His Royal Highness the Prince of WALES, K.G.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH, K.G.
His Royal Highness the Duke of CAMBRIDGE, K.G.
Her Royal Highness the Duchess of CAMBRIDGE.
Her Royal Highness the Princess MARY ADELAIDE, Duchess of TECK.
His Serene Highness the Duke of TECK, G.C.B., and
The Right Honourable the LORD MAYOR.

THREE GRAND MORNING PERFORMANCES, SATURDAY, June 14; WEDNESDAY, June 18; and SATURDAY, June 21. Commencing at half-past Two o'clock.

---

MADAME CHRISTINE NILSSON.—The only occasions on which Madame Christine Nilsson will sing in Sacred Music during the season, are in Handel's "Messiah," on SATURDAY, June 14, and in the Sacred Selection on SATURDAY, June 21.

---

LONDON MUSICAL FESTIVAL, June 14.—SATURDAY Morning, June 14, the "Messiah." Soloists—Christine Nilsson, Trebelli-Bettini, Sims Reeves, and Agnesi.

---

LONDON MUSICAL FESTIVAL, June 18.—WEDNESDAY Morning, June 18, Secular and Operatic Music. Soloists—Adelina Patti, Sinico, Scalchi, and Albani; Sims Reeves, Edardi, and Bettini; Graziani and Faure.

---

LONDON MUSICAL FESTIVAL, June 21.—SATURDAY Morning, June 21. The first part of the programme will consist of Rossini's "Stabat Mater." Soloists—Tietjens, Trebelli-Bettini, Campanini, and Agnesi. The second part will include a selection of Sacred Music, in which the above-named distinguished artists will be joined by Christine Nilsson and other artists of Her Majesty's Opera.

---

LONDON MUSICAL FESTIVAL, ROYAL ALBERT HALL, June 14, June 18, June 21. Tickets, £1 1s., 15s., 10s. 6d., 7s., 5s., 2s. 6d., at the Royal Albert Hall; Ticket Office of the London Musical Festival; at St. James's Hall; and at all Libraries, Agents, and Publishers.

---

MR. JOHN THOMAS (Harpist to Her Majesty the Queen) has the honour to announce that his GRAND MORNING CONCERT will take place at 24, BELGRAVE SQUARE (by kind permission of the Marquis of Downshire), on MONDAY, June 30, at Three o'clock. Further particulars will be duly announced.—53, Welbeck Street, W.

---

MISS LILLIE ALBRECHT'S FIRST CONCERT, at ST. GEORGE'S HALL, under distinguished patronage, on TUESDAY Evening, June 17, assisted by Madame Florence Lancia, Miss Lester, Mdlle. Enriquez; Messrs. H. Guy and Pyatt. Flute—Mr. Collard. Pianoforte—Miss L. Albrecht. Conductors—Messrs. Ganz and Ignace Gibsone. Boxes, Two, and One and-a-half Guineas; reserved stalls, 10s. 6d.; unreserved, 5s; balcony, 3s.; admission, 1s. Tickets to be had at St. George's Hall; and of Miss L. Albrecht, 5, Gower Street, Bedford Square.

Digitized by Google

MR. BRINLEY RICHARDS' CONCERT, HANOVER SQUARE ROOMS, on THURSDAY Evening, June 12. Miss Sophie Ferrari, Miss Mary Davis (first appearance), and Madame Patey: Mr. Vernon Rigby and Mr. Lewis Thomas. Pianoforte—Mr. Brinley Richards. Accompanist—Mr. Edwin Bending. The St. Thomas's Choir. Conductor—Signor Randegger. Selections will be sung from Brinley Richards' New Books, "The Songs of Wales," and "The Welsh Choir." A new Chorus, "Let the hills resound" (Brinley Richards), first time, words by L. du Terreaux. Tickets, 10s. 6d., 5s., and 2s. 6d., at the Rooms, and Musicsellers, and of Mr. Brinley Richards, 6, St. Mary Abbot's Terrace, Kensington.

MR. BRINLEY RICHARDS' CONCERT, HANOVER SQUARE ROOMS, THURSDAY Evening, June 12. Miss Sophie Ferrari, Miss Mary Davies, and Mdme. Patey; Mr. Vernon Rigby and Mr. Lewis Thomas. The St. Thomas's Choir (200 voices) Pianoforte—Mr. Brinley Richards. Accompanist—Mr. Edwin Bending. Conductor—Signor Randegger. Tickets, 10s., 5s., and 2s. 6d., at the Rooms and Musicsellers, and Stanley Lucas, Weber and Co., No. 84, New Bond Street.

MR. BRINLEY RICHARDS' new Chorus, "LET THE HILLS RESOUND," will be sung by the St. Thomas's Choir—conductor, Signor Randegger—at his Evening Concert, June 12. Tickets at Messrs. R. Cocks & Co.'s, New Burlington Street.

MONS. PAQUE has the honour to announce that his MATINEE MUSICALE will take place on MONDAY, June 16, at 24, BELGRAVE SQUARE, by kind permission of the Marquis of Downshire. Tickets to be had only at Mons. Paque's, 120, Great Portland Street, Portland Place.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W. CUSINS.—ST. JAMES'S HALL.—SIXTH CONCERT, MONDAY, June 9, at Eight o'clock. Miss Edith Wynne and Madame Trebelli-Bettini. Mendelssohn's Italian Symphony, Liszt's Poeme Symphonique "Tasso," Beethoven's Concerto for violin. Violin, Herr Auer, &c. Stalls, 10s. 6d.; balcony, 7s., 5s., and 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street; usual agents; and Austin's, St. James's Hall.

NEW PHILHARMONIC CONCERTS.—Notice.—The PUBLIC REHEARSAL, on SATURDAY Afternoon, of Wagner's Opera, "LOHENGRIN," will commence at Three o'clock, instead of 2·30. Programmes of the Opera are now ready. Books of the words can be had on Saturday afternoon. All Three Acts of the Opera will be given, but the performance will not last more than two hours and a half. N.B.—In consequence of the demand for tickets to hear Wagner's Opera for the first time in England, no complimentary admissions can be issued.

NEW PHILHARMONIC CONCERTS.—ST. JAMES'S HALL.—J. F. BARNETT'S new Oratorio, "THE RAISING OF LAZARUS." The first performance of this new work will take place, under the direction of the Composer, at the FOURTH CONCERT, WEDNESDAY Evening, June 18. Public Rehearsal, Saturday Afternoon, June 14th. Mdme. Lemmens-Sherrington, Mdme. Patey: Mr. Vernon Rigby and Mr. Santley. Orchestra and Chorus, 350 performers. Sofa stalls, 10s. 6d.; reserved seats, 7s.: balcony, 5s.; area, 2s.; at St. James's Hall and the Musicsellers.

MR. GANZ has the honour to announce that his ANNUAL GRAND MORNING CONCERT will take place at ST. JAMES'S HALL, on FRIDAY, June 27. Full particulars will be duly announced.—15, Queen Anne Street, W.

MISS PURDY will sing at St. Clements, Notting Hill, on 9th inst.; at Mons. Paque's Matinee, Belgrave Square, 16th inst.: and Signor Monari Rocca's Matinee, Friday, the 20th June. Address, 35, Victoria Road, Kensington, W.

"ALICE, WHERE ART THOU?"

SIGNOR NICOLINI will sing Ascher's popular Romance, "ALICE WHERE ART THOU?" at Herr Kuhe's Concert, on Monday, at the Floral Hall.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at Exeter Hall, June 23.

"MY SWEETHEART WHEN A BOY."

MR. WILFRED MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at the Store Street Rooms, on June 30.

MISS AMY STEWART will play E. Sauerbrey's Paraphrase de Concert, "LORELEY," at her Evening Concert, at the Beethoven Rooms, on the 28th inst.

MADAME SAUERBREY will sing H. Eisoldt's Spinning Song, "THE SNAPPED THREAD," at Miss Amy Stewart's Concert, at the Beethoven Rooms, on the 28th inst.

'KILLARNEY."

MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," at Bermondsey, June 10, and Richmond, June 12.

REMOVAL.

MISS ENRIQUEZ begs to announce her change of residence, to 26, Mornington Crescent, N.W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The THIRD TERM commences on MONDAY, October 20. Madame Sainton-Dolby receives Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, every Tuesday Afternoon, from Three to Four o'clock, until the middle of July, when she leaves town until the Academy re-opens. Prospectuses, containing all particulars, can be obtained of Mr. George Dolby, 52, New Bond Street, and Messrs. Chappell, 50, New Bond Street.

SIGNOR MORIAMI (Baritone), late of Her Majesty's Opera, will arrive in London, June 16, after his successful engagement with the LUCCA ITALIAN OPERA COMPANY, in the United States of America. Communications respecting Engagements, to be addressed to care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

THE HILLS of LIGHT. New Sacred Song. Words by the Rev. G. DUDLEY JACKSON. Music by F. ABT, composer of the admired songs, "A Rose in Heaven," "Oh! ye Tears," "Kathleen Aroon," "The Cuckoo," "When the swallows hasten home," &c. 3s. All sheet music half price, post free, in stamps.
London: ROBERT COCKS & Co., New Burlington Street.

"CARNEVAL DI VENEZIA."
Sung by MDLLE. ILMA DI MURSKA, with distinguished success at the Royal Albert Hall,
Arranged by Sir JULIUS BENEDICT.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."
"There thou sleepest,
Where the flood is deepest."
(*Bianca e blonda*),
OPHELIA'S SONG.
Sung by Madame Christine Nilsson and Mdlle. Albani, at the Royal Italian Opera, Covent Garden.
The English words by JOHN OXENFORD, Esq.
Price 1s. 6d.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET,"
THE DRINKING SONG,
Sung in the Opera of "Hamlet" by Mr. Santley and Mons. Faure, at the Royal Italian Opera, Covent Garden.
The English words by JOHN OXENFORD, Esq.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."
By AMBROISE THOMAS.
As sung at the Royal Italian Opera, Covent Garden.
The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.
All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.
(Editions of Heugel & Co., Paris.)
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this day,
"OUR DARLING,"
SONG,
(in C and in E flat).
The Words by ETTY LOVELL.
The Music by J. HALLETT SHEPPARD.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Digitized by Google

## "ANOTHER WORLD."*

(*From "Macmillan's Magazine."*)

"Hermes," the "editor" of the remarkable book which bears the above title, is certainly an extraordinary person; so extraordinary, indeed, that those who agree to believe that he has actual knowledge of the goings-on in a planet which is not ours, and which appears to be Mars, may consistently carry their faith a degree further, and believe likewise that he calls himself by his real name, and is in some way an Avatar of Hermes Trismegistus.

Varying opinions have been expressed as to the purpose of the book, though there is no disagreement as to the fact that from beginning to end it is amusing and suggestive. Some look upon this "Other World" as one of the numerous Utopias which imaginative philanthropists have devised as models to which less perfect communities should at least endeavour to approximate; others have arrived at the conclusion that a satire on the defects of our present civilization is intended, and that the "editor" is less an aspiring Plato than a polite Swift. If, as Voltaire said, Swift was Rabelais in his senses, assuredly "Hermes" is Swift in his most mannerly condition.

To neither of these opinions do we give assent. If it had been the design of "Hermes" to embody his ideal of a perfect commonwealth, he would naturally have given us a more distinct account of the political institutions of Montalluyah, the city to which his fragmentary communications refer, and which comprises the most habitable portion of the planet. But with such institutions we are made less acquainted than with any other particular connected with this veritable Newfoundland. We learn, indeed, that Montalluyah is governed by one Supreme Ruler, who bears the singular title "Tootmanyoso," and is assisted by twelve inferior kings; but with respect to the functions of these inferior potentates—whether they are executive, legislative, or administrative, or are mere privy councillors with a royal handle to their names—we are left in utter ignorance. Neither do we find the slightest hints of any representative institution, oligarchic or democratic, that in the least resembles our notions of a senate or parliament. We are taught that a great and beneficent revolution was effected by what is commonly called a "virtuous despot;" but we are wholly in the dark as to the character of the political superstructure which he raised on the site left open by the extirpation of old abuses.

On the other hand, the opinion that a fanciful satire is intended, rather than the presentation of an Utopia, is more plausible; for if "Hermes" scarcely grazes upon politics, he is profuse in his description of those details of manners and customs which are ordinarily the mark of the social satirist. If we have not heard how the favoured race are governed, we at any rate know to a nicety how they are brought up, how they are physicked, how they go courting, how they are married, how they are treated when they come into the world, how pleasantly they slide out of it, how they play music, how they pay compliments, and how they cook. Few cockneys are more familiar with life in London than any one who has mastered the communications of "Hermes" is familiar with life in Montalluyah.

Now the general impression made by the minute description of the state of society in the star-city is that it is far better, and indicates a far higher civilization than any to be found on the surface of our own globe. Vice has altogether gone out of fashion, to make room, not for an ascetic bliss, but for the power of sinlessly and elegantly indulging in luxuries, which an Assyrian voluptuary might have contemplated with envy. As an enthusiastic description of a superior condition of things necessarily implies a censure of that which is inferior, it must naturally have somewhat of a satirical appearance when addressed to persons living under less advantageous circumstances. Sterne's proposition, that "they manage things better in France," converts itself without a thought into "they manage things worse in England," and the superior goodness of the planet Mars implies the comparative badness of Mother Earth. So far as this is satire, "Hermes" may be deemed a satirist.

But as to his being an intentional satirist, we believe nothing of the kind. A glow of good humour is diffused over the entire book, which justifies the supposition that "Hermes" is far too much delighted with the enjoyments he is describing to find room on his lip for a sneer at terrestrial defects and miseries. Let us rather imagine that he is a poetical utilitarian, who tries to picture the state of things that will arrive when not only the greatest but the most luxurious happiness is diffused amongst the greatest number. Of a state of primitive simplicity, of an Arcadia peopled with smart shepherds and shepherdesses, he has no notion. If we would be as good and as contented as the citizens of Montalluyah, we must become more, not less, Epicurean than we are at present—improve our music, our pictures, our means of locomotion, and our dinners.

For instance, we of this generation are very proud of our electricity; and when an enthusiastic optimist wishes to illustrate the superiority of the present to the past, the first thing to which he refers is probably the electric telegraph. But in our use of this agent we are mere babies compared with the Tootmanyoso and his subjects. Their advance commenced—so Hermes tells us—with the discovery that electricities are so many and so various, that although they may all be classed under one category, rubricked in the Martial language with a term denoting a "spark of Heaven-power," every kind of body, both animate or inanimate, contains an electricity of its own. So diverse are the natures of these electricities that some are diffused, others concentrated; some sympathetic, some antipathetic, some gently mingling with others; some, when brought into contact with others, causing violent explosions.

Having discovered the existence of these various electricities, the sages of Montalluyah next found out how to extract them from all sorts of organic and inorganic substances. As fish are enumerated, "Hermes" warns us not to be too proud of our own torpedo. "In naming fish," he says, "I refer to several species, and not merely to those already known to you as electrical, and which have the power of emitting strong currents of their own peculiar electricity. A huge fish, well known on your earth, supplies us with the most powerful of all electricities, an electricity of immense value." So it appears we are starving in the midst of undetected plenty. Philanthropist as he is, why does not "Hermes" name the precious fish, instead of tantalising us with a conundrum? If we knew where to find it, doubtless we should do as they do in Montalluyah. Three large docks are built, into which the "sea-monster" is driven, to be subjected to the process by which he is made to yield up the electricity contained in his huge frame. The different kinds of electricity, when extracted, are stored ready for use in a large building, where, to prevent mischief, they are secured in non-conducting pouches, and placed in separate compartments.

To enumerate the uses to which the very plural electricities are put would require more space than we can afford to devote to the contemplation of the star-city. Indeed, it is not too much to say that there is a current of electricity through the entire book. One exploit, performed partly by means of this powerful agent, exceptionally deserves mention, especially as the account of it involves a description of the physical configuration of Montalluyah. A huge mountain mass, it seems, projects from the elevated continent of Montalluyah for miles above the sea, the relic of a vast convulsion of nature, which, sweeping away its former basis, left it unsupported, save by its adhesion to the main continent of which it forms a part. From the point of junction it extends horizontally far beyond the sea coast, over cities built on the ridges and plains beneath; and it is of such a high elevation that when seen from below it is not easily distinguishable from the clouds above. Another city is built on the suspended mountain itself.

Even to the dull eye of an inhabitant of our earth, the position of the citizens either upon or below a horizontal mass of rock so slightly supported would have seemed undesirable. The possibility of a crash, involving the destruction of those who fell and those upon whom the fall took place, seems so obvious to the meanest understanding, that one marvels why the good folks of Montalluyah chose to build in such dangerous regions. We must assume that they were not very bright before the days of the reforming Tootmanyoso. Even an occasional fall of portions of the under part of the suspended mass, destroying half a dozen cities or so, with all their inhabitants, was not sufficient to awaken the occupants of more fortunate sites to a sense of their peril. But to the keen eye of the Tootmanyoso it was manifest that a vertical prop was required at or towards the end of the suspended mass, opposite to the point of junction with the continent. A figure which looked like a capital F, or a gibbet, had to be converted into a semblance of the Greek Π, or an integral portion of Stonehenge, or who knows what mischief might have ensued?

By the direction of the Tootmanyoso the perils menaced by the suspended mountain were arrested by the erection of a "mountain-supporter," whose base at the foundation is more than a mile in diameter, and whose round walls are more than a hundred feet in thickness. The diameter of the tower-head is one-third of the diameter of the base, and the diminution is so gradual as to be scarcely perceived. The material out of which the blocks of which the building is constructed are made is composed of an amalgamation of iron and marble fused into a compact mass.

This vast work was not to be accomplished without the aid of electricity, since no merely mechanical power would have sufficed to raise the stupendous blocks to the required level. The discovery had happily been made that what we call gravity is merely "tenacious electricity," and that this may become so much diminished that the heaviest body will become comparatively light. Where can be found a more simple and beautiful application of science to the wants of practical life?

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

Digitized by Google

## THE BIRMINGHAM FESTIVAL.

(*From the "Birmingham Daily Post."*)

The general outline of the great musical event of the year, which, though local in celebration and objects, is yet, in some sense, of national interest, was definitely agreed upon at the meeting of the Birmingham Festival Committee on Saturday. Its principal features have been foreshadowed, if not positively specified, for some months past; but now that the gaps are filled up, and we are enabled to view the scheme as a whole, we are in a better position to estimate the value and significance of its component parts. The Festival will open on Tuesday the 26th of August, with the customary performance of *Elijah*, which has occupied that position with, we believe, one ill-advised exception, in 1864, at every Festival since its original production here, under the composer's direction in 1846. At the evening concert, on Tuesday, the special feature will be a new cantata, entitled, *Fridolin*, by Signor Randegger. Wednesday morning will be signalised by the production of a new oratorio, *The Light of the World*, by Mr. Arthur Sullivan, and the evening concert, among other items of interest, will include a short composition by Rossini, new to the English public, and a Beethoven symphony. On Thursday morning the *Messiah* holds its time-honoured place—the miscellaneous attractions of the evening concert being strengthened by a new cantata, by Signor Schira, entitled *The Lord of Burleigh*, and a new chorus by Rossini. Friday morning, according to established precedent, is given up to a composite performance of sacred works, comprising Spohr's cantata, *God, Thou art great*, Haydn's Third, or *Imperial Mass*, new posthumous choral works by Rossini, and a double chorus from *Israel in Egypt*. The evening concert will also, according to approved precedent, be devoted to oratorio, the work selected being *Judas Maccabeus*. On the whole we think the scheme must be acknowledged a good and attractive, if not a positively brilliant, one. Considering the limited opportunities for new experiment allowed by the exigencies of the case, and especially the allocation of two out of the four mornings to those indispensable classics, *Elijah* and the *Messiah*, it cannot be said that there is any lack of novelty in the scheme. Besides the three works specially commissioned for the Festival, there will be no less than four minor compositions by Rossini, three sacred and one secular, which have not yet been heard by the English public. Two of these, we believe, have been performed on the Continent, but the other two, from among the composer's posthumous works, are private property, and will be publicly produced for the first time at a Festival in August next. As regards the commissioned works, the most important, of course, will be the oratorio by Mr. Arthur Sullivan, of which great things are foreshadowed by the Orchestral Committee. Though written specially for the forthcoming festival, it has, we believe, been a long time under careful and anxious consideration, and may be regarded as embodying the matured fruits of the genius of one of the most refined, scholarly, and original of our native composers. About two-thirds of the work are already in the hands of the chorus, and the remainder is expected in the course of the next few weeks. Signor Randegger's cantata, *Fridolin*, founded on the well-known poem of Schiller, was originally intended for last Festival; but, finding himself unable to complete it in time, the composer laid the work aside, and has since, we believe, entirely remodelled it. Signor Randegger is well known as a fanciful and fluent musician, and the subject he has selected can hardly fail to inspire him. Signor Schira, whose compositions are perhaps better known in Italy than in England, is, nevertheless, well esteemed in this country as a graceful and musicianly writer, and his cantata, founded on Tennyson's *Lord of Burleigh*, has already won golden opinions among the chorus engaged in its rehearsal. The inclusion in Friday's programme of a work by Spohr is an innovation which will be warmly appreciated by the more cultivated class of music lovers, who have long been remonstrating against the virtual veto placed by the Festival authorities on the works of the great violinist, author, and composer, to whom we owe, among other works, that wonderful oratorio, *Die letzten Dinge*. The cantata selected for the ensuing Birmingham Festival, and originally proposed for last Festival, is of a less ambitious, but not less beautiful order, and is, moreover, free from the religious objections which apply, in this country, to the musical representation of so dread a solemnity as the *Last Judgment*. The only other novel feature of the scheme calling for notice at present is the introduction of an orchestral symphony at one of the evening concerts. This is an experiment which has been long and warmly urged by the more musical section of the public, but resisted hitherto by the Festival managers, on the ground chiefly that it was tried in former years, and had to be abandoned in deference to the opposition of the non-musical majority of the Festival audiences. It is to be hoped, however, that the spread of musical education has by this time altered the balance of parties, and that the admirers of symphony will be sufficiently numerous at next Festival to vindicate the judgment of the committee in sanctioning the change. It would certainly be a pity if a magnificent band like that of Sir Michael Costa were allowed to disperse without affording the local public an example of orchestral music in its highest and most perfect developement. The gap has been in some measure filled of late years by the pianoforte *concerto* performances, in which Madame Arabella Goddard has been associated with the band; but at the best a pianoforte *concerto* is not a symphony; and now that Madame Goddard's tour in the Antipodes deprives us for a time of her presence, we think the committee have done wisely in trying a "change of diet." With reference to the absence of M. Gounod from the competition of composers, it will be seen from Mr. Peyton's explanation on Saturday that it has arisen from temporary circumstances over which the committee had practically no control, and that is, at the worst, a pleasure not abandoned but postponed. From M. Gounod we have a right to expect a masterpiece, and if the time and conditions did not admit of the production of a work of importance, we think that it was better on both sides that the commission should be deferred. Touching the artists, it would as yet be premature to speak, seeing that the whole of the engagements are not yet concluded; but the public will no doubt be satisfied to hear that all the principal vocalists essential to the performance of oratorio music have been secured, and that the only remaining engagements affect what we may term the luxuries or dainties of vocal art, represented by leading operatic stars, who are required to shed lustre on the evening concerts. Bearing in mind the difficulties with which the Orchestral Committee have to contend, between the necessity on the one side, of keeping up the pecuniary productions of the Festival, and the duty, on the other, of sustaining the musical prestige—difficulties not a little enhanced by the progress of modern competition and the increased facilities for attending the colossal musical combinations of Sydenham—the arrangements for the Birmingham Festival, of 1873, as far as at present revealed, seem to be all that could be reasonably required, if not all that could be ideally conceived, and it only remains to hope that the details will correspond to the general plan.

---

DUSSELDORF.—A grand performance of Herr Max Bruch's *Odysseus* was given, a short time since, in the Town Music Hall, which holds more than 2,000 persons. Every place was full, and several hundred individuals were unable to obtain admission. The vocalists numbered from five to six hundred, the instrumentalists being proportionately numerous. The composer himself conducted, and was received, on making his appearance, with a flourish from the orchestra and loud applause from the audience. The performance, as a performance, gave, on the whole, satisfaction, but exception was taken to a great deal of the book and to not a little of the music. Herr Raff, the author of the former, has not been especially happy in his lines, nor very particular respecting the original story. The music, in the opinion of competent critics, wants force and individuality, but, for all that, it contains some grand touches, which may be ranked among the best things Herr Bruch has yet done. Mdme. Joachim, as Penelope, exerted herself to the utmost, and was loudly applauded throughout. Mdlle. Lautertach, also, from the Opera in Cologne, produced a favourable impression, and did full justice to the music entrusted to her. The gentlemen solo-singers were Herr G. Henschel, from Berlin (who was engaged at the very last moment, in place of Herr Hill, hoarse), and Herr Eigenberts, from Rheydt.

GOTHA.—At the annual anniversary concert of the Liedertafel, Herr F. Grützmacher, from Dresden, played a Concerto by Molique, a Romance, Op. 102, by Schumann, and a Fantasia of his own composition. He was greatly and deservedly applauded.

Digitized by Google

## DR. HANS VON BÜLOW.

(*From the "Times."*)

Some interesting performances, under the denomination of "Pianoforte Recitals"—a denomination invented, if we remember well, by Liszt, originator and master of what is called "sensational playing"—have been recently given. Foremost among them must be counted the "Recitals" of Dr. Hans Von Bülow, a "sensational" player, if there ever was one. Although this is his first visit to England, the name of Dr. von Bülow has long been familiar to this country. He is not only a son-in-law of the renowned Abbé Liszt, but one of the most enthusiastic disciples of Herr Richard Wagner, and promoter of what appear to many sober thinkers the wildly-ambitious schemes and well-nigh impossible theories of that would-be great reformer, in all that concerns music in its alliance with the drama—operatic music, in fact. Beyond this, putting aside, if we can, which is not over easy, Herr Anton Rubinstein (Carl Tausig being gone from us), certainly Dr. Von Bülow is the most energetic and brilliant surviving representative of the Liszt school. Dr. von Bülow's execution on the pianoforte is prodigious, and equally so his memory. He scarcely ever introduces a piece, no matter by what master, with the printed music before him. Since he has been among us he has played two grand concertos with orchestral accompaniments, by Beethoven (in E flat, No. 5, at the Philharmonic concerts, and in G, No. 4, at the Crystal Palace); the grand concerto by Adolphe Henselt in F minor, at the New Philharmonic, and another by Rubinstein in G, again at the Old Philharmonic—one and all from memory. We own with deference that we feel less entirely satisfied with Herr von Bülow's readings of Beethoven than with his readings of Henselt and Rubinstein. Their concertos are essentially *bravura* pieces, and in *bravura* pieces Herr von Bülow unquestionably shows to the best advantage. In Beethoven we look for more reticence and less self-demonstration. No doubt Herr von Bülow is quite on a poetic and intellectual level with the two more modern composers; but that is by no means the case with regard to Beethoven. Beethoven cannot admit of any kind of liberties being taken with his great works; and how great are the concertos we have mentioned need hardly be said. When Beethoven is the composer, one wants rather to think of Beethoven than of his interpreter; and this Herr von Bülow will not invariably allow. When he is engaged upon Beethoven we are compelled to think of the player rather than of the composer. When we are treated to a concerto by Henselt or Rubinstein, it is really a matter of little consequence, so long as the performer is able to master with ease and fluency the difficulties their works present; and that Herr von Bülow does this—in short, has them at his entire command—few would be prepared to deny. At his "Recitals" Herr von Bülow has played music of all schools and styles; and the names we chiefly miss from his programmes are those of Weber and Mendelssohn. We presume that such men as Dussek, Woelfl, Hummel, Moscheles, Hiller, Heller, Sterndale Bennett, &c., do not come within the category of Herr von Bülow's musical heroes; at the same time, we must confess that we should greatly have preferred an occasional excerpt from one of these to several pieces which have been allowed to figure in his programmes—such, for instance, as *Venezia e Napoli* of Liszt, which, apart from the mechanical difficulties it presents, is little better than a heap of incoherent passages. Then, again, why does not Herr von Bülow take John Sebastian Bach from the pure well of John Sebastian Bach's own genius, instead of giving us "transcriptions," and so forth, of that mighty master?

In the programme of the first Recital were included, besides selections from Schumann and Chopin, two of Beethoven's sonatas—the sonata in E flat, No. 3, and last of the series Op. 31, and the sonata in A flat, Op. 110. In the rendering of both of these there was much of which we found it difficult unconditionally to approve. The contrasts, in our judgment, were too frequent and too abrupt. This was particularly noticeable in the opening *allegro* of the first-named sonata, where now and then the "*sforzandi*" were in anything but good keeping with the nature of a movement which is one of the most quietly humorous ever written. In the sonata, Op. 110, the *finale* is a mixture of recitative, quite in the dramatic style, with fugue of the most ingenious construction. Herr von Bülow's idea of fugue playing seems to be that the theme is everything, and that the accessories are comparatively of little account. This was remarkable also to some degree in his execution of J. S. Bach's *Fuga Chromatica*, which he played at the Philharmonic Concert. The theme comes out with splendid emphasis from his fingers, but the rest is made more or less subordinate; and this surely could not have been the idea of Bach and Beethoven, otherwise they would hardly have submitted their themes to such varied and elaborate counterpoint. That the leading subject should everywhere, and under every condition of treatment, be heard clearly and distinctly, is unquestionable; but that the other parts which give interest to its development are of almost equal importance is no less a fact. In other respects, Herr von Bülow's reading of Bach's music is very grand, so much so that we should like to hear him play a good many fugues of Bach precisely as Bach wrote them. We do not see what is gained by "transcribing" pedal fugues written expressly for the organ, because no pair of hands can impart the same effect to them as the two hands and two feet for which they were originally intended. The *Fantasia and Fuga Chromatica*, not intended for the organ, is so wonderfully effective as Bach himself composed it, that we can see no valid cause for rendering it more mechanically difficult. Herr von Bülow's performance of Schumann's music is remarkably striking, as was proved, especially at his first "Recital," in the *Carnival a Vienne*. With Chopin we find he makes too many liberties of accent, and, as the phrase is, "*tempo rubato*." Although Chopin's waltzes, tarantellas, and mazurkas are not of the ordinary sort, it is still supposed that they can be danced to. If not, why should names and titles, each individually characteristic, be assigned to them? Chopin, if we may credit Liszt, used to make the Polish ladies dance "vertiginously" to his music; and Herr von Bülow might do the same if he would adhere more strictly to the measure. In all other respects, he plays Chopin's music in first-rate style, some of his contrasts from loud to soft, especially when he employs the minor pedal, being singularly agreeable and effective.

Not to go further into detail, however, at these "Recitals," Herr von Bülow has played five sonatas of Beethoven, including some of the most difficult, viz.—*Les Adieux*, *L'Absence*, *et Le Retour* (Op. 81), the Sonata Op. 110, and the Sonata Op. 111, last, and excepting the B flat, Op. 106 (which all these great "wonder pianists" seem instinctively to avoid), most difficult of them all; three of the great organ pedal fugues of J. S. Bach ("transcribed" by Liszt); besides no end of works of less importance, though still important, in so far as difficulty is concerned, by Schumann, Liszt, Chopin, Brahms, Scarlatti, Rheinberger, Gotthard, Joachim Raff, and Schubert (a waltz from the *Soirées de Vienne*, "illustrated by" Liszt, but which had better have been left to its own engaging self). There was one little bit of Mozart (the well-known "minuet and gigue"); Weber and Mendelssohn, as we have hinted, being left in the cold.

The simple fact of all the pieces we have referred to being played from memory speaks highly for the musical ability of Herr von Bülow, who, if not a Liszt—"Liszt Alexander," as Dr. Ferdinand Hiller dubs him in one of his masterly and instructive essays—a Tausig, or a Rubinstein, is, in his peculiar way, one of the foremost players of his time. His performances, thoroughly appreciated and cordially received, must certainly rank among the chief events of the present musical season. That Herr von Bülow is of the Liszt school, and occasionally treats the pianoforte as though it were his enemy, rather than as though it were his confidential friend, is undeniable; he is nevertheless, in his way, a great and original artist.

---

**Breslau.**—Herr Schwemer, the present manager of the Stadttheater, cannot be accused of being deficient in energy. Since the 1st October last, he has produced 30 different operas, in a very complete and satisfactory manner. This is no mean feat, when we recollect that, in consequence of the destruction by fire of the old theatre, everything, scenery, dresses, decorations, properties, and appointments, had to be supplied afresh.

**Wiesbaden.**—The grand concerts of the ensuing season will, according to present arrangements, take place on the following dates: 9th June, 30th June, 7th July, 21st July, and 4th August. There is also to be a grand concert at the time of the races.

Digitized by Google

## CHORAL FESTIVAL AT KING'S COLLEGE CHAPEL.

*(From the "Cambridge Express," May 24.)*

A choral festival at Cambridge should be a success. Scarcely in another town in England could such a force be found of people engaged in the practice of church music; and when it is remembered that the resources of Cambridge formed only a part of those employed in King's College Chapel on Tuesday week last, it will be seen that an opportunity for the hearing of English Church music was afforded such as does not present itself every day.

The doors of the Chapel were opened by a quarter-past one, and by two o'clock the building was full. As the prelude, Mr. C. V. Stamford, organist at Trinity College, played one of Handel's concertos, and proceeded from this to a chorale of Bach, on which he extemporized, so as to combine it with subjects from the concerto. The service then commenced. The General Confession was intoned after the "Ely Use," and Tallis's setting of the Preces was employed. The Magnificat and Nunc Dimittis were sung to Dr. Garrett's fine setting in F, the effect of which was admirable, and must have caused much pleasure to the composer, who conducted throughout, a stand being placed between the choir stalls. The anthem after the Third Collect was Purcell's "O sing unto the Lord," conducted by Dr. Garrett, and accompanied by Mr. Amps, who had acted as organist up to this point. After the service a number of anthems were sung, the first being an extract from Professor Sir Sterndale Bennett's *Woman of Samaria*, namely, the tenor air, "His salvation is nigh them that fear Him," and the following chorus. The tenor solo was beautifully sung by Mr. Cummings, who visited Cambridge for the occasion. The anthem was conducted by its composer, whom it was pleasant to see taking a part in the musical doings of the town. The organ part was played by Dr. Garrett. This was followed by Orlando Gibbons' elaborate and difficult "Hosanna" in five parts, sung without accompaniment. The music of Gibbons, prince of the English school of church music, is specially appropriate in King's College Chapel, where for some time he acted as organist, and succeeded in so enchanting his contemporaries that it was (somewhat audaciously) recorded of him in his epitaph, that he was the "Composer of many hymns which sound his praise no less than that of his Maker." It must, however, be confessed that to some extent this anthem missed its effect. It is perhaps to be doubted whether King's College Chapel, so magnificent a place in some respects for a choral festival, is quite the best spot for hearing music which demands extreme clearness of effect as its first condition of success. After this we had Sir John Goss's Thanksgiving Anthem, composed on the recovery of H.R.H. the Prince of Wales, "The Lord is my strength." It was conducted by the composer, and accompanied on the organ by Mr. E. Silver, who performed his honourable task in a way most creditable to so young a musician. The bass solo was sung by Mr. Briggs, of Windsor Chapel Royal, and Mr. De Lacey, of St. Paul's Cathedral choir, together, but with so much precision and distinctness as to impose on the greater part of the congregation who were unaware that more than one voice was singing. Next was sung, unaccompanied, Farrant's well-known anthem, "Lord, for Thy tender mercies' sake." It was conducted by Dr. Garrett, and produced an effect quite equal to anything else performed. It was followed by Sir George Elvey's fine anthem, "In that day," conducted by the composer. The tenor solo was sung by Mr. Cummings. It was accompanied (at the special request of Sir George Elvey) by Mr. Amps, who, with a self-renunciation one would wish to see more often exercised, left himself but a small share in the performances of the day.

After this a collection was made in behalf of the Choir Benevolent Fund, in aid of which the Festival was held. During the collection Mr. Stamford played, as a voluntary, Beethoven's Andante in F, with that combination of refined conception and masterly execution that we have been accustomed to look for from him at the Trinity Organ Recitals. The amount collected was £115 7s. 11½d. After the collection the "Hallelujah Chorus" was sung, accompanied by Mr. Dewberry, and the service then closed with the benediction. As a concluding voluntary, Dr. Bunnett, of Norwich, played the overture to *Samson*, afterwards extemporising and concluding with "God Save the Queen." The choir consisted of more than 30 trebles, 15 altos, 22 tenors, and 22 basses, of which Cambridge contributed all the trebles but two, 10 altos, 18 tenors, and 13 basses. Subscriptions for the Choir Benevolent Fund will be gladly received by Mr. Piper, Local Secretary, Librarian of King's College.

## CHARLES HALLÉ'S PIANOFORTE RECITALS.

The classical concerts now being given on Friday afternoons, in St. James's Hall, illustrate the law of growth which affects everything having in it the elements of true vitality. At first they were no more than their name indicates—that is to say, Mr. Hallé, as sole entertainer, played at each a selection of music from the exhaustless repertory of his instrument. The Recitals might have gone on for ever in this fashion without lacking a fit and numerous audience; but they were too full of healthy life not to develop into something larger and more comprehensive. The next stage associated a violin with the pianoforte, thus bringing within reach the abundant store of works composed for the two instruments in common. Here, also, the recitals might have paused; but, this season, they have taken another step forward, and become, in effect, a summer duplicate of Mr. Chappell's justly-renowned "Popular Concerts." The programmes now include not only pianoforte solos, and pianoforte and violin duets, but works wherein Mr. Hallé's instrument is associated with several others—*primus inter pares*. That the efficiency of the enlarged performance is guaranteed by the names of such artists as Madame Norman-Néruda, Herr Straus, and Signor Piatti need not be said, nor is there any necessity for insisting upon the claims of the Recitals in their new form. We cannot, however, permit their significance to run the risk of being overlooked. These Friday afternoon concerts have nothing of the ordinary fashionable morning entertainment about them, and present very few attractions for those who are not earnest amateurs of good music. The programmes are uncompromising to the last degree; the artists rigidly avoid the taint of "sensationalism;" and the audience are called upon for downright hard work if they would profit to the utmost by what is done. This being the case, it says no little for the popularity of high-class music when a lengthy series of such concerts can flourish in the midst of the lighter attractions of a busy and brilliant season. The result is one for hearty congratulation, and, let us add, for grateful remembrance of the services rendered by Mr. Hallé, through a long course of years, in bringing the result about. Mr. Hallé has done an artist's best work for art in this country, unaided by loud-voiced pretensions, which always impose upon the crowd; by personal affectedness, which can hide shortcomings from the purblind; or by any kind or degree of "sensation." He has laboured steadily on, satisfied to put forward classical works, with reverent care for their integrity, and content to enjoy whatever honours belong to the conscientious and able interpreter. It is such as Mr. Hallé who best advance the cause of art; and not those who drive about with the great masters tied to their chariot-wheels, like conquered kings.

A conspicuous feature of the present Recitals, and one of rare educational value, is the number of modern works presented. Mr. Hallé seems bent upon giving the German composers of our day a fair hearing, so that, if their claims be rejected, rejection shall not be a consequence of lacking knowledge. Since the series began, we have had Brahms' pianoforte trio in B flat major (Op. 8), the same author's pianoforte quartet in G minor (Op. 25), his quintet in F minor (Op. 34), and Raff's pianoforte trio in G major (Op. 112). These are admitted to be among the best productions of their school, and it is no small advantage to have such as these shown to perfection by means of perfect execution, and shown side by side with works which hold classic rank. Obviously, however, the main attraction of the Recitals is found in the music by the greater masters, with which every programme abounds. We cannot attempt even to mention the compositions belonging to this class that have already been performed; but a fair idea of each group may be gathered from the programme of Friday next. In that well-arranged scheme are Mendelssohn's pianoforte quartet in F minor, Schumann's trio in G minor, Weber's sonata in E minor for pianoforte alone, Beethoven's sonata in A major for violin and piano; and a *Suite de pièces* in G major, by Bach. Truly a "feast of fat things," of which there should be, as there, doubtless, will be, many partakers.

THADDEUS EGG.

Digitized by Google

## EXHIBITION CONCERTS.

(*From the "Globe."*)

These performances, to which we have already more than once called the attention of our readers as representing music in the "London International Exhibition," are continued daily. The taste and judgment exercised in the selection of the pieces, and the efficiency with which they are executed, are alike undiminished; while the number of auditors, to judge by the appearance of the hall when we were present, if not yet what it should be, is steadily increasing. We know no place or occasion where or when an hour's music, neither more nor less, can be more thoroughly enjoyed. We had a symphony and two overtures—not to speak of two songs—all three, though for different reasons, of great interest, performed by an orchestra thoroughly competent by its number and efficiency for their interpretation. The symphony was the *Historical* (Op. 116) of Spohr. No more striking example than this work presents of the mis-judgment of an artist of his own powers can be found in the whole range of art. As is well said in the "Analytical Programme," Spohr's "own genius was so distinctive and individual in all its modifications, his artistic sympathies were so limited, and his knowledge so circumscribed, as to make him almost ludicrously unfit for such a task" as the composition of a symphony, in which, without being slavishly imitated or literally transcribed, the "manners" of a succession of composers, whose careers extend over more than a century, should be unmistakably and yet gracefully indicated. The egotism of musical composers is proverbial; but Spohr seems literally to have passed his life in self-contemplation. So narrow was the range of his reading, that he is recorded to have astounded a pianist, who played him one of the best known sonatas of Beethoven, by the question, "Had he (the pianist) composed much in that style?" His critical powers are best measured by the fact of his condemnation of Mendelssohn's *St. Paul*, which he tells us in his autobiography, he "did not think much of," or something to the same effect. Nevertheless, if neither "Haydn and Mozart," nor "Beethoven," nor the "modern school" are very happily presented in the *Historical Symphony*, Spohr is; and very well worth presenting he is generally found. The work abounds in fresh and beautiful ideas turned to excellent account. The only really objectionable thing about it is its title. Of the two overtures performed, one was the well-known *Fidelio* (in E, No. 4) of Beethoven, the other the *Andromeda* of Mr. Henry Gadsby, first performed at the Crystal Palace at the beginning of the present year. This work, with which and the story that is said to have inspired it, it is not difficult to trace the connection, is one of the most promising—nay, one of the best—of its class which we owe to the rising generation of English composers. The subjects, without being far-fetched or determinedly eccentric, are original, and they are wrought into a composition alike coherent in its plan and interesting in its details. The instrumentation, too, without being overcrowded, is for the most part well-knit, its general compactness being relieved by combination, wherein the fewness of the parts is made up by the contrapuntal skill with which they are adjusted.

The audience, if somewhat small—in reference, at least, to the auditorium—was choice and attentive, including, among many well-known professors and amateurs, H.R.H. the Duke of Edinburgh.

---

SALZBURG.—The directors of the Mozart Foundation (Mozart Stiftung) lately requested Madame Adelina Patti to sing at a grand concert to be given for the benefit of the institution. Madame Patti wrote in reply to the President, Baron Carl von Sterneck, saying that "she should feel especial satisfaction in singing for an institution established in memory of the great Mozart," and that she left it to the Committee to select for the concert some one of the large towns in which she had engagements. The Committee think of giving the concert in London.

STOCKHOLM.—Handel's oratorio of *Samson*, performed last year at Upsala, under the direction of M. Josephson, conductor of the University, has just been given here, under the same gentleman, with extraordinary success.

MODENA.—A new opera, *La Statua di Carne*, by Signor Marchiò, has been successfully produced at the Teatro Goldoni.

## THE JUBILEE SINGERS.

The appearance in England of a band of real negro minstrels, or, to speak by the card, of minstrels all of whom have African blood in their veins, cannot fail to excite much interest, especially when the circumstances of their visit are taken into account. An authoritative statement of those circumstances is as follows:—

"This band of black vocalists consists of seven young ladies and four young gentlemen, nearly all of them emancipated slaves. They are students connected with Fisk University, one of seven chartered institutions established in the States, recently slave states, by the American Missionary Association. The aim of this university is to give the freed men a higher and Christian education, so that the most gifted among them can be fitted to become teachers and leaders of their race in America, the West India Islands, and Africa. They come to England under the direct auspices of the American Missionary Association, auxiliary to which is the Freedmen's Mission Aid Society of London. They sing the old slave songs, composed by their fathers in the darkest hours of their bondage, whose plaintive melodies and sad repinings have touched the hearts of thousands. For the past year and a half they have been singing before the Christian public of the Northern States, and have been received wherever they have gone with great favour. These young people are endeavouring to raise money to build a 'Jubilee Hall,' the first permanent building of Fisk University. Eight of the fourteen thousand pounds required have already been secured through their efforts, and they now visit England at the earnest solicitation of many friends, hoping thereby to complete the needed amount."

Every one will wish success to an enterprise so laudable, and will give the representatives of a long oppressed race a hearty welcome to the land of Wilberforce. But our special object in noticing them here is not to discuss the purpose for which the Jubilee Singers have come, so much as to ask attention for the music they sing. That music, let us say at the outset, is but ephemeral, having taken its peculiar characteristics from a state of things now happily ended for ever. The slave songs of the United States, especially those of a religious cast, bear the impress of slavery upon them. In such wild strains as he could invent, the negro found comfort amid the hardships of his position; and it was natural that, living in a world which treated him so badly, he should cling with passionate fondness to a religion that spoke of a place where sorrow cannot enter. "All the religious slave songs," says an American writer, "are valuable, as an expression of the character and life of the race, now playing such a conspicuous part in our history. The wild, sad strains tell, as the sufferers themselves could, of crushed hopes, keen sorrow, and a dull, daily misery, which covered them as hopelessly as the fog from the rice swamps. On the other hand, the words breathe a trusting faith in rest for the future—in "Canaan's air and happy land, to which their eyes seemed constantly turned." A glance at the titles of some of the songs gives an idea of the mixture of sadness and hope pervading them. Here are a few:—

"I hear from Heaven to-day;" "The trouble of the world;" "Not weary yet;" "Hunting for a city;" "Heaven bell a-ringing;" "I know when I am going home;" "My body rock 'long fever;" "Join the angel band;" "I want to go home;" "Lord, make me more patient;" "Nobody knows the trouble I've had;" "Hold out to the end;" "Jesus, won't you come by-and-bye?" "What a trying time;" "Almost over;" "I'm going home;" "My Father, how long?" "This is the trouble of the world;" "God gor plenty o' room."

If true pathos can be found anywhere it is in these records of a sad and weary time, and the simple titles we have quoted are the best commentary upon the system which, falling, dragged down lives by the hundred thousand, and treasure by the million Slavery having passed away, the slave songs will soon follow it. The American writer above quoted says:—

"It is already becoming difficult to obtain these songs. The 'spirituals' (religious songs) are going out of use on the plantations superseded by the new style of religious music closely imitated from the white people, which is solemn, dull, and nasal, consisting in repeating two lines of a hymn, and then singing them, and then two more, *ad infinitum*. This style of proceeding they evidently consider the more dignified style of the two, as being a closer imitation of white genteel worship—having in it about as little soul as most stereotyped religious forms of well-instructed congregations."

It is with the last fading music of slavery that the Jubilee Singers have come to this country, and whoever desires to make its acquaintance should take the only chance likely to be afforded. It is not possible to exaggerate the odd mixture of the grotesque and the poetical which distinguishes the religious slave-song. No description can convey any idea of it, and we must perforce rely upon quotation. Here is one ditty:—

Digitized by Google

"No more rain fall for to wet you,
Hallelu.
No more sun shine for to burn you,
No more parting in de Kingdom,
No more back-biting in de Kingdom,
Every day shall be Sunday."

Here is another :—

"O, Lord. I want some valiant soldier
To help me bear the cross,
For I weep, I weep, I can't hold out;
If any mercy, Lord, O pity poor me."

But quaintest of all is the subjoined :—

"Bendin' knees a achin'; body rack'd wid pain,
I wish I was a child of God,
I'd git home bime-by.
O, yonder's my ole mudder, been a waggin' at de hill so long,
It's about time she cross over,
Git home bime-by.
O, hear dat lumberin' thunder, A-roll from do' to do',
A callin' de people home to God;
Dey'll git home bime-by.
O, see dat forked lightnin', A-jump from cloud to cloud,
A pickin' up God's chil'n;
Dey'll git home bime-by."

After each verse of the foregoing, a chorus is sung :—

"Keep prayin', I do believe
We're a long time wagging o' de crossing;
Keep prayin', I do believe
We'll git home to heaven bime-by."

These examples will suffice to show the curious interest connected with the religious slave song, an interest legitimately arising not merely from the circumstance of slavery, but from the light thrown upon a race whose greatest part in the world's history has yet to be played.

The music attached to the songs resembles the words in its irregularity and defiance of rule; resembles the words also in its quaint charm and novelty of style. Like Topsey, these melodies "growed," making their way direct from the unsophisticated tunefulness of the poor people. "I asked one of the most intelligent of the blacks," writes another American author, "where they got these songs." "Dey make 'em, sah." "How do they make them?" After a pause, evidently casting about for an explanation, he said :—

"I'll tell you. It's dis way. My master call me up and order me a short peck of corn and a hundred lash. My friends see it, and is sorry for me. When dey come to the praise-meeting dat night dey sing about it. Some's very good singers, and know how; and dey work it in—work it in, you know, till dey get it right, and dat's de way."

What sort of melodies are thus "worked in" can only be shown by the aid of music type, and it must suffice to state here that, while always original and striking, they are often full of deepest feeling. To the musician they present quite a study of new rhythms from which many a useful hint may be derived.

The foregoing remarks are made solely to create an intelligent interest in the music which the Jubilee Singers have brought to us. Writing to England in advance of the Minstrels' coming, Henry Ward Beecher said :—

"You will hear from them the wild slave songs, some of which seem like the inarticulate wails of breaking hearts made dumb by slavery. You will hear the plantation songs—in short, the inner life of slave hearts expressed in music. We are not ashamed to send this band to our British brethren, and we are sure that their music will strike a chord which will vibrate long after their songs shall cease."

Mr. Ward Beecher was quite justified in his confidence as regards the capacity of the singers, nearly all of whom have good voices, while long practice in working together has given their performances a unity and precision leaving nothing to desire. The audience assembled in Hanover Square Rooms on Thursday last week were evidently delighted with what they heard, and sat out to the end a succession of "spirituals," relieved only by very occasional songs and duets. Sometimes the vocalists massed themselves closely together; at other times they sat in the familiar manner of the Christy's and chanted a kind of dialogue between solo and chorus. "O brethren and sisters, how do you do?"—sang one of the young ladies, all responding in unison and in nearly monotonous cadence, "There's a love-feast in Heaven by-and-bye." "And does your love continue true?" again queried the solo, to which the chorus responded as before; and so on to the end. These are the songs which create the greatest interest, and are best received. But the whole entertainment is unique and curious to the last degree. Other concerts will be given from time to time, and all who take an interest in a strange and transitory phase of rudimentary art among a decidedly musical people should make a point of hearing the Jubilee Singers.

—o—

## ALEXANDRA PALACE.

The building which crowns Muswell Hill, the most commanding height on the northern side of London, has been substantially built by Messrs. Kelk and Lucas, from the designs of Messrs. Meeson and Johnson, the architects, and is grandly placed in a park 220 acres in extent. The site, favoured as it is by nature in a very extraordinary degree, has been turned to the best account of skilful landscape gardening by Mr. Alexander M'Kenzie, to whose knowledge and experience the parks of Finsbury and Southwark, the ornamental gardens of the Thames Embankment, and many other public pleasure grounds, owe their chief beauties. Raised to such an altitude that it overlooks twenty miles of uninterrupted landscape to the North and East, and, in clear weather, can sight the towers and glittering walls of the Crystal Palace on the other side of London, the structure is a conspicuous object. Thirty-seven villages, each distinguishable by its church, can be counted from that fine elevation, which is as far from the centre of the town as is the famous House of Glass on Penge Hill. It is remarkable indeed that a circle struck by a pair of compasses, with the inner leg fixed on a point at Charing Cross, would intersect both buildings at a radius of six miles. With an extreme length of 900 feet, and a width of 430 feet, the main hall, or nave, affords ample space for promenading, for flower shows, and for festivals of all kinds. There is, moreover, the additional area of three transepts, over the central one being a well-lit cupola 220 feet high, with a diameter of 170 feet. In this transept will take place all great musical performances, the organ being one of the most magnificent ever built. A theatre, with a stage as large as Drury Lane, having a width of 85 feet, has been designed and constructed by Messrs. Grieve and Sons, the well-known scenic artists. Over the proscenium is a large painting by Mr. John Absolon; and the modelled ornamentation is of a piece with the architecture of the Palace itself, being solidly constructed, and entirely free from the ordinary look of temporary fittings. On either side the proscenium appropriate statuary has been placed by Mr. Brucciani, who has ranged along the whole vista of the building copies of the finest sculpture that adorns the palaces and musuems of Rome, Florence, and other cities. Balancing the theatre, which is in the eastern part of the nave, is a concert-hall, not yet completed, at the western end of the building. This apartment will hold three thousand persons; and the floor is scooped out, like three sides of a dish, so as to have a rising ground in all directions from the orchestra. A second organ, of smaller compass, is being built for the concert-room by Mr. Willis.

WEIMAR.—The Abbate Franz Liszt's oratorio of *Christus* was to be performed, on the 29th ult., at 6 o'clock, p.m., in the Town Church, under the direction of the composer himself. The solos were to be sustained by Madame von Milde, Mdlle. Dotter, Herren Borchers and von Milde. The chorus was to consist of the Weimar Singacademie and Academical Vocal Union, of the Jena Singacademie and Vocal Union, and of some members of the Erfurt Union. The orchestra was to be made up of the Grand-Ducal orchestra, of members of the Sonderhausen orchestra, and of pupils of the Orchestral School. The following are the principal features of the oratorio :—First Part. Christmas Oratorio. 1. Introduction: "Rorate Cœli desuper et Nubes pluant justum; aperiatur Terra, et germinet Salvatorem. 2. Annunciation of the Angels. 3. Stabat Mater speciosa. 4. Performance of the Shepherds in the Manger. 5. The three holy Kings: "Et ecce Stella quam viderunt." Second Part. After Epiphania. 6. The Beatification. 7. The Foundation of the Church: "Tu es Petrus." 8. Pater Noster. 9. The Miracle: "Et ecce Motus magnus factus est in Maribus." 10. The Entry into Jerusalem: "Hosanna, benedictus qui venit in Nomine Domini." "Third Part. The Passion and Resurrection. 11. "Tristis est Anima mea." 12. Stabat Mater dolorosa. 13. O, Filii et Filæ! 14. "Resurrexit." "Christus vincit."

Digitized by Google

## PAULINE LUCCA IN CHICAGO.

(*From "The Chicago Times."*)

The tide of popular enthusiasm over the appearances of Madame Lucca was at its highest flow at yesterday afternoon's *matinée* presentation of the *Daughter of the Regiment*. This fervour of admiration, which has been on the increase during the whole of the visit which the cantatrice has just made us, called out an audience by all odds the most enthusiastic and demonstrative of the season. The *Daughter of the Regiment*, like all of Donizetti's operas, affords a wonderful field for the exhibition of pure dramatic talent, and it furthermore requires the almost constant presence of the *prima donna* upon the stage—two facts which, when we consider that Madame Lucca was the *prima donna* of yesterday's representation, will sufficiently account for the well-nigh crazy pitch of enthusiasm reached by the audience. Madame Lucca, too, surpassed herself in sprightliness and good humour, and was applauded to the echo, and at the close of the first act she was called before the curtain three times, amid a tumult of cheers. At the opening of the second act, in the "music lesson" scene, Madame Lucca introduced "Mein Lied," in German, and "Home, sweet Home," in English. The audience, which was largely composed of Germans, received "Mein Lied" with wild enthusiasm, and followed it with a shower of bouquets. "Home, sweet Home" was sung with a depth of feeling and delicacy of expression, almost beyond rivalry. This, too, was received with demonstrations of delight, in which the entire audience joined.

As soon as the applause which followed "Home, Sweet Home" had subsided, Mr. Louis Wahl stepped upon the stage, and, in the name of the citizens of Chicago, presented Mdme. Lucca with a magnificent diamond cross, assuring her that it was a tribute rendered not merely in recognition of her genius, but as a feeble acknowledgment of her kindness of heart, and the generous impulses which have marked her bearing towards our citizens during her recent visits. Mdme. Lucca affected to tears, bowed with unfeigned emotion, and replied as follows:—

"Kind friends: I feel so happy to receive this gift that my feelings quite overcome me—to receive such a token, such a beautiful token, of your esteem. I hope to return to you again next fall, and will then try to convince you of my gratitude. Again, a thousand thanks, and prosperity to Chicago!"

The gift is a Maltese cross, the centre stone being a large and beautiful diamond, accompanied by nine other smaller ones, mounted in elegant and massive plain gold setting. It is one inch in length, and three-quarters of an inch in breadth, and cost $1,000 The cross was worn during the remainder of the performance by the fair recipient, and was, of course, the centre of attraction to the lady *matinée*-goers. The closing act of the opera was given with the same vivacity and good humour. Vizzani's Tonio, and Ronconi's Sulpizio, as well as the numerous and stirring choruses, were given in unexceptionable style, although the effulgence of the greater light gave the lesser ones small chance to shine.

The opera week which has just closed has been one of unprecedented success. Few of those who, night by night, sit in front of the curtain, applauding and censuring, can form an idea of the labour, the tact, or the expense demanded of a manager. When, therefore, he shows a liberality in his appointments, and a desire to support his leading stars with the best talent, he deserves success. In bringing together two such artists as Lucca and Kellogg he has shown an intimate acquaintance with the popular taste, and a laudable desire to please all fancies. Madame Lucca *is*, undoubtedly, the ablest lyric artist who has visited these shores for years. She is, as yet, in the hey-day of her prime, and has certainly not touched the "summit of her greatness." There are triumphs yet in store for her grander than any she has yet achieved. She has won the hearts of our people, as well by the nobility of her genius as by an inexpressibly charming *naiveté* peculiarly her own. The various *rôles* in which she has appeared have all, without exception, been admirably suited to bring out the versatility and range of her wonderful powers. In the repertory presented she has simply followed the bent of her genius, and fallen into the niche which nature intended for her. In the delineation of tender feeling as in M. Gounod's touching and admirable *Faust*, or those sparkling touches so beautifully illustrated in *Don Giovanni*, and the *Daughter of the Regiment*, she cannot be surpassed. Miss Kellogg, by her splendid vocalization and improved acting, has won "golden opinions from all sorts of people." Her appearance in *Don Giovanni* was a decided triumph, and considering that she has had to undergo the trying ordeal of instinctive comparison with one of Europe's most trained and gifted artists, it is but justice to say that the United States has no reason to feel ashamed of its *prima donna*. Of the other members of the troupe we have already spoken in the highest terms. Yesterday afternoon, being the final performance, a select and fashionable audience assembled at the *matinée* to take a parting look at the fascinating German, and to listen to the familiar and always welcome music of Donizetti's beautiful opera. Mdme. Lucca could not have chosen a better *rôle* in which to leave a lasting impression behind her and to say farewell. Marie is in every particular admirably suited to her powers. The *Daughter of the Regiment* has ever been a popular opera with the class of artists to which Mdme. Lucca belongs. It is one of the earliest efforts of Malibran, and in the character of Marie Jenny Lind first showed the Continental world whether the criticism of Garcia—that she had no voice—was correct. To those who remember her thrilling and bird-like notes the personation of Lucca might lose a little of its charm; still there is in Lucca what there was not in Jenny Lind—the soul of an actress. The magnetic power which she throws into all her personations produces an effect greater than if she were to introduce the florid ornamentation of Malibran, or the marvellous and almost superhuman flights of the Swedish Nightingale. She sung "Mein Lieb" as only a German with such a voice could sing it, and in "Home, sweet Home," so familiar and so dear, she sent a thrill home to every heart, and brought down such a burst of applause that the song must have brought delight even to herself. At the close of the *matinée* there was a little drama, in which Lucca laid aside the actress and played the woman with such feeling and grace that there was scarcely a dry eye in the house. It was as good as an opera to hear those pretty foreign accents speak their little speech, and promise to return again, and when she uttered the energetic wish, "Success to Chicago," there was not a heart in the audience which did not wish the fascinating little woman "God speed." The remarks of Mr. Wahl were brief and well chosen, and in the third act Madame Lucca wore the beautiful diamond cross which must ever be to her a souvenir of the love she leaves behind her in the Western metropolis.

—o—

## LIVERPOOL AT THE CRYSTAL PALACE.

A correspondent with the signature of "Crotchet" writes to the *Liverpool Porcupine* as follows:—

"Your London letter writer last week expressed his delight at 'the efforts which are being made to insure a proper representation' of Liverpool at the national musical competition of the choirs in the Crystal Palace in July next. From time to time we have heard of these grand contests, but have seen or heard little of the practical results attained. Considering that this competition is supposed to be a national effort, not only are there very few competitors, but those who enter the lists are generally below the standard which, under the circumstances, might be expected to be attained. I presume that in the institution of these annual gatherings one idea was to develop local talent which might otherwise never be heard of, and by the diffusion of a spirit of general emulation to stimulate choirs and choral societies to the cultivation of part-singing. It is in no bickering spirit I would inquire how much (or how little) result satisfactory to the best interests of the musical art has followed these so-called national competitions hitherto?

"Liverpool, it seems, is about to send up some eighty singers to take part in a choral contest. But have any efforts whatever been made to insure that 'proper representation' of the town of which your London correspondent speaks? Is Mr. Sanders's choir any more the embodiment and concentration of Liverpool musical excellence than were the immortal trio of Tooley Street tailors the accredited ambassadors of Great Britian? How and why have these representatives of Liverpool at the Crystal Palace musical congress been chosen? Are they not self-elected? Do they represent more than a section or a clique of Liverpool singers?

"In my humble opinion local competitions should precede any national contest. Steps should be taken to secure the very best article that a town can produce before its musical contribution is put in comparison with that of its neighbours. Mr. Sanders's singers have never been shown to be superior to any other choir; and they cannot be fairly representative, if no effort has been made to call the best voices from the several local choirs of every denomination. The promised public rehearsal of the Liverpool competitors may prove that the self-constituted champions of the divine art here have some warranty for engaging in the contest, but it would be better had the singers undertaking to sustain Liverpool's musical repute been tried in the crucible of local competition, for the encouragement of which, doubtless, handsome prizes would always be forthcoming, and there would never be a lack of efficient aspirants to honours. The result of such healthy contests would not only have an immediate influence on art locally, but, by furnishing the worthiest exemplars of the town's musical standing, would raise the standard of excellence at the national gatherings annually in London."

---

ST. PETERSBURGH.—According to a local paper, Russia possesses 142 theatres, most of which are built of wood. As there are some 2,800 towns in Russia in Europe, there is only one theatre for about 20 towns.

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

## Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recitals of his Thirteenth Series will take place on the following Afternoons:—

FRIDAY, June 13, | FRIDAY, June 20.

## SEVENTH RECITAL,

## FRIDAY AFTERNOON, JUNE 13, 1873.

*To Commence at Three o'clock precisely.*

### Programme.

QUINTET, in G, Op. 156, for pianoforte, two violins, viola, and violoncello (first time) ..... *F. Hiller.*
Mr CHARLES HALLE, Madame NORMAN-NERUDA, Herr L. RIES, Herr STRAUS, and Herr DAUBERT.

SONATA, in E minor, Op. 91, for pianoforte alone ..... *Beethoven.*
Mr. CHARLES HALLE.

SONATA, in A, for violin ..... *Handel.*
Madame NORMAN-NERUDA.

SOLO, pianoforte—Ballad, in A flat ..... *Chopin.*
Mr. CHARLES HALLE.

QUARTET, in A, Op. 26, for pianoforte, violin, viola, and violoncello *Brahms.*
Mr. CHARLES HALLE, Madame NORMAN-NERUDA, Herr STRAUS, and Herr DAUBERT.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.

Tickets at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS', 4, Royal Exchange Buildings; and AUSTIN'S Ticket Office, 28, Piccadilly.



## NOTICE.

THIRD EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

# "ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

## BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublinary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**


## DEATH.

On the 3rd inst., suddenly, Mr. JOHN GOODMAN, formerly of Great Marlborough Street, aged 67.

## TO CORRESPONDENTS.

AMATEUR.—Herr Jacques Rosenthal (formerly *concert-meister* at Hamburgh), has been for some years settled in this country. At the Crystal Palace Saturday Concert, February 15th, 1868, he appeared, with great honour and success, as a solo violinist, selecting for his *début* the first movement of Vieuxtemps' masterly Concerto in E.

DR. BLUFF.—There is a symphony by Haydn to which the nickname of "Jupiter" was given: but Haydn was no more answerable for it than was Mozart for the same nickname being fixed upon his great Symphony in C. In his other speculations Dr. Bluff is altogether misinformed; and one of his queries about a certain English artist seems to us little better than idiotic.

## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*

*In the next number of the* MUSICAL WORLD *will be given the first portion of an analysis, with illustrations in music type, of Sir W. S. Bennett's new Sonata,* "THE MAID OF ORLEANS."

## ARABELLA GODDARD.

(REUTER'S TELEGRAM).

*Melbourne, June 3.*

Madame Arabella Goddard's concert has been an immense success.

# The Musical World.

LONDON, SATURDAY, JUNE 7, 1873.

GRUMBLING is admitted on all hands to be an Englishman's privilege, and it may also be the safety-valve through which the spleen of his nature escapes harmlessly. Nothing exists in vain, not even the most disagreeable monster that hides in subterranean caves; and an Englishman's tendency to grumble, we may depend upon it, is adapted to do good on English soil. It keeps us all up to the mark, and encourages us to strive after something better than that we have by a continual pointing out of shortcomings. But always grumbling cannot be good, because it cannot be true. The worst condition of things is not unmixed evil, and we are wise sometimes to look upon the "bright side" which the good in it presents. Suppose we do this, in brief fashion, with regard to music. No doubt there is plenty to grumble at, if we felt in grumbling mood. The "Millennium" of Art is yet a long way off, and with the divine essence of music is still mixed up a large proportion of more earthly and grosser matter. We need not fear, therefore, that the grumbler's occupation will be gone for some time to come; but all the while there is much—and that much increasing year by year—adapted to call forth thankfulness instead of complaint. We will glance for a moment at this class of undoubted facts,

It has often been urged that composers who strive after legitimate fame in the highest walks of art receive no encouragement in this country. That some sort of reason exists for this we will not pretend to deny. The classical composer, for example, must not expect to make a fortune out of his classical compositions. For bread and cheese he needs to depend upon the class of writings vulgarly known as "pot-boilers," and if he can write good "pot-boilers" little difficulty will be found in adding an occasional onion to his fare. Having the necessaries represented by bread and cheese, and the luxuries represented by the onion, it is

Digitized by Google

surely not too much to expect the genuine artist-composer to work somewhat for his art, with reference rather to glory than to guineas. If so disposed, present appearances go to show that he need not despair of opportunities and patronage. In proof, we need but mention a single fact, which is that more new works are now being prepared under the highest auspices than at any previous time in the history of English music. Mr. Sullivan is writing an oratorio, "*The Light of the World;*" Mr. Randegger has in hand a cantata, "*Fridolin;*" Mr. Schira has finished a cantata, "*The Lord of Burleigh;*" all for the Festival at Birmingham. Mr. G. A. Macfarren's "*John the Baptist,*" is engaged for the Festival at Bristol; Mr. Henry Smart's "*Jacob,*" for that at Glasgow; and the "*Hagar*" of Sir Gore Ouseley, for that at Hereford. In addition, the "*Lazarus*" of Mr. J. F. Barnett is promised at a concert given by the new Philharmonic Society. This England of ours may not be a musical country, but we should like to know if any other country in the world can show a like state of things. Seven new works of large dimensions and importance in a single season together make up a great and significant fact. In view of it let us hear no more about want of opportunity and encouragement from ambitious composers. Of course, festival programmes are not open to every man who thinks he can write an oratorio, but the "seven" speak plainly enough to the fact that no man need despair of overcoming whatever obstacles lie outside of himself.

Turning from the creative to the executive branch of our art, we see equal reasons for congratulation. Classical music is fairly in the ascendant. It may be that a vast proportion of those who support classical music with all the zeal of converts merely persuade themselves that they love it; but even so, a great step in advance is made. When people feel that they ought to do such and such things, the time is not far off when they will make the effort, and succeed. At the worst, classical music has reached this stage of its career. The public believe that they are doing the "correct thing" when they patronize it, and every year brings closer at hand the time when an education, begun out of deference to a general sentiment, will terminate in an honest conviction. On every hand there are evidences of such a progress. Classical music pervades our concert-rooms even through the months of the London "season." It is an essential wherever pretensions are made to art. It is to be heard daily at Exhibitions, Crystal Palaces, and other places of amusement or instruction. These are simple facts which do not need a glance down the advertisement columns of the newspapers for proof. Being facts, let us take whatever comfort they are adapted to give, and pause in our grumbling, in order to be thankful. After the "Laus Deo," grumbling may begin again with, perhaps, a trifle of abatement.

LET us all throw physic to the dogs. The doctor's occupation 's gone. There is mourning in Apothecaries' Hall. The British College of Health will sell its stone lion to pay rent, and—in short, it is all up with drugs. Read this extract from Mr. John Ella's Musical Union programme:—

"Contrary to medical advice, I left a sick room an invalid, to *assist* at the last Musical Union, and returned home *convalescent*. In November, 1845, at Vienna, under similar circumstances, I attended a most exciting performance of Berlioz's music; the same results!"

Music, long the food of love, is discovered to be medicine for the body. Now is the dawn of a blessed time, when a visit to the Musical Union will cure the bile, when a course of Herr Bülow's playing will be an infallible recipe for neuralgia, and when a musical lecture at the London Institution will act as a powerful emetic. Happy Mr. Ella, who cries "Eureka" to such a "find." He shall have a statue in Leicester Square, representing him as the genius of Music trampling on Professor Holloway, also the late Morrison.

## OCCASIONAL NOTES.

OUR little friend, the *Echo*, has perpetrated the following:—

"Of Liszt's Psalm it is difficult to speak after a first hearing. To the unlearned it would appear, doubtless, to be descriptive of a boiling sea after a wreck, with a few drowning men floating about on spars, the drowning men to represent certain fitful gleams of melody, the boiling chaos all the rest. But the attentive, though uninitiated listener, might quickly discern that the XIIIth Psalm is a powerful work, with real intention and meaning, containing passages of that peculiar force and fascination which occur in all Liszt's compositions. Our own experience being that Liszt is almost always oppressive and hopeless at a first hearing, and that he improves after each trial, we are willing to believe that the XIIIth Psalm is no exception to this rule; we shall, therefore, hope to say more about it next time—at present we feel rather deaf, and generally well beaten all over."

So it seems that drowning men represent Liszt's "fitful gleams" of melody, and "boiling chaos" represents "all the rest." We do not wish to disturb this arrangement, but what is "boiling chaos?" Really, if our little friend does not talk more intelligibly, he will deserve to be "beaten all over."

THE *Sunday Times* thus girded at Hans von Bülow in its latest issue, and *àpropos* of the latest Philharmonic Concert:—

"The solo performer was Herr Hans von Bülow, who, to the incoherence of his own playing, added the incoherence of Rubinstein's Concerto in G; and what with one and what with the other, the audience got so bemuddled as to take refuge in the delusion that they were all delighted. We cannot describe Rubinstein's music, if music it may be called. It makes the orchestra and pianoforte rave like inarticulate monsters in pain; its progress is by jerks and spasms, it is without form and void of sense. Herr von Bülow played the work as such a work should be played. He flung himself about, flourished his hands, glared now at the orchestra, now at the audience, missed right notes and put wrong ones in their places, and generally demeaned himself as a man might be expected to demean himself much of whose life has been spent in committing to memory the gibberish of the Pythoness calling herself Modern German Music. We devoutly hope Dr. Bülow will take Rubinstein's Concerto back with him; and if he should drop the thing overboard in mid-channel our only regret would be for the fish that happened to swallow it.

MDLLE. ILMA DI MURSKA, we are informed, has declined to play the part of Filina in the *Mignon* of M. Thomas, now in rehearsal at Her Majesty's Opera. So much the worse for Mr. Mapleson, so much the worse for M. Thomas, so much the worse for Mdlle. di Murska, and so much the better for Mdlle. Christine Nilsson.

## Lines for Music.

### BELOVED MAY.*

In yon cottage on the mountain,
With creeper covered o'er,
By the gushing, gurgling fountain,
With its melodious roar,
Sheltered by those colossal firs
From summer sun's fierce ray,
Without a form to equal hers,
Lives my beloved May.

There are pansies drest in velvet,
Carnations robed in red,
Lilac bow'd down by dew so wet,
That scarce can lift its head.
Lilies, white as snow that's falling,
In this her garden gay—
But the brightest flow'r that's blooming
Is their fair mistress, May.

The forest birds all know her well,
So kind and good is she;
Her step they instantly can tell,
Her voice they never flee.
About they'll hover at her call,
And warble their sweet lay—
But the blithest bird among them all
Is my young darling, May.

Ah! that cottage is the casket
Wherein my heart is laid,
The jewel rare that's in it set
Is that delightful maid.
Oh, Love! shoot thou thy pow'rful dart,
On this warm summer's day,
At the sole sov'reign of my heart,
That little blossom—May.

ERNEST HOUGHTON.

* *Copyright reserved.*

Digitized by Google

## CONCERTS VARIOUS.

The announcement that the first evening concert given by Madame Rebecca Jewell would introduce a new and important work from the pen of Sir W. Sterndale Bennett, was in itself sufficient to attract a large and brilliant audience, comprising a considerable proportion of the *élite* of the musical world, to the Hanover Square Rooms on Saturday evening last. The composition in question consisted of a descriptive pianoforte sonata (Op. 46), entitled "Die Jungfrau von Orleans" (the Maid of Orleans), its interpretation being entrusted to Miss Channell, a student of the Royal Academy of Music, who has already distinguished herself as a pianist of great promise. The sonata is in four movements—the first, the Andante Pastorale, being supposed to depict the peaceful days passed in the fields amongst her flocks by the ill-fated Pucelle; the second, the Allegro Marziale, representing the din and clanging of the battle-field; the third, Adagio Patetico, portraying the prayers and reminiscences of Joan when in prison; while the fourth, the Meto di Passione, explained by the line "Brief is the sorrow, endless is the joy," brings the work to a brilliant conclusion. Those who went prepared to enjoy a musical treat of an exceptionally high order were not disappointed. The composition from first to last was listened to with the utmost pleasure, and each movement was greeted with most hearty applause, the charming *adagio* melody especially calling forth expressions of the most unqualified delight. Our distinguished countryman was fortunate, moreover, in having so clever an exponent of his work as Miss Channell, the young lady throughout her arduous task showing an intelligent appreciation of the ideas of the composer, combined with executive skill of a very high order. At the conclusion of the sonata she was recalled to the platform to receive well-merited plaudits from the audience, and on a loud cry being raised for the composer, Sir W. Sterndale Bennett bowed his acknowledgments from one of the private boxes at the end of the room amidst a scene of great enthusiasm. In other respects the programme was very attractive, the *bénéficiaire* herself singing Bennett's "Forget me not," Donizetti's "La Dea del Lago," and Randegger's "Peacefully slumber," besides taking part with Mr. W. H. Cummings in a new duet by Alice Mary Smith, called "Love's summer-land." In each of these Madame Jewell acquitted herself to the entire satisfaction of her numerous patrons. Miss Edith Wynne was encored after a brilliant rendering of Bishop's "Tell me my heart," for which she substituted "The Bells of Aberdovey." Mr. W. H. Cummings and Miss Marion Severn both successfully carried out their share in the evening's entertainment, while the instrumental portion of the programme, in addition to the sonata already mentioned, was intrusted to Mr. Henry Holmes (violin), Mr. John Thomas (harp), and Mr. Walter Macfarren (pianoforte). The concert opened and concluded with some part songs, very prettily rendered by a select choir of lady students from the Royal Academy of Music.

Mr. W. H. Thomas gave his second concert at the Athenæum, Camden Road, on Monday week, assisted by Mdlle. José Sherrington, Mrs. Watts Hughes, Miss B. Randall, Mdme. Patey, Messrs. Vernon Rigby, S. Graham, Lewis Thomas, and J. G. Patey. The programme opened with Verdi's trio, "Te sol quest anima," which was well sung by Mdlle. Sherrington, S. Graham, and Lewis Thomas. Mrs. Hughes was heard to advantage in "Non più mesta" (Rossini) and the Welsh song, "Eos Lais." Mdlle. Sherrington was recalled for a good rendering of F. Cowen's song, "Spinning." She also sang the "Shadow air" from *Dinorah*, and received a merited encore, in response to which she substituted "Home, Sweet Home." Sullivan's "Looking Back" was splendidly sung by Mdme. Patey, and loudly re-demanded, but the favourite contralto preferred to sing "She wore a wreath of roses." Mr. Rigby contributed B. Richards' "Anita" (recalled) and Shield's "The Thorn" (encored). It is needless to say they were both capitally rendered. Mr. Lewis Thomas gave, with his usual excellence, Poniatowski's "Yeoman's wedding song" (encored), and Mendelssohn's "I'm a roamer" (recalled); while Mr. Patey was very successful in "The bell-ringer" (Wallace). Songs were also sung by Miss Randall and Mr. Graham. The *bénéficiaire*, who met with a warm reception, played Chopin's "Fantaisie impromptu," Liszt's arrangement of "La regatta Veneziani," and Weber's "Rondo brillante," with so much sound judgment and executive ability as to afford another proof that we have in him a pianist of no mean promise. In response to the encore which followed his playing of the last-named piece, a "Bourrée" by Bach was substituted with entire success. A large audience filled the room, and Mr. Thomas may be congratulated on the success of his concert. Mr. A. H. Thouless and Mr. F. Manby were efficient conductors.

Mr. Oberthür attracted a large number of admirers of the harp (of which instrument he is one of the most distinguished professors) to the Queen's Concert Rooms, Hanover Square, on Tuesday morning, to listen to his fine performances. There was, besides, an interesting and varied programme of vocal and instrumental music, so that everyone's taste was gratified. The feature of the concert was Mr. Oberthür's trio in C major, for violin, violoncello, and harp (the second he has written for the same instruments), played by Herr Josef Ludwig, Herr Elsner, and the composer, and played in so perfect a way that the composer must have felt as pleased as the public acknowledged themselves to be by their hearty applause at the end of each movement. Mr. Oberthür afterwards exhibited his perfect command over his instrument by his brilliant performance of Parish Alvars' *Fantaisie Caracteristique* on themes from *Oberon*, at the conclusion of which he was unanimously recalled to the platform. In the second part, Mr. Oberthür gave his charming Musical Illustration, "Clouds and Sunshine," (one of the many little gems for the harp that Mr. Oberthür has written), and was again recalled to receive the approbation of his audience. The last piece played by Mr. Oberthür was his popular duet, for harp and piano, on *Lucrezia Borgia*, in which he had as co-adjutor the clever young pianist, Miss Flora Heilbron; who also, in the course of the concert, played in dashing style Weber's "Rondo brillante," for piano solo. Mr. Oberthür showed his ability as a composer of vocal music in a charming romance, "I would I were" ("Je voudrais être"), sung, in French, by Madame Elvira Behrens, accompanied on the harp by Mr. Oberthür, and in a fine song, "Die Entdeckung," sung, in German, by Mdlle. Natalie Carola, accompanied by the composer on the pianoforte. Among the other items of the programme deserving especial notice were a solo on the clarionet, beautifully played by Mr. Lazarus; a ballad and polonaise for the violin, by Vieuxtemps, capitally executed by Herr Josef Ludwig; a violoncello solo by Servais ("Le Desir"), perfectly rendered by Herr Elsner, who was deservedly recalled; Mr. Sullivan's romance, "Oh! ma charmante," sung with consummate taste by Mr. Wilbye Cooper; a *canzone* by M. Scuderi, sung so excellently by Signor Caravoglia that he was unanimously called upon to repeat it; Sir Michael Costa's "Dall' asilo della pace," perfectly vocalised by Mdlle. Carola; and the romance, "Quando le sere" (*Luisa Miller*), sung by Signor Urio, whose voice came out with astonishing power and sweetness. We have not space to mention all the other good things provided by Mr. Oberthür, but we must not pass over Mr. Ganz's popular song, "The nightingale," sung by Mdlle. Carola (recalled), and Signor Scuderi's "Dormi pur," effectively sung by Signor Caravoglia. The vocal music was accompanied on the pianoforte by Signor Visetti, Herr W. Ganz, and Herr Adolph Gollmick. Mr. Oberthür had the honour of receiving several musical "notabilities" at his *matinée*, among whom were Dr. Ferdinand Hiller, Dr. Hans von Bülow, and Sir Michael Costa.

Miss Helen Hogarth's concert took place on Wednesday week in the Hanover Square Rooms, and added to a long list of successes. Among the artists who assisted were Madame Sherrington, Miss Poyntz, Miss Gaetano, the Misses Holman-Andrews, Madame Alvsleben, Miss Philp, Signor Gardoni, Mr. Vernon Rigby, Signor Tito Mattei, &c. It is, of course, unnecessary to dwell upon the details of a programme containing many well-known pieces, and it will suffice to make special mention of a few among the more notable things. The Misses Andrews were very successful in Benedict's duet, "The Crusaders," obtaining an encore which they richly deserved. Signor Gardoni, always a favourite in concert-rooms, was heard to great advantage in "Mio caro tesore," responding to an encore for which he substituted "La donna e mobile;" and Madame Alvsleben added to her fast-increasing reputation in this country by singing music so widely different as the "Shadow Song" in *Dinorah* and "Robin Adair." One of the greatest successes of the occasion was made by Mr. Alfred Howell, principal violoncello at the Royal Italian Opera, who played a solo with such exquisite production of tone and finish of style as to win the hearty applause of every listener. Mr. Howell is an artist who, in any country but England, would have far too many engagements as a soloist to allow of his wasting sweetness on the (comparatively) desert air of orchestral music. Altogether the concert was a great success and reflected credit upon the purveyorship of the *bénéficiaire*.

Signor and Madame Arditi gave a *matinée musicale* at their residence on Monday, which was attended by a host of "notabilities," who listened as attentively as "notabilities" ever do listen to a programme of music especially adapted to their tastes. Among the "interpreters" were Mdlle. José Sherrington, who gave fluently and successfully the variation in "Ah! vous dirai-je maman;" Madame Trebelli-Bettini, who sang, in her perfect style, "C'est l'Espagne;" and Mdlle. Marie Rozé, who did the same for Mr. Cowen's "Marguerite." Signors Naudin and Borella gave a duet from *L'Elisir d'Amore*, and the former the *barcarole* from *Fra Diavolo*. Signor Campobello represented the English element, and sang "Honour and arms" in a way that did him infinite credit. Miss Arditi was the instrumentalist. She played a polonaise by Chopin in so effective a way (the aristocratic audience, for a wonder, listening, instead of talking, as usual,) that she was recalled,

Digitized by Google

whereupon the fair and youthful pianist treated her listeners to the "Husarenritt" of Herr Spindler. A feature of the programme was a duet by Nicolai, "One Word" ("Dis moi un mot"), sung, in French, by Madame Arditi and Colonel Mapleson, which delighted the audience beyond measure. Miss Macvitz, the young Russian contralto, also sang two songs, and the vocal pieces were accompanied on the pianoforte by Signors Visetti and Arditi.

The annual benefit of the director of the famous Henry Leslie's Choir took place on Thursday week in St. James's Hall. There was a good attendance, and, if nothing was done which presented a special attraction, the programme generally had the merit of containing a large number of popular works. The choir sang, among other things, Henry Leslie's prize madrigal, "Thine eyes so bright," and "Awake, awake!" Walter Macfarren's "Shepherds all and Maidens fair" (encored); Weelke's madrigal, "As Vesta was descending;" Wilbye's "Sweet honey-sucking bees;" "and Benet's "Flow, O, my tears." All these were executed with the perfect finish which has so honourably distinguished the choir, and were received with general enthusiasm. The vocal solos were confided to Mdlle. Valleria, Mdme. Trebelli, Mr. Sims Reeves, Mr. Santley, and Signor Borella; Mdme. Néruda and Mr. Charles Hallé being the instrumentalists. These artists are too well known to make needful a detailed record of their doings. Enough that each contributed familiar things to the programme, and won familiar successes. The most interesting feature of the evening was Beethoven's Sonata in F, for piano and violin, played to perfection by Mdme. Néruda and Mr. Hallé, both of whom were recalled by a delighted audience. Mr. Leslie had a hearty reception on making his appearance at the conductor's desk.

Mr. and Madame Alfred Gilbert began their series of musical reunions at St. George's Hall on Monday evening. They were assisted by Madame Poole, Signor Caravoglia, Mr. Wilbye Cooper, Herr Straus, and Signor Pezze. Mr. Gilbert's solo piece was Beethoven's sonata in C (Op. 53), and his concerted pieces, Beethoven's trios, Op. 1, No. 3, and Op. 70, No. 2. Madame Gilbert sang the Sleep Song from Handel's *Semele*, and "Pur dicesti," by Lotti; Madame Poole, "Ah! rendemi quel core;" Mr. Wilbye Cooper, Mr. Sullivan's "O ma charmante" (encored); and Signor Caravoglia, two songs by Mozart. Mr. Charles E. Stephens accompanied the vocal pieces on the pianoforte.

## PROVINCIAL.

Cambridge.—The *Cambridge Express*, May 24, contained the following:—

"The fifty-fourth concert of the Cambridge Amateur Musical Society was most successfully given on Wednesday last. The first part consisted of Mr. Henry Smart's *Bride of Dunkerron*, composed for the Birmingham Musical Festival of 1864, and now produced in Cambridge for the first time. The whole work is of the greatest merit, the instrumentation being very fine. The solos were rendered most efficiently by Miss Edith Wynne, Mr. Lloyd, and Mr. Christian. Miss Wynne fairly won the unanimous applause bestowed upon her in 'Our home shall be,' in the duet, with Mr. Lloyd, 'Hark, those spirit voices,' and 'Here may we dwell.' Mr. Lloyd was most successful in his songs, 'The full moon is beaming,' and 'What form do I see?' the applause accorded to him shewing the great appreciation of his singing. Mr. O. Christian appeared for the first time in Cambridge, and sang the part allotted to him with the greatest care, and came in for his share of applause in the fine song, 'The sea rules all.' The second part of the concert was miscellaneous, opening with the overture of *Masaniello*, very beautifully performed by the band, the wind parts being most effectively played by members of the First Life Guards' band, whose services were most valuable. Mr. Lloyd followed with 'Good-bye, sweetheart,' and fairly electrified the audience, as evinced in the unmistakable demand for an encore, which was acceded to. He then sang 'Come into the garden, Maud,' and again evoked boisterous applause. Miss Wynne delighted the company with 'She wandered down the mountain side.' Encores again being in the ascendant, she sang a new song, 'Mispah,' in the most pleasing manner. Mr. Christian, sustaining 'Homeward Bound,' succeeded in an encore, as did Mr. Davis, for his finely executed solos upon the harp. We cannot conclude this notice without saying a word of praise to the conductor, Mr. H. J. Brown."

Antwerp.—One of the most popular members of the dramatic company here is, for the moment, Cérise, a canine actor, who sustains the part of Azor in *La Courte Paille*, and is a worthy colleague of Killjoy, alias Rabat-joie, now delighting the frequenters of the Adelphi by his performance in the *Wandering Jew*.

Dr. Ferdinand Hiller has arrived in London from Cologne. Everybody will welcome this most truly distinguished of living German musicians.

## "ANOTHER WORLD."*

(*From the "Literary World."*)

### THE ART OF DRESS IN MONTALLUYAH.

The ladies after marriage are allowed to wear very rich costumes, of beautiful texture and most brilliant colour. They have colours more intense than ours. One, a bright silver-green, is radiant with all the vividness and brilliancy of our southern sunsets. This peculiar silver-green is obtained by exposing the silk, when woven into the piece, to the rays of the sun during the half-hour after noon. They have also a most beautiful silk, called "sun-silk," to produce which the sun is made to bear on silk-worms at particular hours of the day, and the result is, that the silk of the cocoon is of a colour resembling that of a bright sun.

"The costume of the lady is loose and flowing. A jacket or bodice of purple tissue covers the right arm and one side of the body to the waist, leaving the left arm, shoulder, and part of the bosom exposed. A small waistcoat made of crimson tissue is worn underneath the bodice. The tunic is made of white tissue, beautifully embroidered with gold thread. The short skirt shows trousers of golden tissue, full, and not unlike those of your Turks. They are confined at the ankle by anklets, made of plain gold for the middle classes, whilst those worn by the upper classes are of rarer metal, ornamented with precious stones. There are fringe trimmings to the tunic, made of precious metals of every variety of colour, selected for their lightness and beauty, and enriched at their extremities with precious stones. The feet are protected by a sole secured either by sandals or by means of an adhesive material. Women are not allowed to wear stays, or in any way to confine the waist. Indeed, such encumbrances would suit no good purpose, inasmuch as their forms are actually beautiful. Their spines, in consequence of their physical education, are strong, and every part of the person which might possibly require support, is in its proper place. . . . The marriage costume is generally purple and gold; the rich being magnificently attired, and wearing beautiful jewels in the hair."

### THE LAWS OF MARRIAGE.

"The day of the civil marriage is one of unalloyed joy. In the selection of the day, even the elements are studied by men specially devoted to meteorology, who, with perfect infallibility, can predict the weather for a fortnight. Three months after the birth of each child the marriage ceremony is repeated, the same assembling of friends, the feasting, and the same purification and adornment of the bride taking place as when the parties were married. No religious ceremony, with the exception of a short prayer, takes place on the day of the civil marriage. The bride and bridegroom are supposed to be too much engrossed with the thoughts of their coming joys to give proper attention to prayers pronounced by others. The bride and bridegroom, however, are each expected to pray in private as their own hearts may prompt. The religious ceremony takes place at a convenient period, when a year has expired after the civil marriage, and we are justified in hoping that the newly-married pair, by their conduct to each other, have given evidence that they are worthy of the blessings now to be solemnly invoked. When the day arrives the bride is dressed in white, without a single jewel. Both she and the bridegroom prostrate themselves when receiving the blessing. As the ceremony is supposed to be exclusively religious, there is no feasting. If the couple have had any serious dissension during the year the religious ceremony is postponed; but great efforts are made to reconcile the difference, and if these are successful the solemnity takes place. When, on the other hand, a reconciliation cannot be effected, the law insists on a separation of the parties; who, however, may be reconciled at any time. As neither is allowed to marry again, polygamy is forbidden, and, as irregularities are out of the question, a reconciliation can almost always be effected, unless, indeed, there is some cause sufficiently grave to render a separation necessarily final. Such cases are exceptional in the extreme. . . . Husband and wife are now really considered and treated as one. At places of amusement, and in public conveyances, they pay for one only. In calculating the number of persons present, we say, for example, 'there are 200 doubles and 100 singles'—this with you would make 500. We count them as 300 only."

### THE SCIENCE OF DISEASE-GERMS

Is sedulously cultivated; and physicians take very high rank in Montalluyah. Their revenue is great, and they are wholly provided for by the state. Their chief occupation is to preserve the patient's health and prevent disease, and should any one from any but accidental causes fall ill, they consider it as a disgrace to them! The laws of Tootmanyso provide for the protection of children from their birth, and minute precautions are taken in the care of infants; they are happily spared all pain in cutting their teeth, by the application of a certain bulb or root, which is so softening and relaxing in its effects, that after a short time the teeth make their way through the gums with perfect ease. Gymnastics and sea-bathing are insisted on as indispensable in the physical education of youth. The blood of all

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

Digitized by Google

animals killed for food is analysed by the "field doctors," who, if it does not contain the proper ingredients, reject the flesh as unwholesome. Those appointed to the education of the young are called "character-divers," and their duty is to detect and eradicate in the child the germs of the imperfections and crimes of the man. They have in Montalluyah an electric telegraph, not unlike that used in our world, but different in construction and mode of working. What is written at one station is reproduced in its exact size and form at another. Even a portrait designed at one end of the telegraph, with the electric acid would be instantaneously reproduced at the other end—perhaps many hundred miles distant.

What may be the real purport of this very curious volume it is not easy to determine; a sort of Utopia is depicted, the customs and government of which deserve serious consideration, and afford some really valuable suggestions; but as the conditions of Montalluyah differ in many respects widely from our own, its laws and manners can scarcely be received as models by terrestrial states. The editor wisely refrains from explaining by what means such extraordinary experiences were acquired, since any attempt to unfold them at present would only increase the reader's incredulity. Whether the fragments were obtained by *spiritual revelations* we are not informed; but it seems impossible to account for them in any other way. He says—"When these revelations, or others derived from the same source, have succeeded in establishing a confidence between the editor and his readers, it is more than probable that the secret of the source itself will be disclosed. That disclosure made in due season will bring to light some unprecedented, but most interesting facts, and will establish the important truth that the soul of man is immaterial and immortal."

And, in the meantime, we can recommend *Another World* as decidedly clever and original. It treats of all sorts of practical subjects, and presents an immense variety of interesting topics all skilfully and gracefully treated; and it certainly calls attention to evils which, though remedied in the highly-favoured Montalluyah, still flourish in unchecked luxuriance on our own planet of this earth.

(*Concluded from page* 356.)

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

Two concerts have taken place lately at the *Etablissement*. They were announced more than a fortnight previously, to be given "au profit de l'eune de *Notre Dame des Arts*." An institution founded in Paris in the year 1855, and one worthy of patronage and support; for "Our Lady of the Arts" takes under her protecting wing the daughters of men "recommandable par leurs travaux dans les professions liberales (savants, publicistes, litterateurs, artistes, &c.)," and has for her object the education (general and professional) of these young ladies. "Notre Dame des Arts" was founded by Madame Fernande de Jaubert-Vicomtesse d'Anglars (en Religion, Réverénde Mère Marie-Joseph), and was recognised by Imperial decree, May 6, 1861. "Notre Dame" is, of course, put to much expense with the education of her adopted daughters, and is not rich; she, therefore, appeals to "art patrons" to help her, and some of her adopted daughters aid her in her appeal.

One word more before I allude to the concerts in aid of the funds of this institution. "Les orphelines sans fortune ont toujours la priorité."

The artists who came to Boulogne last week were M. Horace Poussard (violin), M. Aurèle (Theatre des Variétés, Paris), M. G. Bachmann (pianist), Mdlle. Sereste (de l'Opéra Comique), and Mdlle. Féline Montal. The programme, which consisted of eleven pieces, was varied and well selected. Mdlle. Sereste, with a rich, well-trained, soprano voice, gave us a grand air from *Traviata* (in French, "Je préfere mes plaisir à toi amour"), and joined Mdlle. Montal in a duet from *Le Maçon* of Auber with good effect, finishing with Donizetti's air from the *Fille du Regiment*, "Salut à la France." M. Poussard's performance of a fantasia on *Martha*, arranged by himself for the violin, was most expressive, and showed his *finesse* in the handling of that beautiful instrument, as also did "Une plainte," also composed by himself. M. Bachmann showed great execution and taste in playing a "Marche Hongroise," and other pieces, on a grand piano, lent specially for the occasion by M. Henri Herz.

After the concert a most charming *opéra-comique*, entitled *Mam'zelle Mariette*, paroles de M. Aurèle, musique de M. Bourgeois, was put upon the boards, and played and sung by Mdlle. Montal and M. Aurèle. Of the young lady all that I can say is, that she sang accurately and well, and promises to become a good artist and do credit to her foster mother, for she owes her musical and general education to "Notre Dame des Arts." M. Aurèle, who appeared as the lover, and to prove the constancy of his fiancée, changed costume three different times (once as an old man), threw himself entirely into the different characters, and sang with good effect.

From the above, I do not doubt, you will expect me to finish by stating that the *Etablissement* was crammed with the music-loving art patrons of Boulogne. A fortnight ago I wrote of the "rush" there was to get a seat at an English circus, and I then remarked, "Chaqu' un á son gout"—well, I can only say, let that sentiment be echoed (if an echo can be *done* so late as a fortnight after the sound). The concert on Sunday—mostly attended by French—was not well attended, but on Monday evening there were only *seventy-two* people present!! Boulogne possesses five or more musical societies; the Boulognaise profess to be great patrons of art, but if they make themselves conspicuous by being absent on occasions when real "art" visits their town (especially "art" deserving patronage). Well! Que Dieu defende "Notre Dame des Arts."

We hope to have a visit from the same artists in August, when I trust we may have another result—at all events not the *loss* of a large sum of money to persons who work for a charitable object.

I have friends lately returned from Brussels who speak in the highest terms of the sparkling, clever music of M. Charles Lecocq in *La Fille de Mdme. Angot*. It must be a great success in London. I don't despair of our having it here during the season, *i.e.*, if we can attract the artists to our seaside home.

The Testimonial to Sir William Hamilton, for 57 years British Consul at Boulogne-sur-Mer (referred to in these columns in March last), was presented to him at his residence in the Grand Rue, on Monday last, June 2nd; twenty-one gentlemen of the committee, together with the mayor (M. Huguet), the ex-mayor, and the Deputé du Pas de Calais (M. A. Adam), being present.

The Testimonial, which consisted of a dessert service and tea and coffee service, and which cost the sum of £600, was on view at the Etablissement des Bains, on Saturday and Sunday, which "establishment" the mayor graciously threw open to all who wished to see the same.

An appropriate inscription on the centre-piece of the dessert service recorded the fact that Sir William Hamilton had served his country in "naval and consular duties" for seventy years, from 1803 to 1873.

The Saison des Bains has commenced. Horses have been "laid on," or, rather, are ready to be attached to the bathing machines for persons who wish to take "headers" off their top steps into 18 inches deep water.

The daily concerts, under the direction and conductorship of M. Clement, commence on the 15th. The opera season will probably begin soon after.

S. C.

MILAN.—Great regret is manifested at the death of the celebrated Alessandro Manzoni. At a special meeting of the Communal Council it was resolved that the house of the deceased should be purchased and used as a Record Office, the study of the author of the *Promessi Sposi* being preserved as he left it. A public subscription has been set on foot for the purpose of erecting a bronze monument in the Piazza Belgiojoso, the Corporation subscribing 20,000 francs. It is said that both the Via del Giardino and the Teatro della Commedia will change their names, and in future be called after the great author.—Auber's opera, *Les Diamants de la Couronne*, has proved a failure. This would not say much for the good taste of the Milanese were it not that the work is presented to them in such a shape as to be nearly irrecognisable. A certain Signor Gelli has replaced the spoken dialogue by recitatives of his own composition. These have nothing in common with Auber's sparkling music, and, moreover, are so fearfully long that some one has suggested that, instead of the management announcing in the bills: "Music by Auber with recitatives by E. Gelli," they should reverse the order of things and say: "Recitatives by E. Gelli with some pieces by Auber."—There is no foundation for the report, first published in a German paper, that *Aida* is to be produced next season at Berlin. At any rate, there is nothing definitely decided as yet, and, therefore, the part of the heroine cannot have already been forwarded by Herr von Hülsen, the Prussian Intendant-General, to Mdme. Mallinger.

Digitized by Google

## A JEWISH MUSICAL COLLEGE.

The Rev. M. Hast, First Reader of the Great Synagogue, and the Rev. Dr. Weiss, First Reader of the Great Synagogue at Warsaw, joint publishers of the "complete collection of Sacred Jewish Music," have issued a circular in which they submit to the Jewish public the propriety of establishing a Jewish Musical College for the purpose of teaching music, both theoretically and practically, to the youth and adults of our community; also for the purpose of training choristers for synagogal purposes. They intend to devote their attention to the advancement of the institution (if established) by their united services; and in order to attain its speedy establishment, the rev. gentlemen have secured the co-operation of Mr. H. de Solla, as Musical Director of a series of choral and instrumental performances, in which several excellent vocalists and a choir, comprising a hundred voices, will take part. The programme will consist of sacred and classical Hebrew compositions, sung in the original text. The proceeds of these performances will be devoted to the purposes of establishing the institution.—*The Jewish World.*

## ODE.

IN MEMORY OF THE LATE PRINCE CONSORT. SET TO MUSIC BY LUIGI ARDITI.

*(To be performed at the Commemoration Festival of the Crystal Palace, 10th June, 1873.)*

INVOCATION.

From your starry homes above,
In the distant azure skies,
Now Angelic hosts send forth
All your Heaven born harmonies.
Aid us in the humble prayers,
Join the joyous songs of praise,
With a nation's heart and voice
To our God on high we raise.

CHORUS OF ANGELS.

Hear them, O Lord! They seek to honour one
Who Thy command on earth hath ever done:
There faithfully he served and followed Thee,
Placing his trust alone in Thy decree.
In mercy, then, bow down Thine ear, O Lord,
And all Thy bounteous grace to them accord.

THE ANGEL OF PEACE.

Ling'ring in seeming fond delay,
The tender echoes pass away.

Oft I wander through the land
Where the thistle and the rose
With the shamrock grow entwined,
And their fairest tints disclose.

There aggression is unknown,
There no sound of war is heard,
And the heart of man is warmed
By fond woman's faithful word.

There my footsteps lead me on
Through bright em'rald fields and bowers,
Where the acorn and the sheaves
Lie embedded in sweet flowers.

Princely wisdom in that land
Hath left many a noble trace—
Deeds of goodness—deeds of love—
Ages never can efface.

THE ANGEL OF PLENTY.

I follow in the ways of peace,
When among nations discords cease;
My heralds are the sons of earth,
Who live their life to give it worth.
Most surely can they prophesy
My coming by their industry.
On prince and peasant I attend,
The honest work of each befriend;
Ne'er failing one true heart or hand
That does its duty in the land.

TWO ANGELS.

We are present in prosperity.
We are faithful in adversity.

O'er the dwellings upon earth
Where good-will and love abound,
Constant watch and ward we keep,
In the tranquil air around.

Ever silent and unseen,
We our Master's will obey,
And protect the true and just
In their dwellings night and day.

All the melodies and thoughts,
Grown familiar in a home,
Are confided to our care,
To restore in time to come.

They can soothe the widow'd heart
When the first sad days go by,
Calming sorrow's bitter pang
By the spell of memory.

CHORUS OF MORTALS.

Here where the Arts have made a home,
In humble gratitude we come,
To do all honour to a name
Undying as our country's fame;
A name not made by battles won,
By reckless deeds of daring done,
But by a guiding power of mind
Bent to the service of mankind.
Ere life had fall'n into decay
The benefactor passed away:
Passing away, through gloom and tears,
Into the everlasting spheres,
Where all the steps in life he trod
Lead through their purity to God.

PRAYER OF MORTALS.

*Let us Kneel Down and Pray.*

God of might, majesty, and power,
Who in affliction's darkest hour
Didst give us grace to trust in Thee,
And Thy great mercy stedfastly;
Vouchsafe now, through Thy only Son,
To sanctify our thoughts of one
Whose mem'ry haunts this earthly Fane,
Even as some ethereal strain.

We know Thy Word gives to the bless'd
True promise of eternal rest,
And we believe He lives again,

(THE ANGELS.
He lives again.)

Free from all mortal care and pain,
In Heaven!
With Thee, O God, to whom we pray
For strength of heart to keep Thy way:
Guide us, O Lord, that we may be,
In all eternity, with Thee.

Arise! Arise!
And let thanksgivings echo through the skies.
Praise ye the Lord! all nations here below;
Praise ye the Lord! from whom all blessings flow.

Protect, O God, all those who worship Thee;
Guard those who have Thy faithful servants been;
Guard and bless her, whom Thou hast called to be
Thy chosen minister on earth—our Queen.

ALLELUIA.

Laudate Dominum de cœlis
Laudate eum in excelsis.

WILLERT BEALE (WALTER MAYNARD).

*(Copyright reserved.)*

AN event peculiarly interesting to the musical public during the present month will be the revival of Handel's Oratorio *Theodora*, on Tuesday next, the 10th inst., at the Hanover Square Rooms. Thanks are already due to Mr. Barnby for reviving *Jephtha* and *Belshazzar*, and it is to be under his direction that *Theodora* will be heard for the first time in England since its composer's death. The work will be performed with complete orchestra and a chorus composed of the voluntary choir of St. Anne's Church, Soho, augmented to about 100 voices; and the solo parts will be intrusted to ladies and gentlemen amateurs. The proceeds of the concert are to be devoted to the restoration of St. Anne's Church.—*Musical Times.*

Digitized by Google

## WAGNER AND THE HOTTENTOTS.*

A deputation of but slightly civilised savages, who have arrived in Vienna from the depths of Hottentotia, trembled with joy on hearing the sounds of an overture, composed expressly for the Exhibition by Herr R. Wagner, and comprising in itself everything that musical tinkering has ever produced up to the present time. Magnificent testimony of a barbaric nation! Ah! thou absolute master of tunes to come, Prophet of the long-tailed notes of the Future, behold a people which stretches out its arms to thee! which opens to thee its heart! Lose not a minute; establish among these Blacks an institution in which thy music alone shall be played! The wild men are strong, and their lungs lasting! They will perform upon saxhorns and trombones with a degree of energy of which we civilised people are incapable! Hold regal sway among their wild hordes! The ramparts of Jericho fell down when Gideon executed an air and variations upon his cornet-a-piston. Orpheus needed merely to play a fantasia upon the violin for lions and elephants to lick his hands. Why should'st not thou, great prophet, succeed in civilising these tribes? What a leaf would there not grow for thee in history, if thou did'st so! Music softens our manners and tames our passions, as thou knowest, for thou thyself causest us to feel this very unmistakably.

These Hottentots were deeply moved; they understood thy genius. Hie thee, then, to them in their own country, in the dark regions of their deserts! Do not deny them this boon! Thou wilt be for them as the sun, as the light; they will bless thee! The name of Wagner, the immortal Wagner, will still echo on their lips when thousands of years have rolled past since thy heavenly soul left its earthly case.

Besides, these wild creatures will always cherish you as superior to everyone else, as the god of music; for, out among themselves, they will not have to institute comparisons. Since they will be acquainted with nothing more than thy artillery, they will not be in a condition to say that somewhere or other there lives a queen called Melody. Haste thee, Wagner, and at the next Exhibition thou wilt return as chief of a black host, in the costume of a wild man, with feathers on thy head, rings in thy ears, and a bamboo of honour in thy hand. Thus wilt thou lead on thy artist-apes, and prove to astonished Europe that nothing can resist the accents of thy sweet chords!

## ST. PAUL'S CATHEDRAL ORGAN.

*(To the Editor of "The Times.")*

Sir,—Will you allow me, one of the oldest members of St. Paul's Cathedral, to make an observation or two on the letter which appears in your columns this morning headed "Completion of St. Paul's," and signed as containing the sentiments of five very important members of the committee under whose auspices the completion is to be carried out?

They complain of an additional architect being appointed who has already declared Sir Christopher Wren's works "abominations." I regret to think and to say that, as far as the works at St. Paul's have been hitherto carried on by the committee at large, the features of the church, as Sir Christopher left them, have been considered and treated as "abominations."

Sir Christopher Wren left the floor of the church on one dead level, and the organ parting the choir from the nave. The committee, after trying their hand at putting the organ into one of the ladies' closets, so called, and buying and setting up at enormous cost another great organ in the south transept, have now come to the conclusion that both are mistakes, and they have determined that the great organ shall be taken down and sold, if they can get a purchaser, and that the old organ—the Father Smith—shall be brought again from the ladies' closet, parted into two, and put up on each side of the entrance into the choir. This is being done; but in so doing they have destroyed the vista. The projecting organ on each side cuts off the view of the receding arches, which, as Sir Christopher left the church, might be seen from the west door, and thus one feature of exquisite beauty is destroyed; and, further, the building is made to appear shorter than it really is.

But then, further, I have already said that, as Sir Christopher left the church, the floor was on one level.

When the committee sank the old organ in the ladies' closet, they also at considerable expense lowered the stall-work of the choir eighteen inches; but when they discovered that the organ as so placed was really an "abomination" they determined to move it back again, if not exactly, as near as possible, to its old place. They discovered also that they had made a mistake by lowering the stall-work, inasmuch as it altered its properly adjusted height from the floor, as Sir Christopher left it. They determined, therefore, to raise it again to the height it was before. I rejoiced at this restoration.

But another unforeseen difficulty arose. The organ was to be blown by hydraulic apparatus from the crypt. The organ parted in two, as I have represented, the organist could only sit on one side, and that part of the organ on the side opposite to him was to be played by what are called trackers. It was presumed at first that these trackers would be placed under the floor in the crypt, where the hydraulic apparatus is; but this was found to be impossible on account of the Duke of Wellington's tomb being just at that spot. So that the floor of the choir was to be raised eighteen inches so as to admit of the trackers being placed beneath, and thus the one continuous level of the floor of the church is broken, and the just elevation of the stalls from the floor of the choir destroyed, and both altered from what Sir Christopher left them.

I could mention other features of the church which the committee have treated as "abominations," but I have said enough. The committee ought to have begun where Sir Christopher Wren left off. Before they can do so they must restore the floor of the choir to its original level, bring back the organ to its old place, and screen off the choir from the nave. In short, they must take the church as Sir Christopher left it. Their business is not to undo what he has done, but to carry out his plans. In other words, their business is to complete, not destroy.

James Lupton.

*May* 13.

* From *L'Art Musical*

## LUCCA IN CHICAGO.

The *Inter-Ocean*, an influential journal of Chicago, thus noticed Mdme. Lucca's performance as Marguerite during her second visit to that resurrectionised city:—

"The brilliant week of Italian opera, which was closed yesterday afternoon with a second superb rendition of *Faust* to a house as large even as that of Wednesday night, will long be remembered by the thousands who have inspired the distinguished German cantatrice to renewed exhibitions of her genius, marking the most important epoch of operatic music in Chicago, as well as the most successful, financially. The audiences have been cosmopolitan and democratic, the apparently extravagant price not producing a *caste* in the patronage. The Lucca nights have drawn out the wealth and musical culture, the brains and the taste of our people more universally than any form of entertainment ever given before in the city. Those who remember Nilsson's electric tone foolishly offend themselves by comparing Lucca's therewith, forgetting that the voices are not to be compared; trying, in fact, to make themselves believe that the *staccato* of a delightful violin, which is Nilsson's voice, is better than the superb *legato* organ tone, which is Lucca's. Nilsson carried the listener away *à l'outrance*, and, perhaps, diminished a little in radiance before an evening was over. It is Lucca's advantage constantly to grow upon the senses, the imagination, and the mind of an audience, and to have reached the climax of a *crescendo* just as the curtain finally falls. Her voice is singularly devotional. Her vocal prayers have a pure majesty about them which one finds it difficult to define. Her versatility, already amply shown as Leonora, Marguerite, and Zerlina, will be further illustrated by the enactment of *Mignon* to-morrow evening. Goethe has defined genius to be but 'another name for industry,' and if Lucca makes as fine a Mignon as her Marguerite and Leonora, it may be as well admitted that industry is something infinitely better than inspiration."

## WAIFS.

Miss Enriquez, the contralto, is engaged for the forthcoming Hereford and Bristol Festivals.

M. Vivier, the celebrated cornist, and still more celebrated humourist, has arrived in London.

Mr. Edward Murray has undertaken the management of "The Hall-by-the-Sea," Margate, which will be opened next month.

Miss Enriquez, whose singing was praised by our Birmingham correspondent in our impression of May 24th, should have been named as a pupil of Mr. Deacon, with whom she has been studying the last four years.

A ballad concert was given at St. James's Hall on Whit-Monday, under the auspices of Mr. John Boosey, with the aid of Mr. Sims Reeves and Mr. Santley, Madame Lemmens-Sherrington, Madame Patey, &c., &c.

A young couple in Ohio, being serenaded, felt that they did not wish to be thus honoured, whereupon the bride poured sulphuric acid upon the party, blinding one totally, destroying the eye of another, while she burned the faces of many others. The case is in court.

Digitized by Google

Mark Twain, in a letter to the (American) *Graphic*, thus announces the coming of a new literary sensation: "During the last two months my next-door neighbour, Charles Dudley Warner, has dropped his "Back-Log Studies," and he and I have written a bulky novel in partnership. He has worked up the fiction, and I have hurled in the facts. I consider it one of the most astonishing novels that ever was written. Night after night I sit up reading it over and over again and crying. It will be published early in the fall, with plenty of pictures."

"Signor Tamberlik," says *Watson*, "arrived in this city two or three days ago, from Havana, where his opera season did not prove a great success. The company was very large, the idea being that quantity would make up for quality; but it did not. Quantity in this case signally failed, for although there were five tenors in the company, an opera, announced for one night, could not be given, because those tenors who were up in it were indisposed, and those who were well did not know it. Tamberlik does not propose to sing here, but will 'do' the American Metropolis before he leaves for Europe."

*La Fille de Madame Angot* is still "running" at the St. James's Theatre. An alteration in the "cast" took place on Wednesday evening, when Mdlle. Desclauzas, the "creator" of the part of Mdlle. Lange, and who has played it 100 nights in Brussels, and 100 nights in Paris, made her *début* in London. Mdlle. Desclauzas made quite a *furore*. She is an inimitable comedienne, possesses an excellent voice, and knows how to use it to advantage. She was rewarded with immense applause, and had to repeat the famous duet with Mdlle. Pauline Luigini, "Ah! c'est donc toi Madame Barras ("Mais voyez donc c't ingénuité") no less than three times.

A small actor in a Parisian Theatre lately achieved success by very simple means. In a piece entitled *Aristophanes*, now playing at the Chateau d'Eau, a little boy, almost a baby, appears on the stage. This performer has his admirers, one of whom expressed approval by throwing not a bouquet, but a packet of *bonbons*, at his feet. Oblivious of responsive bows or stage directions, the child sat down by the footlights and began to devour these delicacies, while the curtain falling left him alone with the audience, who appreciated the incident. He was called into a box, and passed all round the house, receiving compliments and caresses; and more sugar-plums than were good for him.

An American poet suggests the following as a good beginning for a modern sentimental ballad, in the school of "Kiss him for his mother":—

"Willie had a purple monkey climbing on a yellow stick,
And when he sucked the paint all off, it made him deadly sick,
And in his last hour he clasped that monkey in his hand,
And bade good-bye to earth and went into a better land.
Oh, no more he'll shoot his sister with his little wooden gun,
And no more he'll twist the pussy's tail and make her yowl for fun,
The pussy's tail now stands out straight, the gun is laid aside,
The monkey doesn't jump around, since little Willie died."

An American critic says, no doubt honestly, about the choral portion of Beethoven's ninth symphony:—

"The choral movement is a fearful thing—fearful to execute, and still more fearful to listen to. Although it was executed with extraordinary precision and with enthusiastic *vim*, it proved but a chaos of sound, which might be denominated discordant noise, which excited a shuddering wonder, compounded more of disgust than pleasure. As an expression of joy, it is as appropriate as it would be to scream like a tiger-cat, when making a tender avowal to a gentle maiden. Our very bowels yearned with compassion, as the quartet screamed and the chorus screamed, and screamed still louder, until it became a yell, when fortunately it came to an end, and a momentary blessed silence ensued."

Moore apologised in a note for writing a song to the air of *Savourneen Dheelish*, as Campbell had previously adapted, or was supposed to have written, a beautiful ballad to the same exquisite melody. Since Moore's day a controversy has arisen whether the author of the "Pleasures of Hope" really wrote the patriotic song entitled "The Exile of Erin." In Ireland it has been established that George Nugent Reynolds, an Irish exile, who had to leave his country for political reasons, at the beginning of the present century, was the author. This opinion is strongly sustained by the fact that Mr. Reynolds composed a very pathetic ballad, entitled "Mary le More," with reference to the sufferings of a poor Irish girl during the troubles of the period. Reynolds, while sojourning at Altona, met and formed an acquaintance with the bard of "Hope," who at that time was under an engagement with the late Mr. Perry, the well-known proprietor of a London paper, to write an occasional piece of poetry for his journal. Reynolds, who was depressed in spirit, and cared not for fame, but only felt anxious to have his grievances made known, it is said, wrote the song entitled "The Exile of Erin," and presented it to Mr. Campbell for publication.—*White's Echoes of Many Lands.*

A portrait of Mozart is now on view at Messrs. Schott & Co.'s, 139, Regent Street, by an artist of the name of Goetz. It is said to be taken from life. Mozart is sitting with his fingers on the keys of a harpsichord. The likeness and expression are wonderful. Mr. Wolff (Schott & Co.) gave 200 guineas for the picture.

There are conjurors and conjurors. Some who bear the name possess themselves of an extensive apparatus, which requires a considerable outlay of money, but the possession of which enables its owner to perform seeming miracles, with little or no proficiency in the art which goes by the name of "legerdemain" or "sleight of hand." Some have scarcely any apparatus at all, but delude the eyes of their patrons by a rapid movement of the fingers, the result of a practice as arduous as that which is required for the attainment of brilliant execution on a musical instrument. To the latter and better class belongs Dr. Lynn, who comes hither armed with a recommendatory letter from M. Victor Hugo, and who is now performing at the Egyptian Hall. To suit the taste of the age, he affects now and then to hold a communication with spirits, but it is easy to perceive that here he is not in earnest, and that his grand ambition is to shine forth as a master of legerdemain. With him there is no dropping of half-crowns, &c., into sumptuous cases which, for all we know to the contrary, may contain a dozen false bottoms, but unmistakable glass tumblers, large boxes that anybody may search, flowerpots filled with earth, that anybody may gauge with a knife, borrowed hats and handkerchiefs, suffice for the performance of his singular experiments. With the aid of these, anything may be found anywhere but in the place where it was last deposited, some things make their unexpected appearance that have not been deposited in any place whatever, and words written on small pieces of paper by the spectators are not only deciphered without being seen, but the peculiarities of the handwriting are criticised. No one can say, of course, that Dr. Lynn scorns the use of confederates, but it is certain that he cheerfully accepts as an "assistant" any one who will step forward from the arena before him, and that persons whom he has never seen before are the particular subjects of his delusions. In the sham "black art" there have been few professors who can equal Dr. Lynn.

Mozart's last, and in some respects greatest, Symphony—the one in C, with the fugal last movement—was completed on the 10th August, 1788, the two preceding ones—the G minor and the E flat—being dated respectively July 25th and July 26th of the same year. Thus these three colossal masterpieces, besides sonatas, marches, canzonets, and other trifles, were produced in something like seven weeks. It was indeed a volcanic eruption of genius and labour, and one quite without parallel. There is no other instance in the history of art or literature of an effort at once so sudden, so sustained, and so enduring; of a man having conceived, or—even if we suppose the leading ideas to have been conceived before—having planned in perfect form and proportion, and elaborated to the minutest detail, the three greatest works of his life in a space of time barely sufficient for the manual labour of putting them into their permanent outward shape. It is not difficult to imagine the stress on that fertile brain and those nimble fingers, during the eight weeks of that Vienna summer in 1788—at a time, too, when Mozart was at the height of his social popularity, and when a quiet hour must have been a rare event. With these three noble works Mozart fitly closed his labours in the highest department of orchestral music, for there is no trace of his having designed or attempted another Symphony during the four years that elapsed before his death in 1791. The name *Jupiter*, though probably originating in mere caprice, like the soubriquets attached to some of Beethoven's compositions—"*Moonlight Sonata*," "*Sonata Pastorale*," "*Sonata Appassionata*," and the rest, nay, perhaps, the "*Eroica*" Symphony itself—has nevertheless a certain propriety, and expresses well enough the sustained grandeur and majesty which pervades the whole work, and which placed it at the head of the world of orchestral music, till it was dethroned 17 years later, in 1805, by the prodigious "*Eroica*" of Beethoven, a giant which seemed destined to tower over everything else for many a year to come. The distinguishing feature of the "*Jupiter*" Symphony is the concluding movement, a fugue on four subjects, written throughout in the strictest fetters of counterpoint, but with all the air and freedom of absolute license. "G."

## MUSIC RECEIVED FOR REVIEW.

A. Hammond & Co.—"Serenade Tyrolienne," by Francois Bendel; "Liederreigen," "Fleurs fanées," "Blumenlied," and "Au Bivouac," pieces for the pianoforte, by Gustave Lange, of Berlin; "Be quiet, do, I'll call my mother," and "My treasure is in thee," songs, by J. Schmuck; "The young ladies' party," quadrille, by J. Schmuck.

Methven, Simpson & Co. (Dundee).—"Fair fa' the gloamin'," song, melody and words by I. B., arranged by W. N. Watson.

J. M'Dowell & Co.—"The Champagne Lancers," by H. S. Roberts.

Duncan Davison & Co.—"Our Darling," song, by J. Hallett Sheppard.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

---

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

---

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

---

## "THE SKIPPER'S WIFE."

NEW SONG,

(in E flat and in F).

**Words and Music by LOUISA GRAY.**

Price 4s.

London: R. MILLS, 140, New Bond Street.

---

## "MY WHITE ROSE."

SONG,

(in F and in B flat).

**Written and Composed by LOUISA GRAY.**

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

---

## "NOTHING,"

MR. SIMS REEVES' NEW SONG,

**Composed expressly for him by HENRIETTE.**

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World.*

---

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

---

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

---

## THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

**Composed by BERTHOLD TOURS.**

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

---

# DANCE MUSIC

BY

# KIKO.

JUST PUBLISHED.

# THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO, CLINK-A-CLINK-CAN, CARIOLE, CHING-A-RANG-CHANG and WAGGA-WAGGA

*ALSO BY*

**THE SAME POPULAR COMPOSER.**

| | s. | d. |
|---|---|---|
| Jolly Frog's Galop ... ... ... | 4 | 0 |
| John Peel Galop ... ... ... | 3 | 0 |
| Wedding Ring Waltz ... ... | 4 | 0 |
| Alpine Climber Waltz ... ... | 4 | 0 |
| Ali Baba Quadrilles ... ... ... | 4 | 0 |
| Ali Baba Galop ... ... ... | 4 | 0 |
| Ali Baba Waltz ... ... ... | 4 | 0 |
| Ali Baba Polka ... ... ... | 4 | 0 |
| Bashful Young Lady Quadrilles ... | 4 | 0 |
| Bashful Young Gentleman Quadrilles ... ... ... ... | 4 | 0 |
| Letty Polka ... ... ... ... | 3 | 0 |

LONDON:

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, W.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. | Sonata in G ..... Haydn | 4 | 0 |
| 2. | Sonatina in C (Op. 37) ..... Clementi | 4 | 0 |
| 3. | Posthumous Rondo in B flat ..... Mozart | 4 | 0 |
| 4. | Sonata in D (Op. 47) ..... Dussek | 5 | 0 |
| 5. | Sonata in C sharp minor ..... Haydn | 5 | 0 |
| 6. | Sonatina in E flat (Op. 37) ..... Clementi | 4 | 0 |
| 7. | Bourrée in A minor (Suites Anglaises) ..... Bach | 3 | 0 |
| 8. | Sonatina in G ..... Beethoven | 2 | 6 |
| 9. | Echo (from the Partita in B minor) ..... Bach | 2 | 6 |
| 10. | Sonatina in F (Op. 38) ..... Clementi | 4 | 0 |
| 11. | Sonatina in F ..... Beethoven | 3 | 0 |
| 12. | Sonata in C ..... Haydn | 4 | 0 |
| 13. | Prelude and Caprice in C minor (1st Partita) ... Bach | 4 | 0 |
| 14. | Sonata in E minor ..... Haydn | 5 | 0 |
| 15. | L'adieu ..... Dussek | 3 | 0 |
| 16. | Two Minuets in C and D ..... Beethoven | 3 | 0 |
| 17. | La contemplazione ..... Hummel | 4 | 0 |
| 18. | Abschied ..... Schumann | 3 | 0 |
| 19. | Allegro, Sarabande and Scherzo in A minor (3rd Partita) ..... Bach | 4 | 0 |
| 20. | Sonata in F ..... Haydn | 4 | 0 |
| 21. | Andante in B flat (Op. 75) ..... Dussek | 4 | 0 |
| 22. | Rondo a Capriccio (Op. 129) ..... Beethoven | 5 | 0 |
| 23. | Souvenir ..... Schumann | 2 | 0 |
| 24. | Allegro, Sarabande and Passacaille in G minor (7th Suite) ..... Handel | 4 | 0 |

LONDON:

## ASHDOWN & PARRY,

## HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London.**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*In the Press.*

THE

# RAISING

OF

# LAZARUS.

*ORATORIO.*

BY

## JOHN FRANCIS BARNETT

NOVELLO & CO.,

BERNERS STREET,

LONDON.

Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, June 7, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 24. SATURDAY, JUNE 14, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,

### THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

**Tietjens as Norma.**

THIS EVENING (Saturday), June 14, will be performed (first time this season), Bellini's tragic Opera, "NORMA." Pollione, Signor Aramburo; Oroveso, Signor Medini; Flavio, Signor Sinigaglia; Adalgisa, Mdlle. Bauermeister; Clotilda, Mdlle. Filomina; and Norma by Mdlle. Tietjens. Director of the Music and Conductor, Sir Michael Costa.

**Next Week.—Extra Night.**

MONDAY next, June 16, "LES HUGUENOTS." Raoul, Signor Campanini; Conte di San Bris, Signor Agnesi; Conte di Nevers, Signor Mendioroz; Marcello, Signor Medini; Margherita di Valois, Mdlle. Ilma di Murska; Urbano, Madame Trebelli-Bettini; and Valentina, Mdlle. Tietjens.

TUESDAY next, June 17, "FAUST." Faust, M. Capoul; Mephistophiles, Signor Castelmary; Valentino, Signor Mendioroz; Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bettini; Marta, Mdlle. Bauermeister; and Margherita, Madame Christine Nilsson.

**Extra Night.**

THURSDAY next, June 19, "MIGNON."

Doors open at 8.0; commence at 8.30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

CRYSTAL PALACE.—This Day, SATURDAY, June 14.—SPECIAL PERFORMANCE on the great stage of Verdi's Grand Opera, "IL TROVATORE," at Three. Mr. Maas (his first performance as Manrico), Mr. H. Corri, Mr. Fox, Mr. Walshe, Miss A. Goodall, Miss Annie Thirlwall, and Madame Ida Gillies Corri. Full orchestra and chorus. Conductor, Mr. Manns; stage manager, Mr. T. H. Friend. Stalls, numbered and reserved, Half-a-Crown; reserved seats, One Shilling. Open air Sports in the Gardens and Park. Annual Fete of Warehousemen and Clerk's Schools. Signor Romah's marvellous Performance at 6.30 p.m. Admission Five Shillings; or by tickets purchased before the day Half-a-Crown; or by Guinea Season Ticket.

MADAME IDA GILLIES CORRI as Leonora, at the CRYSTAL PALACE, This Day.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening Next, the 19th inst., commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

ST. GEORGE'S HALL.—MR. ALFRED BAYLIS and Mr. and Madame OSBORNE WILLIAMS' MORNING CONCERT, This Day, to commence at Three o'clock, on which occasion they will be assisted by the following artists:—Miss Banks, Miss Katherine Poynts, Miss Agnes Drummond, and Madame Vanen; Madame Osborne Williams; Mr. Alfred Baylis, Mr. Frank Elmore, and Mr. Maybrick. Guitar—Madame Sidney Pratten. Harp—Herr Oberthür. Concertina—Mr. Richard Blagrove. Grand Pianoforte—Mr. Osborne Williams. Conductors—Herr Wilhelm Ganz, Mr. Osborne Williams, and Signor Bucalossi.

## ROYAL ITALIAN OPERA,

### COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), June 14, will be performed "L'AFRICAINE." On this occasion the Opera will commence at eight o'clock, instead of half-past. Mdlle. D'Angeri, Mdme. Sinico; Signori Graziani, and Nicolini. Conductor Signor Vianesi.

On MONDAY NEXT, June 16, will be revived Verdi's Opera, "ERNANI." Mdme. Adelina Patti, and Signor Mongini.

On TUESDAY next, June 17 (first time this season), "LES HUGUENOTS."

**EXTRA NIGHT.**

ON THURSDAY, "I PURITANI." Mdme. Trisolini (her first appearance in England).

SIR JULIUS BENEDICT'S ANNUAL GRAND MORNING CONCERT, under the Patronage of the Royal Family, at the FLORAL HALL, MONDAY, June 23. Mdme. Adelina Patti and Mdlle. Albani, Mdme. Monbelli, Mdme. Sinico, Mdlle. D'Angeri, Mdlle. Smeroschi, and Mdlle. Scalchi, Miss Edith Wynne, and Mdme. Patey; Signori Nicolini, Pavani, and Bettini, Graziani, Cotogni, Ciampi, Capponi, and Bagagiolo, M. Faure and M. Maurel. Pianoforte—Messrs. Charles Halle, F. A. Cowen, Lindsay Sloper, Sir J. Benedict. Violin—Mdme. Norman Neruda and Mr. Carrodus. Violoncello—M. Paque. Harp—Mr. J. Thomas. French Horn—M. Vivies. Harmonium—Mr. Pittman. Conductors—Signori Vianesi and Bevignani, Prince J. Poniatowski, Randegger, Berger, and Mr. W. G. Cusins. Tickets, 21s., 10s. 6d., and 5s., at Austin's, St. James's Hall; all principal Musicsellers and Librarians; at the Box Office of the Royal Italian Opera; and of Sir Julius Benedict, 2, Manchester Square. (The Programme is now ready.)

MADAME R. SIDNEY PRATTEN has the honour to announce to her friends and pupils that her GUITAR RECITAL will take place, on THURSDAY, June 19, 1873, at Three o'clock, at the BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, when she will be assisted by the following eminent artists:—Madame Martorelli Garcia, Signor Gustave Garcia, M. Gounod's Choir, Mrs. Weldon, Herr Werrenrath, and Miss Clow. Pianoforte—Miss Madalina Cronin and Mr. C. J. Duchemin. Harmonium—Madame Lucci Sievers. Concertina—Mr. Richard Blagrove. Guitars—Madame Sidney Pratten and Dr. Galsford. Tickets, 10s. 6d.; reserved seats, 15s.; to be had at Madame Pratten's residence, 22A, Dorset Street, Portman Square, W.

MONS. PAQUE'S MATINEE MUSICALE will take place at 24, Belgrave Square, by kind permission of the Marquis of Downshire, on MONDAY, June 16th, at Eight o'clock, when will be performed Pianoforte Quartet (Schuman) and "Homage à Rossini," Trio for three Violoncellos. Artists—Mesdames Florence Lancia, E. Corani Penna, and Purday; Signori Gardoni, Caravoglia, Monari, and Jules Lefort, Randano, Collyns, Hann, Litotton, Vieuxtemps, Parker, Ganz, and Paque. Tickets to be had only of Mons. Paque, 120, Great Portland Street.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley Street, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Seventh Season. The FORTIETH and LAST CONCERT (Director's Benefit) will take place on WEDNESDAY, the 18th inst., the first part of the programme including some of Sir Julius Benedict's most popular compositions. Tickets, 5s. each, at Messrs. D. Davison & Co., 244, Regent Street, W.

MISS LILLIE ALBRECHT'S FIRST CONCERT, at ST. GEORGE'S HALL, under distinguished patronage, on TUESDAY Evening, June 17, assisted by Madame Florence Lancia, Miss Lester, Mdlle. Enriquez; Messrs. H. Guy and Pyatt. Flute—Mr. Collard. Pianoforte—Miss L. Albrecht. Conductors—Messrs. Ganz and Ignace Gibsone. Boxes, Two, and One and-a-half Guineas; reserved stalls, 10s. 6d.; unreserved, 5s; balcony, 3s.; admission, 1s. Tickets to be had at St. George's Hall; and of Miss L. Albrecht, 5, Gower Street, Bedford Square.

**LA MIA FANCIULLA.**

SIGNOR GARDONI will sing Signor Tartaglione's New Song, "LA MIA FANCIULLA," at Mons. Paque's Concert, June 16.

MADAME SAUERBREY will sing H. Eisoldt's Spinning Song, "THE SNAPPED THREAD," at Miss Amy Stewart's Concert, at the Beethoven Rooms, on the 28th inst.


Digitized by Google

"AD UNA STELLA."

SIGNOR FANCELLI will sing Signor TARTAGLIONE'S new song, "AD UNA STELLA," at the Royal Albert Hall, June 21.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at Exeter Hall, June 23, and at the Store Street Rooms, on June 30.

MISS AMY STEWART will play E. Sauerbrey's Paraphrase de Concert, "LORELEY," at her Evening Concert, at the Beethoven Rooms, on the 28th inst.

MISS PURDY will sing, on Monday, at Mons. Paque's Matinee, Belgrave Square; at Signor Monari Rocca's Matinee, on Friday next; and at St. George's Hall on the 26th inst. Address, 35, Victoria Road, Kensington, W.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The THIRD TERM commences on MONDAY, October 20. Madame Sainton-Dolby receives Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, every Tuesday Afternoon, from Three to Four o'clock, until the middle of July, when she leaves town until the Academy re-opens. Prospectuses, containing all particulars, can be obtained of Mr. George Dolby, 52, New Bond Street, and Messrs. Chappell, 50, New Bond Street.

ORGANIST and CHOIRMASTER wanted for NEWINGTON CHURCH (Established), Edinburgh. Salary not less than £65. He must be ready to enter on his duties at the beginning of November next. Applications, with testimonials, must be sent to Mr. GEORGE FERRIER, 15, Arniston Place, Edinburgh, before 1st July.

AS ORGANIST AND CHOIRMASTER.

MR. E. A. SYDENHAM (from the Leipsic Conservatorium), four years and a half Organist of St. Martin's, Dorking, requires an appointment as above in about two months' time. Address, Mr. E. A. SYDENHAM, Benson Cottage, Dorking.

SIGNOR MORIAMI (Baritone), late of Her Majesty's Opera, will arrive in London, June 16, after his successful engagement with the LUCCA ITALIAN OPERA COMPANY, in the United States of America. Communications respecting Engagements, to be addressed to care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

MERCER'S CHURCH PSALTER AND HYMN BOOK.

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN Goss, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses of the complete Work, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 63, New Bond Street, W.

MR. BRINLEY RICHARDS' TRANSCRIPTION of the well-known Melody, "THE MEETING OF THE WATERS," is skilfully done, as the name of that popular writer for the pianoforte is sufficient to indicate.—Vide *Illustrated London News*. Free by post 24 stamps.

THE SHAH'S MARCH, for the PIANOFORTE. By J. PRIDHAM, illustrated by a faithful portrait. Price 4s.; post free for 24 stamps. It is a pleasing memento of this great monarch's visit to our country.

THE MUSICAL BOX, for the PIANOFORTE (No. 1.). Composed and performed by Herr LIEBICH, at the Queen's Concert Rooms, Hanover Square.—Is published only by ROBERT COCKS & Co., New Burlington Street. Price 4s.; free by post for 24 stamps.

M. W. BALFE'S NEW OPERA,

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the Publication of the late M. W. BALFE'S Grand Opera, now in active rehearsal at Her Majesty's Opera.

Drury Lane Theatre was the scene of the great triumphs of this talented Composer; and it was his last wish that this work should be first performed in the scene of these former successes. The Director has unqualified pleasure in being enabled to accede to this desire of a distinguished musician, whom any country would gladly claim as its own. This important event will doubtless give a special interest and *eclat* to the Season. Sir MICHAEL COSTA has kindly consented to superintend the production of this great work, which is a sufficient guarantee that it will be perfect in all its details. Madame CHRISTINE NILSSON will create the character of "Edith Plantagenet."

"IL TALISMANO; or, THE KNIGHT OF THE LEOPARD." A New and Original Romantic Opera in Three Acts, founded on Sir Walter Scott's Novel of that name. The English Libretto by Arthur Matthison; the Italian Translation by Signor G. Zaffira. The Music by M. W. Balfe. Sir Kenneth of Scotland, Signor Campanini; Richard Cœur de Lion, Signor Rota; L'Emira, Signor Mendini; Blondel, Signor Cantoni; Berengaria, Mdme. Trebelli-Bettini; Edith Plantagenet, Mdme. Christine Nilsson.

London: DUFF & STEWART, 147, Oxford Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

SIR W. STERNDALE BENNETT'S

NEW SONATA FOR THE PIANOFORTE,

"THE MAID OF ORLEANS,"

In Four Movements, is now ready.

Post free for 63 stamps.

LAMBORN COCK, 63, New Bond Street.

MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.

"LE PRESSOIR" .. .. .. .. .. .. .. ,, 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"

MELODIE.

De Mdme. WILLY DE ROTHSCHILD.

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"CARNEVAL DI VENEZIA."

Sung by MDLLE. ILMA DI MURSKA, with distinguished success at the Royal Albert Hall,

Arranged by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

"There thou sleepest,
Where the flood is deepest."
(*Bianca e bionda*),

OPHELIA'S SONG.

Sung by Madame Christine Nilsson and Mdlle. Albani, at the Royal Italian Opera, Covent Garden.

The English words by JOHN OXENFORD, Esq.

Price 1s. 6d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET,"

THE DRINKING SONG,

Sung in the Opera of "Hamlet" by Mr. Santley and Mons. Faure, at the Royal Italian Opera, Covent Garden.

The English words by JOHN OXENFORD, Esq.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.

All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

(Editions of Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this day,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## "ANOTHER WORLD."*

*(From "Macmillan's Magazine.")*

We have endeavoured to describe one grand achievement of the best of Tootmanyosos in advancing the material prosperity of his kingdom. Let us now turn to his educational improvements, premising that nearly all his operations are based on that old-fashioned maxim, "prevention is better than cure." To extirpate phthisis and insanity, he set his doctors to investigate the primary forms of malady, and in general he was so successful that their work left off at a point preceding that at which the labours of the terrestrial practitioners begin. His system of education commences with the babies. Nothing is too great or too small for his comprehensive glance. He can look up to the summit of the mountain-supporter, all but lost in the clouds, and down to the lowest possible cradle in which an infant is to be nursed. He prevents a city above from tumbling down and smashing a city below, and he is equally gracious in preventing parents from boxing their children's ears, and from making them walk too early after the fashion of their elders. A series of machines were invented, under his auspices, by a man named Drahna, which, by the most gradual process, initiated infants into the independent use of their legs. The first machine is a soft spring-cushion, upon which the child is laid, and which is set in motion by the turn of a small handle. So delightful is the movement, that children have been heard to cry when the machine is stopped. Another machine, larger and stronger than the first, but similar in principle, is used before the first lesson in actual walking begins. In the third machine, which cannot be overturned, and in which every part of the body is supported, the legs of the child are alternately moved, so that it acquires a perfect notion of the sort of operation which it will have to perform in after-life, without the slightest strain on the limbs. In the fourth machine the child uses its own free will in the movement of its legs, but is upheld by a framework covered with bandages of down, which prevents the injuries that might otherwise arise from an ugly fall.

When the children arrive at an age fitted for school, they are under the care of "character-divers," who are totally distinct from the preceptors in the various branches of knowledge. Their duty is not to teach, but to discover the particular qualities, tendencies, and incipient faults of children, and to act accordingly, developing the germs of good, and eradicating those of evil. They are, to no small extent, assisted in their researches by the establishment of "Amusement Galleries," about which the children are allowed to stray between the hours of study, according to their own inclinations. The toys are mostly of an instructive kind, comprising small musical instruments, maps in relief, and even minute living animals; for Montalluyah is happy enough to possess horses and deer, in shape exactly resembling ours, but no larger than our ordinary lap-dogs. Under these favourable circumstances all sorts of characters are revealed. Vanity, or self-exaltation accompanied by envy, which exults in the depreciation of others, is an ill weed that frequently courts the scrutinising gaze of the character-divers, who tread it out with the gentlest of footsteps.

On the whole, the "amusement gallery" is less intended for male than for female children. Young girls frequent it until they leave school, but young men are forced to quit it when the irrepressible character-divers find their attendance no longer desirable. The Tootmanyoso did not intend to bring up a race of Geoffrey Delamaynes, but he would have had no violent objection to "Muscular Christianity." He instituted gymnastic exercises of a very terrestrial kind, and his sea-bathing for boys comprised headers from very lofty rocks. But, probably taking counsel of some Wilkie Collins of the planet, he showed excessive anxiety that the athlete should not degenerate into the bully. If a timid boy is required to leap into the sea from a very tall rock, six or seven of the bravest are selected to accompany him. They are forbidden to urge him to jump from the high elevation, or to taunt him for shrinking from the performance of the feat; and if he does not follow the example of bolder jumpers, the overseer of the party mildly remarks to him, "As you have not bathed from the rock, you had better bathe below." Ambition now does its work. The timid boy, advised to join the leapers from the lower part, who are his juniors, becomes anxious to imitate the braver boys of his own age. The proper jump is achieved at last, but such is the dread of self-exaltation that the utmost care is taken neither to praise the new-made athlete too much, nor to reproach him with awkwardness. No boy is allowed, under any circumstances, to taunt another with any weakness or failing, and, consequently, he who has overcome his timidity scarcely knows that it was fear which prevented him in the first instance from rising to a level with his companions.

Although an Oriental tone pervades the life of Montalluyah, there is no toleration of polygamy. Nay, a slight approach is made to the matrimonial regulations of the Moravians, inasmuch as a contract of marriage is not regarded as a merely private affair, but a matter in which the whole community is interested. In many districts a council of ladies, who have passed through certain ordeals, and a council of elders regulate everything relating to wedlock, and over each of them presides a man of a certain age and spotless character, whose mode of life has been watched and recorded from early years. Let not the advocates for "Woman's Rights" be too sure that they will find allies when there is direct communication between the earth and Mars. It will be observed that even the council composed of elderly ladies is not allowed to act without a male president.

As we have said, the approach to Moravian institutions is slight. If the young lady, whose marriage is intended, is not allowed to cast her eyes over the entire kingdom, she has a liberal allowance of eighty-five candidates, among whom she may make her choice, it being understood that the qualifications of these gentlemen have been first ascertained by the councils. Nor is the lady herself without the possibility of a voice in the formation of this general assembly; for, if she has a special liking for one particular person, she is allowed to communicate the fact privately to one of the ladies of the council.

During thirty-one evenings in succession the eighty-five candidates are assembled together in the presence of the young lady who, on these solemn occasions, wears a peculiar head-dress with a star in front. This is a distinctive mark. Other ladies are allowed to be present, but are not expected to pay court to the gentlemen: and the self-denying faculty of the "girls of the period" in Montalluyah is not weakly demonstrated by the fact that, in spite of the general suppression of flirtation, the privilege of attending these gatherings as a looker-on, if for one evening only, is eagerly sought. That in her *embarras de richesses* the lady with the star may not solve the difficulty by suddenly jumping to a choice, she is not allowed to announce her decision till the thirty-first evening has arrived. If the attractions of all the suitors are, at the first glance, tolerably equal, she examines their several pretensions, at the rate of about two suitors and three-quarters per evening; but, probably, some are mentally struck out of the list at the beginning, so that the deliberations of the damsel are confined to a comparatively small number.

On the awful thirty-first evening the maiden declares her decision by presenting the chosen one with an *appropriate* flower. Thereupon a band of music strikes up a well-known march, to the strains of which the happy man leads his intended to a throne, placed on a slightly raised dais. Each of the suitors then lays down a flower before the enthroned beauty, and this she will sometimes kiss when anxious to show that the donor, though rejected, did not occupy the lowest place in her esteem on the list of candidates.

If the thirty-first evening passes over without the expected event taking place, another assembly is called after the lapse of a year; but now the number of suitors is limited to forty-five, and the number of evenings to twelve, rapidity of decision being facilitated by the abbreviation of the time in which the choice is to be declared, and a diminution of the area over which the power of choice extends. In the case of another failure, another year elapses, and the assembly is now reduced to twenty-one, and the number of evenings to seven. If no result is obtained, the fastidious young lady is doomed to a life of single blessedness. This regulation has, however, but small practical value, since, in the recollection of the Tootmanyoso, who remembered everything, there had not been one case where the selection has been postponed beyond the second year.

We have stated above that the young lady whose hand is sought declares her preference by the presentation to the chosen one of an *appropriate* flower. To render intelligible the force of this statement it is necessary to explain that the inhabitants of Montalluyah, like the terrestrials of the East, have an elaborate language of flowers, of which Hermes gives us some pretty specimens. The meaning associated with each flower is universally understood, its name at once conveying its signification as distinctly as a combination of words. To so great an extent is proficiency in this language carried, that even long conversations are sometimes held between a lady and gentleman with flowers as the only medium of communication.

These gifted people also have a language of music, and in Montalluyah "Songs without words" would denote no exceptional form of composition, not only words but sentences being often implied by notes. Thus Lenardi, a noted harpist, taking his place at the instrument, expressed to a lady his admiration of her beauty and goodness, his hope that no other occupied her thoughts, the despair that he would feel if his suit were rejected. He wound up with the assertion: "Thou art pure as the dew upon the leaf of opening day; but like to that dew will thy love pass away"—and all this without the utterance from his lips of so much as an articulate sound. The lady, who was quite his match, took her turn at the harp, and, by a process similar to his own, told him so plainly that he need not despair, that a "choice-meeting" was convened, which resulted in a speedy marriage.

The harp is the national instrument of Montalluyah, and addresses

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

Digitized by Google

several senses at once. Around its framework are devised small birds of variegated plumage, perched on foliage of green enamel, with flowers in their natural colours. The instant the player strikes the chords the birds open their wings, the flowers quiver, and from certain small vases concealed in the framework are thrown forth jets of perfume, the potency of which is regulated by the force of the harpist.

In these graceful sports of fancy, if so we may call them, there is nothing like intentional satire. "Hermes" appears in the character of an editor only, and the ostensible narrator of the wonders of Montalluyah is the reforming Tootmanyoso himself, the means of communication between author and editor being enveloped in mystery. But, altogether somebody, whether it be "Hermes" or the Martial potentate, presents the public with a large bouquet of very fragrant flowers, each of which has the peculiarity proper to the flowers of Montalluyah, that it is pregnant with suggestion.

We will conclude our notice of this most original and engaging book, from the varied storehouse of which we have made selections almost at random, with the good Tootmanyoso's profession of his practical philosophy:—

"*I loved the world. The wicked only are impatient and discontented. I knew that blessings are everywhere about us, though we are expected to exercise our intelligence to make them available; and whilst I inculcated that 'intemperance is not enjoyment,' and that 'intemperance destroyed the power of enjoyment,' I did not hesitate to tell my people that the world and the blessings everywhere abounding are given us to enjoy, and that, like guests invited to a banquet, we were neither to run riot nor to reject the good things offered us in love.*"

(*Concluded from page* 371.)

## ROYAL ITALIAN OPERA.

Although there have been no "novelties" of late at the theatre, Mr. Gye has been enabled to provide an attractive series of performances. As we are now in the zenith of the season, when all the world, pretty well under any circumstances, is, more or less, sure to go to the Opera, Mr. Gye, with his repertory of popular works immediately at command, is, no doubt, justified in adhering to that repertory, and the more so as it affords the best singers in his company opportunities of shining which might not be found in new or unfamiliar works. How Mdme. Adelina Patti executes the music and impersonates the character of Meyerbeer's Dinorah need no more be told than how she executes the music and acts the part of Leonora in Verdi's well-worn *Trovatore*. She has played both, and with the accustomed success—the greater degree of curiosity attaching to Leonora, because it is one of those parts in which she has figured much more rarely, Valentine, in the *Huguenots*, excepted, than in any other of her varied catalogue. As we have said on previous occasions, a more ideal performance of a character almost worn to tatters could hardly be imagined. Mdme. Patti breathes a new life into it. More about *Il Trovatore*, except it be that Signor Graziani came back again to us, as the Conte di Luna, and received his customary encore for the melodious air, "Il balen del suo sorriso," that Mdlle. Scalchi was the Azucena, and Signor Nicolini the Manrico, it is unnecessary to say.

More interesting still was Madame Patti's re-appearance as Desdemona, in *Otello*, an opera which, however unequal, contains some of the most beautiful music ever composed by Rossini—which is equivalent to saying some of the most beautiful music written by any composer whatever. In this delineation Madame Patti, at the actual moment, may justly be pronounced unrivalled. Desdemona is the personage in the opera whom the Italian librettist, either by accident or design, has allowed us to compare most fitly with the creation of our great poet. We all know what that is; and to say that Madame Patti presents us with an ideal embodiment is to award her the highest praise. And this, as we have more than once stated, is the simple fact. Madame Patti depicts all the feminine gentleness, and, at the same time, all the passionate fervour of Desdemona. The broad outline is there; and, as artistic adjuncts, we have the most carefully worked out details. We need not again enter into a minute description of this very remarkable assumption, of which the culminating point is the last act, including the exquisitely pathetic romance, "Assisa a piè d'un salice?" (the "Willow Song"), sung by Desdemona to her confidential companion, Emilia, one of those melodies which seem to have no end; the lovely and impressive prayer, "Deh calma, o ciel, in sonno;" and the catastrophe, Desdemona's death at the hands of Otello. All this—as, indeed, all that went before—was done in perfection by Madame Patti, and appreciated by the audience according to its genuine worth. The part of Otello was represented by Signor Mongini, now, perhaps, the only tenor on the stage who has the means to give due effect to its most striking features. Such a voice as this Italian artist possesses is the gift of very few; and as, throughout the opera, Rossini has written for a "*tenore robusto*" of exceptional endowments, in Signor Mongini he has precisely the man to carry out his idea. We have on more than one occasion spoken of this gentleman's Otello, and merely repeat that, taken for all in all, it is his very best impersonation. Not to go into superfluous details, the grand duet between Otello and Iago (Signor Graziani), declaimed by both artists with extraordinary fire and animation, created the usual sensation. After being called back twice, with great enthusiasm, Signors Mongini and Graziani were compelled to sing the last movement again. The parts of Emilia, Elmiro, and Roderigo, were respectively confided to Mdlle. Corsi, Signors Capponi and Bettini. The general performance, conducted by Signor Vianesi, was good. Rossini's *Otello*, we may add, is an opera too rarely brought forward.

Another representation not to be passed over is that of the *Hamlet* of M. Ambroise Thomas, not alone on account of its own frequently acknowledged merits, but on account of the performance generally (conducted by Signor Bevignani). We have seen the Ophelia of Mdlle. Christine Nilsson and the Ophelia of Mdlle. Sessi, at Covent Garden. Now we have the Ophelia of Mdlle. Emma Albani, the gifted young Canadian, who already in several operas has won the unrestricted approval of amateurs. We wish to make no comparisons, but we can say emphatically that a more engaging and charming Ophelia could not well be imagined. That Mdlle. Albani has not entirely made herself mistress of some of the most trying passages of the music is true; but that she will eventually do so there can be no reason to doubt. She possesses all the indispensable requisities. Of course, Mdlle. Albani's great scene was the last—the madness of the unhappy Ophelia, leading to the catastrophe of her death. In other parts of the opera (we need not go into particulars) she left little to desire; but here she was very nearly perfect. Nothing more charming or unaffectedly expressive could be wished than her rendering of the plaintive Swedish air (*Italice*, "Bella e bionda"), given first as a solo and then in harmony by the chorus behind the scenes as the drowning Ophelia is seen floating along the stream. This, however, is Mdlle. Albani's first attempt at a task not merely difficult in itself but made still more difficult for any new aspirant by the remarkable performance of Mdlle. Christine Nilsson, who "created" it in Paris, and was the first to make it known to a London audience. On account of this alone Mdlle. Albani may fairly be congratulated upon her undeniable success. About the Hamlet of M. Faure we have spoken more than once, and further acquaintance with it only increases the conviction that it is a master-piece of acting and singing. M. Faure, Frenchman though he be, has seized the characteristics of our Hamlet as though he were an Englishman, and had been bred and nurtured in the poetry of Shakespere. What kind of *Hamlet* was manufactured by the French librettists need hardly be told, but this accomplished artist would seem to have studied the drama from the foundation source. If he would only omit the drinking song at the end of Act III., notwithstanding the "encore" it invariably receives, we should be inclined to look upon him, in the present state of things, as a model Prince. The idea of Hamlet singing a "Bacchanalian" to the actors, and repeating a snatch of it before the King, Queen, and courtiers, after the play which has produced upon them so unspeakable an effect, could have only entered into the head of a Frenchman. It is unworthy of M. Faure, and it is unworthy of M. Ambroise Thomas, who has set the Gallic version of *Hamlet* to such thoughtful and suggestive music.

The other parts were sustained by Signors Bagagiolo (Claudius), Capponi (the Ghost), Bettini (Laertes), and Tagliafico (Horatio) —Madame Sinico representing the Queen, as no other but Mdlle. Tietjens has done in this country.

The operas performed during the week have been—*Faust e Margherita* (Monday); *Otello* (Tuesday); *Don Giovanni* (Thursday); and *Hamlet* (Friday). *L'Africaine* is announced for to-night (Saturday).

Digitized by Google

## A NEW WORK BY M. BENOIT.*

The solemn inauguration of the mural paintings of MM. Guffens and Swerts took place, last Monday, in the Church of St. George, when a new musical work by the chief of our young Flemish school was performed. I shall not enter into all the details of the different ceremonies attending the inauguration, for it strikes me that I shall have quite enough to do even if I restrict myself to speaking of the important musical composition to which I have alluded. In the first place, I maintain that, thanks to this composition, Antwerp is occasioning a perfect revolution in sacred music by the introduction of the Flemish language therein. What is sometimes offered us under the pretence of its being sacred music? I shall never in all my life forget having been impelled by curiosity to enter a church on the occasion of some solemnity of anything but a cheerful character; I think it was during an octave for the dead. Well, I heard two singers cooing out a duet in the Italian style, with Latin words, which might very well have represented the bravadoes of two rivals. Then came the piercing cries of a soprano voice, evidently belonging to the first lady singer, whom the rage of her admirers sent into a fainting fit. Afterwards, to wind up, a martial chorus made you fancy you were listening to a troop of bravoes, with their left hands upon their hips, and their bright blades unsheathed, ready to cut down or pierce their foe. This was edifying, was not it? Such exhibitions, however, are more frequent than people imagine. Benoit's work alters all this. It drives the money-changers out of the Temple. What was the subject to be treated by the composer? We will commence by observing that the mural paintings of MM. Guffens and Swerts, considered in reference to the ideas they embody, represent under three different aspects the Church in three characters: the Church militant, the Church suffering, and the Church triumphant. This is pourtrayed in fourteen stations, to which must be added the paintings of the choir. The task to be accomplished, therefore, was to lend movement to each picture and render its character and expression by the aid of the music; to unite in one musical cluster the different objects, which, though connected perfectly with each as paintings, on account of the series of facts in them, offered a great difficulty to the composer: that of arranging the different objects homogeneously. To obtain a correct idea of the score, the reader must know that under each picture is inscribed the moral precept deduced from the fact depicted by the artist. Thus, before every strophe representing a picture, four voices were heard forming what in picturesque language might be called: the "stone chorus," as though four statues rose up and announced by the precept they sang the action about to follow. To complete his score, the composer has employed in his orchestration none but the strongest and most striking colours. He has introduced the organ, and, as a contrast to the organ, trombones and trumpets; as a delicate, though powerful connecting link between the organ and the brass, there were violoncellos and double-basses. After all, the subject, as represented, could not be treated with any other orchestration. It was what we may term a specimen of broad Flemish painting, whence secondary tones were excluded, so as to exhibit only the fundamental colours in all their vivacity and all their force. To the orchestra were added the group of choruses, and the soloists representing the different characters, including those sustaining the parts of narrators, the *Steenen Chor*.

This highly intelligent work strikes one by its extraordinary effects, of which the simple perusal of the score enables us perfectly to understand the causes. I must here beg permission to enter into certain technical details of the highest interest to the initiated. One fact which struck us, irrespective of any other harmonic consideration, is the musician's putting into practice the principle that the musical gamut results from education, based upon certain scientific data, it is true, but modified, if not in its fundamental essence, which is tonality, in the subsequent arrangement of the degrees without the tonic. Thus, for instance, the prejudices against the Ambrosian gamut, and the Gregorian gamut, are completely refuted in this work by the æsthetic fact of the real effect obtained. We will explain. It is asserted that modern musicians cannot express themselves except by means of the two fundamental gamuts admitted at the present day, all the rest being simply transpositions. Thus in the scene where Christ teaches the people to pray, the composer has employed the first church mode, called the Dorian (fifth century). The harmony based upon the intervals of this scale produces something indefinite, something divine, without the slightest offence to the ear from such a scale being introduced in conjunction with our modern scales. The scene of raillery where the people say: "Prophesy unto us, thou Christ, who is he that smote thee?" is written in the scale of B minor, C, D minor, E natural, F, G, A, B minor. It is, therefore, a modification of the natural scale which requires an E minor, and a D natural. This is remarkable, but the dominant F, at least, is preserved in its normal state. Now comes the scene with the High Priest, Caiaphas. This is written in the scale C, D, E, F sharp, G sharp, A, B, C; the dominant G sharp resolves directly into C, as if it was G natural. But the composer has not contented himself with producing this scale in an isolated manner; he has wished, as it were, to direct attention to the immense transition which takes place, when he falls abruptly from this scale into the natural scale of C, that is with F natural and G natural. Thus the High Priest puts his interrogations in the modified scale, and at the moment Christ replies: "Thou hast said it," the notes usually admitted re-appear; after this, the modified scale returns, and the scene, by an abrupt transition, ends in B minor. If I have specially mentioned this last instance, it is because everyone believed in the existence of an extraordinary modulation, when after all the composer had remained in the same tone, in C, by means of the modified scale. We think this is the first time anyone ever applied in a work of serious character, seriously carried out, the principle that the gamut results from education or civilization, with which it ought to progress, on condition of preserving its tonality. In concluding these didactic details we would call attention to the expressive part played by the consecutive fifths, either in slurred movement or in arpeggios, and, more especially, the exact preservation of the diminished fifth. Thus, while Christ says: "Father, forgive them, for they know not what they do," we hear simultaneously, the fifths D, A, B, and F, repeated alternately five or six times, and producing an effect which is certainly strange and eccentric, but not inartistic. The following incident encouraged me to enter into these details. As I was leaving the church, I heard a woman, belonging to the lower classes, say that what had especially struck her was: the "Pater," Christ before the Judge, and the "Father forgive them, for they know what they do." This is, indeed, an instance of the maxim: *Vox populi, vox Dei.*

I should require far more space than that at my disposal, if I were to dwell analytically on all the details of the work, so I will content myself with merely directing attention to the intelligent manner in which each of the characters was embodied. The *Steenen Chor* supported admirably the part of intermediary between the different phases of the work, and infused in it that calm which constituted its unity. Then there was the character of the tenor—the Narrator, a person we find in the fine creations of Greece—by turns animated and placid, and rising to the highest dramatic effects, as in the scene before the High Priest, where the orchestra depicts so well the tortures endured by the Son of God. The rendering of the blows by the violoncellos, basses, and trombones, was the acme of realism. It is useless for me to dwell upon the part of Caiaphas, upon that of Judas, or upon that of the Demon—each enclosed in its own frame—each accompanied by an orchestration which colours so well its peculiar nature. The character the most difficult to seize was that of Christ, for barytone, preserving—despite the drama going on around—his serenity, his mansuetude, and his divine essence, especially in that admirable page, the "Pater." Who was not struck by, among other things, the procession to Calvary, where the basses pourtray so admirably the enormous weight of the instrument of punishment, rendering still more toilsome the weary progress of the Divine Martyr. Then, too, the sombre line of double-basses lowering like a shadow on the scene of the Crucifixion!

I will conclude by an account of the way in which the work

* From *La Semaine.*

Digitized by Google

was interpreted, for I should never come to an end were I to mention everything in the work itself.

The performance was directed by the composer in person. The smallness of the space for the executants was insufficient to accommodate the number of instrumentalists and singers necessary to produce in the introductory chorus, the Hosannah and the final chorus, the complete effect which those splendid pages ought to produce. The calmness and placidity of the *Steenen Chors* were admirable. MM. Van Ishoven, Rypens, Vanderoort, and Moerinckx, deserve praise for the way in which they interpreted the characters of St. John, of the High Priest, of the Demon, and of Judas. We cannot speak too highly of the really artistic manner in which MM. Colin gave the part of the Narrator (tenor), and that of Christ (barytone). They often approached perfection. The profound effect produced upon the audience is an irrefutable proof that, though the work is characterised by great qualities, it owes a part of its success to the intelligent musicians by whom it was interpreted. I trust I may be able to hear this remarkable *Passion* executed by the numerous elements which our city can supply. M. O. I.

## REPORTS ON DISEASES OF THE THROAT.

By Prosser James, M.D., M.R.C.P.,
Lecturer on Materia Medica and Therapeutics at the London Hospital.

*(From the "Medical Press and Circular.")*

The history of the laryngoscope closely resembles that of many other inventions. We find that several persons at various intervals were intent on the endeavour to obtain a view of the interior of the larynx during life. Some, indeed, seem to have actually seen the glottis, others, without clearly defining them, discerned in a mirror parts otherwise invisible, and all succeeded more or less, according to the patience they brought to bear upon the problem, and the methods and instruments they employed. Thus it is that several persons only just missed being recognized as the inventors of the laryngoscope; and when at length the instrument was perfected and its value demonstrated more than one claimed a share in the honour of discovering so great an addition to our means of investigating and treating disease.

In what we may call the pre-laryngoscopic era, I had been much interested in diseases of the respiratory organs, and in one case had succeeded, as recorded in my work on "Sore Throat," in bringing into view and curing disease by the aid of reflected light. This established the principle of the laryngoscope; but at that period I had not the opportunity of following up the subject, nor do I profess to have foreseen its importance. The instruments I had constructed for an individual case were laid aside without any effort to improve them, so as to render them of daily use. This case was treated by me in 1856, and was recorded in the first edition of my work, which, though written in the interval, was not published till the end of 1859. In fact, on the announcement of the brilliant results obtained in Vienna by the very plan I had employed, the issue of the work was naturally delayed, in order to include in it an account of the subject.

It will be seen in the sequel that I put forward no claim to priority; though, being, at that time, unaware of what others had accomplished, I may feel justified in accepting the credit that is usually accorded to originality. Moreover, though anticipated by others in the use of reflected light for the purpose of diagnosis, it is not disputed that I was the first person to apply topical remedies by the aid of the faucial mirror. The development of laryngoscopal therapeutics has since been such that any one may well feel gratified at having taken a part in it at the very commencement; and here I cannot miss the opportunity of expressing once more my admiration of the late Dr. Horace Green, of New York, who had anticipated laryngoscopal therapeutics by working without the mirrors at all. In truth, I had only used mirrors to enable me to see what I was doing when attempting to carry out local treatment, as recommended by him.* This much premised, I continue the history as it presented itself to my own observation.

In 1858 Czermak's first announcement was made in the *Wiener Mediz Wochenschrift*, immediately after which he submitted to the Vienna Academy of Science an account of his experiments in a paper entitled "Physiological Researches with Garcia's Laryngoscope" *(Physiologische Untersuchen mit Garcia's Kehlkopfspigel)*.

The title of this paper is very striking. Czermak here calls the instrument with which his first experiments were made *Garcia's* laryngoscope or larynx mirror. He had, as we know from his own statement, borrowed Garcia's instrument from Professor Turck, who had previously attempted to utilize it for diagnosis in the wards of the General Hospital at Vienna.

Garcia, an able professor of singing still living, had used his mirror to investigate the physiology of the voice, and that so successful that he had four years previously described to the Royal Society of London the appearances presented by the human larynx during life, as determined by experiments made on himself. He had, in fact, discovered and applied the art of auto-laryngoscopy. Nay, more, we are now told by Dr. Mandl * that in sending him a copy of his paper, Garcia had urged upon him to apply his method to the investigation of diseases of the larynx.

The paper of Garcia's was read at the Royal Society, and printed in the "Proceedings." Notices of it appeared in the continental papers, and attracted the attention of Professor Turck, who set to work to test the method. He does not seem to have been very successful, and this need not surprise us when we learn that he confined his efforts to the use of direct sunlight which, even in Vienna, is not always at the service of experimenters. Czermak soon found out the value of the mirrors Turck had lent him, and set to work to improve the method. He rendered himself independent of the weather by using artificial light, and he availed himself of the ophthalmoscopic mirror to bring the rays to a focus on the laryngoscope. Following up the discovery with the utmost enthusiasm, he perfected the apparatus, drew the attention of the medical world to the extensive field of research thus opened, and received in all directions the credit of being the discoverer of the laryngoscope. It is clear, however, that he was much indebted to others. But for Turck he might never have heard of Garcia's laryngoscope. While, therefore, we accord to Czermak the highest praise for his indefatigable efforts to popularize the method, and for the many improvements he effected in it, it is impossible to ignore the immense services that Garcia has rendered to our art, or to deny him the honour of priority in the discovery.

Garcia did not merely make a suggestion and leave others to test it. He completed the discovery of auto-laryngoscopy, and further, by means of that, he described to the most critical scientific body in the world the physiology of the human voice as demonstrated by his method. In the light of all that has since been done, the accuracy of the descriptions first recorded by this ingenious and scientific professor of singing is most remarkable. His paper would have done credit to expert anatomists and physiologists; and reading it now one cannot but wonder that the Royal Society did not confer some signal reward on its accomplished author.

Apart from its historical interest, this paper is so valuable that as it is somewhat inaccessible I here reprint it in full from the "Proceedings of the Society."

*(To be continued.)*

* "A treatise on Diseases of the Air Passages." By Horace Green, M.D. New York, 1849.

Laibach.—Herr Kaspar Maschek, formerly chorus-master and teacher of singing to the local Philharmonic Society, died lately, after a long illness, in his seventy-ninth year. His life was a hard struggle, full of privations almost to the last. But nothing could damp his ardour for his art. With trembling hand, and hardly able to sit up at the table, broken in body but still of good heart, he was writing at his last compositions—three dead marches—when death overtook him. The marches were played at his funeral.

Seville.—The Italian operatic season was inaugurated by *Il Trovatore*, with Madame Sass, Signori Barbacini and Verger. This was followed successively by *Rigoletto*, *Lucrezia Borgia*, *La Traviata*, and *Robert le Diable*. The principal artists, in addition to those already mentioned, are Signora Volpini, Signori Ugolini and David.

* "Traité Pratique des Maladies du Pharynx et du Larynx." Paris, 1872.

Digitized by Google

## CRYSTAL PALACE.

The annual Juvenile Festival of the Tonic Sol-fa Association was held on Wednesday. A celebration in which children play the most prominent part is always interesting, and sure to attract. The little folks, some four thousand strong, drew an audience that completely filled the transept and even encroached on the nave. It was obvious, too, that the efforts of the singers met with full appreciation. Each piece was listened to with attention, and at its close there followed frequent rounds of applause. The programme was divided into two parts, the first consisting exclusively of sacred pieces. These were given with remarkable clearness, the words in most cases being distinctly audible. This part of the programme included "Glory be to God" (Smart), "Breathless Silence" (Abt), "Sound the loud Timbrel" (Stevenson), Mendelssohn's part-song, "'Tis fore-ordained," and other works, which fully tested the performers. In the second part sacred music gave place to secular. The youthful vocalists had now full opportunity to display the vivacity which had previously been restrained. The chorus, "Laugh and grow fat," was rendered in such a waggish spirit that it had to be repeated. As a matter of course, the programme loyally concluded with the National Anthem. Not the least interesting attraction of the festival was the appearance of the little folks who took part in it. Mr. Joseph Proudman and Mr. W. G. McNaught were the conductors, and Mr. Coward presided at the organ, the only instrument by which the children were accompanied.

## M. GOUNOD'S BENEFIT CONCERT.

(*From an Occasional Contributor.*)

An orchestral and choral concert, for the benefit of M. Gounod, took place at St. James's Hall on Saturday morning, the 31st ult., in presence of a numerous and fashionable auditory. The great composer's own choir, numbering about one hundred and twenty voices, together with a selected orchestra of seventy performers, including Messrs. Pollitzer, Peyton, Jacquinot, Burnett, Paque, Radcliffe, Hutchings, Harper, &c., formed, for a morning concert, an unusually attractive entertainment. Another source of interest consisted in the programme being made up solely of the works of M. Gounod:—

Part 1.—Sacred. Requiem, Ch. Gounod; "Abraham's Request," Ch. Gounod—Signor Gustave Garcia; "Gallia" (Lamentations), Chorus and soli, Ch. Gounod—Solo by Mrs. Weldon. Part 2.—Miscellaneous. Overture (*Mireille*), Ch. Gounod; Biondina, No. 5 ("Ho messo nuove corde"), Ch. Gounod—Herr Werrenrath; Funeral March of a Marionette (Fragment d'une Symphonie Grotesque), Ch. Gounod; Biondina, No. 1 (Biondina bella), Ch. Gounod; Biondina, No. 10 (Ier fu mandata), Ch. Gounod—M. Valdec; "I loved a lass," Pavane (16th century), "Oh, the sweet contentment," Pastorale (17th century), "Love me true," Jacques Lefevre (1745)—the Choir; Ballet (*Faust*), (first time of performance in London) Ch. Gounod; March (*La Reine de Saba*), Ch. Gounod.

The *Requiem* was exquisitely done, the assembly listening to the whole with the rapt attention the work so well deserves and so amply repays. The double-chorus, "Kyrie," produced, as it always does, a profound impression. The masterly writing contained in the ensuing numbers—the "Offertoire," "Sanctus," "Pie Jesu," and "Agnus Dei," vindicated, even if such vindication were necessary, the title of the gifted creator of Mephistopheles to rank with the first of ecclesiastical composers of any age or country. The counterpoint of the two last divisions of the Mass will, doubtless, in generations to come, be held up by master to scholar as amongst the choicest examples of musical learning the art affords. In a wondrous manner the "oldest of the old" is combined with the newest of the new: the tonic, the harmonic, the chromatic (the suggestive?); all these schools of writing, besides the composer's inimitable "mannerism," as some are pleased to call it (would a few more of our aspirants for publicity could catch a scintillation of such "mannerism;"—if I might be allowed to coin a word, I should call it "Hogarthism"), are here represented. It is evident the chromatic is inclined to; this is natural enough, leading, as it does most potently, to the "suggestive." This conclusion is, however, open to discussion.

Apart from musical considerations, it may be fairly questioned whether a constant reproduction of the "*cadaveric phenomena*" such as is met with in some French funeral religious services, of which this *Requiem* is a splendid specimen, is properly within the sphere of musical art. If, while it bewails the past, it speaks more assuredly of the future, then he must indeed be a cynic who would carp at such a service for the dead. "Sorrow is better than laughter," only "when by the sadness of the countenance the heart is made better." Hence the "Agnus," in some hands, rises to a prediction of eternal felicity. M. Gounod appears, in a measure, to have caught this central idea, and his closing passages become, in the highest degree, fervently satisfactory. The accompaniments were rendered with the utmost delicacy and finish throughout. It was evident that the "Gallia" surpassed, in the estimation of the audience, even the grand conception that preceded it. The soprano solos were entrusted again to Mrs. Weldon, who created a very favourable impression. The magnificent perorations of the final chorus, "Convertere ad Dominum," supported by a phalanx of wind instruments, was almost overpowering. Three part-songs newly arranged were all the choir had else to do. The orchestra played the three other pieces on the programme and the ballet music in *Faust* in superb style. The Funeral March (grotesque) was encored. The songs were given by Signor Garcia, Herr Werrenrath, and M. Valdec, accompanied by the composer, who conducted the performance in his own inimitable manner. At the close a number of members of the First Guards' Band played a *fanfare* upon M. Gounod's "Farewell Gabrielle" as a compliment to the composer; Mr. Waterson, who had arranged the piece, conducting.

An exceedingly well written book of the words and descriptions of the music to be played was put into the hands of those present, as is now the custom at high class performances. G. T.

## ROYAL ACADEMY OF MUSIC.

The students of the Royal Academy of Music had a public rehearsal at the Hanover Square Rooms, on Tuesday afternoon. The following is the programme:—

"Overture (*Le Nozze di Figaro*), Mozart; Concerto in B flat, Organ (Mr. Walter Fitton), Handel; Aria, 'Un' aura amorosa' (*Cosi fan Tutte*) (Mr. Elmenhorst), Mozart; Concerto in E flat (Adagio and Rondo) pianoforte (Miss Taylor), W. S. Bennett; Selection (*Acis and Galatea*), Chorus—'Wretched lovers;' Recit.—'I rage, I melt, I burn,' Air—'Rüddier than the cherry' (Mr. Wadmore); Recit.—'His hideous love,' Air—'Love sounds the alarm' (Mr. Henry Guy); Trio—'The flocks shall leave' (Miss Nessie Goode, Mr. Henry Guy, and Mr. Wadmore); Recit—'Help, Galatea' (Mr. Henry Guy); Chorus—'Mourn, all ye muses;' Recit.—''Tis done, thus I exert,' Air—'Heart, the seat of soft delight' (Miss Nessie Goode); Chorus—'Galatea, dry thy tears,' Handel; Concerto in E minor (first movement), violin (M. Sepepanowski), Spohr; Serenade and Allegro Giojoso, pianoforte (Miss Combs), Mendelssohn; Air, 'Return, O God of hosts' (*Samson*) (Miss Lewis), Handel; Rondo Brillant, in B minor, for pianoforte (Miss Cornish), Mendelssohn; Duet, 'Whither thou goest' (*Ruth*) (Misses Beasley and Barkley), Goldschmidt; Concerto in A flat (first movement) (Miss Watson), Kalkbrenner; Chorus, "Be not afraid' (*Elijah*) Mendelssohn."

Mr. Walter Macfarren was the conductor.

## ST. GEORGE'S HALL.

At a well-patronised entertainment given in this hall on Friday afternoon, Prince Poniatowski brought forward his *Au Travers du Mur*, an opéra-comique in one act, which was first played at the Théâtre Lyrique in May, 1861. The little work has the advantage of an agreeable plot and lively incidents, turning upon the accidental encounter at the same hotel of certain professional musicians, whose acquaintance, and the matrimonial relations springing therefrom, may be said to arise out of the thinness of the partition dividing their respective rooms. The music, always pleasant, is often charming in a high degree, and, as given on Friday, under the composer's own direction, it obviously delighted the entire audience. *Au Travers du Mur* was played with great spirit, not a little of its success being due to the effective vocalisation of Miss José Sherrington, and to the admirable singing and acting of M. Jules Lefort, who acquitted himself in all respects like an accomplished artist. Madame Abrek, Miss Purdy, Signor Frederic and Mr. Alfred Audran sustained their parts more or less well; and Signor Monari Rocca added much to the humour of the piece by his comical sketch of an inkeeper who assiduously practises the bass trombone. The operetta had a warm reception, and, at its close, the composer was heartily applauded.

Another interesting feature was the appearance of Mdlle. Marie Dumas in two of the delicate little monologues which she has made popular for some seasons past, under the title of *Saynetes de Salon*. The lady's performance in Gondinet's *Oh! Monsieur*, and Monselet's *Les femmes qui font des scènes*, illustrated the best style of French dramatic art, as shown in fine perception of minute shades of character, and in the power of throwing a large amount of significance into what appears the simplest and most natural act. Unaided as she was, Mdlle. Dumas brought the persons of her little dramas vividly before the eye, and most charmed those among her audience who could best appreciate her skill.

Digitized by Google

## THE BIRMINGHAM FESTIVAL AND SIGNOR SCHIRA.

The *Daily Post* gives the following account of a Festival Rehearsal:—

"Another stage in the work of preparation for the ensuing Birmingham Festival was reached, by the union of the various sections of the choir, in the Theatre of the Midland Institute, for the purposes of the first general choral rehearsal. For a first gathering, the attendance was very satisfactory, and the musical results not less so. The special subject of rehearsal was the choral portion of Signor Schira's new cantata, *The Lord of Burleigh*, which the composer himself had come down to Birmingham expressly to conduct. Signor Schira, a bright, pleasant, energetic Italian, in the prime of life, with a ready smile but a very determined beat, and the general air of a man who is equally ready at a pinch to conduct a choir or lead a regiment, was briefly introduced by Mr. Peyton, the orchestral steward, who usually presides at these rehearsals, and received a hearty welcome. Mr. Peyton stated that the fame of the Birmingham Festival choir had reached Signor Schira, even in his native city of Milan, and it was to be hoped they would not falsify report, or disappoint expectation. Signor Schira added a few words in broken English on his own account, which, however fragmentary and imperfect, amply served the speaker's purpose by raising a laugh, and putting composer and executants at once on easy terms; after which the rehearsal commenced. There is no need to describe in detail the efforts of the choir, which, though nominally in the nature of practice, were really so perfect that even the fastidious taste of the composer could find little in them to amend or modify; and with reference to the work itself, our hands are tied by other and obvious reasons. There can be no harm, however, in stating, as we have previously explained, that the subject is taken from Tennyson's well-known poem, narrating how a lord of high degree, in the disguise of a humble landscape painter, wooed and won a simple village maiden, for whose sensitive nature, unfortunately, the burden of her husband's high state proved too great; but Signor Schira's librettist has used little more than the story of the poem, which is set out in poetical forms and language, inferior, no doubt, to those of the laureate, but better adapted for the purposes of musical illustration. We gather from the choral parts that the work consists of thirteen numbers, of which seven are either choruses or choral combinations with the solo voice. Even if desirable, it would be impossible to form any trustworthy idea of the work from the choruses alone, without the explanatory connecting links, or orchestral clothing; but the choruses suffice at all events to show that Signor Schira possesses in a high degree the art of part-song writing, and that he fully understands the dramatic employment of vocal combinations. The general character of the music is festive and jubilant, inclining now to pastoral and anon to ecclesiastical jubilation; but, though generally bright and spirited, it is not all sunshine. There are graver episodes here and there, more especially towards the close, and the *staccato* choral commentary upon the death-like appearance of Lord Burleigh's village bride will, we think, prove one of the most effective, as it certainly is one of the most dramatic, of the choral numbers. Most of the choruses were tried over twice, but the trial was little more than formal, or in compliance with that prudence which seeks to make assurance doubly sure. Here and there, a little acceleration of the time, or a more marked emphasis of the contrasts of *forte* and *piano*, was indicated, but the general result was so satisfactory as to extort from the composer repeated and hearty expressions of approval. He only hoped, he said, that the other performers might execute their parts equally well."

## NATIONAL MUSIC MEETINGS.

The rehearsals of the Liverpool Representative Choir last week were the most satisfactory that have yet taken place, the members displaying an attention to *tempo* and the niceties of light and shade that must have gratified Mr. Sanders. At the rehearsal on Thursday evening the Mayor (Mr. E. Samuelson), Mr. Willert Beale, Mr. Fred. Beale, and Mr. J. B. Cooper were present. After hearing the various pieces rendered, the Mayor expressed himself highly pleased with the singing, which, he said, was creditable alike to the choir and their conductor. The quality of the voices, he thought, was capital; and he hoped and trusted the choir would show the metropolitans that Liverpool was not behind in musical ability. Mr. J. B. Cooper also addressed a few words of encouragement and advice to the members, who, he was sure, would prove worthy representatives of the good old town. The Renshaw Street Choir and St. Nicholas Choir, both of which are going from Liverpool to compete in Class IV. at the Crystal Palace, are working industriously at the pieces allotted to them, and seem bent on nothing less than conquest. Some members of these choirs also belong to the Representative Choir. It is announced that the open rehearsal of the South Wales Choral Union at Swansea, given recently, realised nearly 300*l*. It is to be hoped the Liverpool rehearsal will be no less fortunate. —*Courier*.

## CHORAL FESTIVAL AT CANTERBURY.

The 12th annual meeting of parochial choirs in connexion with the Canterbury Diocesan Choral Union, was held on Tuesday in the Cathedral, and was one of the most successful gatherings that have occurred under the auspices of the society. The choirs were represented by 500 unsurpliced and 400 surpliced singers, supplemented by the cathedral choristers and lay clerks. The proceedings of the day commenced with the celebration of the Holy Communion (choral) in St. Margaret's Church, at 9 a.m., the festival service not beginning until half-past 3, to which hour the evening Divine worship in the Cathedral was deferred. There was, however, a rehearsal by the choirs in union in the morning, conducted by the Rev. J. G. Wood, precentor. At 20 minutes past 3 the procession of surpliced choirs, headed by the Rev. H. M. Villiers, left the Chapter House, the route and order of procession being as follows:—First came the several brigades in their order (each brigade consisting of one treble, two altos, three tenors, and four basses), then the clergy, and then the Cathedral choir and Chapter. Entrance to the Cathedral was gained by the Martyrdom door, and so to the south transept, when the processional hymn by the late Dean Alford, "Forward be our watchword," was commenced. As soon as the first brigade was in position the organist gave the key-note, and the whole of that detachment burst into song, the others following, the same rule being observed by those which came after. It occupied just 20 minutes for the long trains of choristers to move from the cloisters outside the Chapter House until the whole of those forming the procession had entered the choir by the screen door and taken their seats. The entire congregation, about 4,000 persons, joined in singing the last verse of the processional hymn. The effect was very impressive, and the rendering of that and the remainder of the choral service showed a marked improvement on former years. The evening service was intoned by the Rev. R. Hake, precentor; and the Canticles, Psalms, and hymns were rendered under the direction of the Rev. J. G. Wood, who acted as precentor. Anglican chants were executed in very good taste, and the anthem, "Glory to the Lord" (Goss) was creditably got through by the aid of the Cathedral lay clerks and choristers. In point of vocal efficiency the society has never celebrated so successful an anniversary.

## MUSIC IN VIENNA.

(*From a Correspondent.*)

The management of the Imperial Operahouse, under the presidency of Herr Richard Lewy, temporarily at the head of the institution, has decided on postponing for a short time the production of M. Ambroise Thomas's *Hamlet*. The principal reason assigned is that they have not yet made up their minds who shall sing Ophelia. So much, however, is certain: Madame Schröder-Hanfstängel will not sustain the part, as was asserted. Nor does it appear certain that Madame Wilt will replace her, since Herr Lewy has expressed a wish to hear Mdlle. Proska, a pupil of the Conservatory, and if that young lady gives satisfaction, it is she who will probably be charged with the character. Rather a responsible task for a novice.

Madame Schmidt-Zimmermann, from Dresden, has appeared as Elsa in Herr Wagner's *Lohengrin*. She produced individually a good impression, but the opera generally dragged in a terrible manner, and the audience had quite enough of the Swan-drawn hero long before the final fall of the curtain.

The Duke Augustus of Coburg-Gotha lately gave a musical Soirée, at which the Emperor, all the Princely visitors in Vienna, and all the high aristocracy were present. The programme, drawn up by Herr Proch, Imperial *Capellmeister*, contained: From Shakespere's *Henry VIII.*, by Lindblad, "*Bröllopsmarsch*" ("Wedding March"), Södermann, for four female voices (sung by the Swedish Ladies'-Quartet—Hilda Wideberg, Amy Aberg, Maria Petterson, and Wilhelmina Söderlund). Saloon Piece for Violoncello, composed and executed by Herr D. Popper, soloist at the Imperial Operahouse. Cavatina from *Maria di Rohan*, Donizetti, sung by Madame Caroline Gomperz-Bettelheim. "Der Neugierige," Schubert, and "Frühlingslied," Gounod, sung by Herr Walter. Fantasia on motives from *Luisa Miller*, Verdi, for two harps, by Professor A. Zamara, and played by him and his daughter, Theresa. "O wenn es doch immer so bliebe," Rubinstein, sung by Herr Walter. "Frühlingsnacht," Schumann, sung by Madame Caroline Gomperz-Bettelheim. Serenade, Lindblad, and "Horch! Horch!" Eisenhofer, sung by the Swedish Ladies'-Quartet.

Digitized by Google

## RUBINSTEIN

(*From the "Arcadian," May 29.*)

An immense assemblage of Mr. Rubinstein's friends gathered in Steinway Hall, on Thursday evening, to bid him farewell before his departure for Europe on Saturday. The concert hardly admits of criticism as a performance, since the programme consisted entirely of the pianist's compositions, and above all others a composer is supposed to know the correct interpretation of his own works. The programme, as in nearly all the concerts, was too long, consisting of thirty-two pieces, eight of which had to be omitted, owing to the lateness of the hour. We may doubt whether Mr. Rubinstein would not have left a more agreeable impression with us if he had not chosen to perform, at this his last concert, an entire programme of his own music. The audience was, however, very enthusiastic; and, after the last piece, rather uninteresting variations on "Yankee Doodle" called him out again and again.

It would seem to be a fitting occasion, as this is the close of Mr. Rubinstein's American career, to examine critically his claims both as a performer and composer. In each aspect, the same term may be applied to him—a man of immense talent but with no appreciable amount of genius. He is to-day, without doubt, the second player in the world, the Abbé Liszt being the first; but it is a question whether his influence, or even his fame, will much outlast his own life. And from this cause: with all his wonderful execution, variations of touch, contrasts of the most powerful with the most delicate playing ever heard in this country, nevertheless he hardly ever moves the listener to anything more than admiration at his skill; in a word, he plays with a great deal of taste but with little feeling. It is more than doubtful whether his temporary influence over the piano playing here will be for good, and for the following reason:—He has made his reputation, and no longer cares to play with the extreme accuracy that is needful for a young player in order to reach any high degree of excellence. Players recognize a portion of this, and already we are commencing to hear them say, "Rubinstein produces great effects without particular accuracy. Why should not I try to do the same?"—forgetting that Mr. Rubinstein can play with perfect accuracy, if he wishes, and that a man with a recognized reputation can do—though it is a question if he has a right to do—things that will not be pardoned in a younger performer.

Mr. Rubinstein has a most wonderful memory, but often he trusts too much to his knowledge of harmony and of the spirit of the composer whose music he is playing in order to supplement any failure of it with improvisations of his own. This was especially notable upon the "Schumann day," for on that occasion he, in two or three instances, forgetting the score, inserted bar after bar of his own until his memory supplied the missing links in the music. Again, he is very apt to take his time much too fast, no doubt from his great facility of execution. On the other hand, his technique is absolutely perfect; every note is distinctly audible, no matter how fast he plays; his arpeggios are neither slurred nor broken; his octave playing has never been equalled here except by the late H. Sanderson, and his runs and trills are above praise. If it had not happened that he had been heard in Chopin and Beethoven, the question would naturally have arisen whether it was not the fault of the instrument that he produced so little effect upon the hearer; but these composers' works, not nearly so well played, have often caused a much deeper and more lasting impression upon the hearer's mind. We have said that he plays with more taste than feeling, but that hardly expresses all, and at the same time too much. Perhaps the difficulty is that there is very seldom any mean between the extremes of loudness and softness; that there is always somewhere or other in the piece he happens to be playing a harsh contrast that breaks the flow of the melody, and leaves a disagreeable impression, which the succeeding portions, no matter how well played, do not remove. Finally, he is a player about whom no two people have a similar opinion.

Concerning his compositions the same difficulty in criticism occurs. They are so plainly not original, and yet it is so hard to pick out even a bar and say this is not Mr. Rubinstein's. It may be that in the present state of music it is impossible for a man perfectly familiar with the works of other composers to sit down and, according to the received laws of harmony, produce anything new. If he wishes to do this, he must cut loose from old traditions, good as they may be, doing as Wagner has done; in that case he may do something to advance music, but he will never do so by merely re-arranging old forms. Not that Mr. Rubinstein has done this knowingly; but it is impossible for a man, working as he has done, to help doing so. His very ability to compose in all styles, as shown on Thursday, proves him only a pupil, not a master. If a general description of his music were demanded, we should say it is Schubert's treated as Schumann; but, like all general rules, this has so many exceptions that it nearly ceases to be a rule. His orchestral music has been little played here; besides the "Ocean Symphony" and an overture, we believe, nothing of his has ever been produced in this country. He understands the capabilities of the orchestra, and writes perfect—from the purely harmonic stand-point—if not particularly original music. He never relies upon the orchestra for an effect he cannot get; but, again, he never produces any great effects at all. His leading is a strange contrast to his piano-playing. In the latter he seems always striving after something to startle and excite; in the former everything is to be smoothed by long crescendos or diminuendos. Nevertheless, he seems to understand the new use of the brass that has lately sprung up, though he is reported to be a strong opponent of the modern school. Knowing so little of his orchestral music as we do, it is hardly fair to judge of it. In every kind of composition, however, he seems to have trusted more to hard work than inspiration. And, as before said, he is a man of talent, but not of genius.

## THE LATE DUKE OF CAMBRIDGE AND MDME. CARADORI ALLAN.

The Ancient Concerts—that venerable institution patronized and delighted in by George III.—were managed by several royal and noble directors, who each had a concert under his especial superintendence and fostering, with the privilege of selecting the music to be performed and the singers to interpret it. The directors used to dine together previous to the concert, and the conductor was always invited to join them. The court used to attend, and there was always a grand gathering of rank, fashion, and beauty connected with it.

For the last ten years of their existence I was engaged as one of the violoncellists in the orchestra, and I observed that some of the directors had such a lasting regard for certain time-honoured *morceaux* and certain time-honoured favourite singers that they were always sure to be included in the programmes of their especial evenings, year after year.

His late R.H. the Duke of Cambridge, who, it was said, had great difficulty in repressing any thought that was in his mind, on one occasion, that clings to my memory, was director of the evening; and as he had always entertained a great admiration for the charming talent of Mdme. Caradori Allan, who was then gradually seceding from her public position; from the natural consequence of advancing years having somewhat dimmed the lustre of her talents, she was engaged as one of the vocalists.

Between the parts of the concert, when the artists had retired to the refreshment room, the Duke came round in the usual exercise of his good nature, to congratulate and compliment the principals on their efforts, and to notice and say a kind word to any others that he knew. He approached Mdme. Caradori Allan, and, in shaking hands with her, said: "Ah! Madame Caradori, how d'ye do. How d'ye do. How well you sang. You and I have known each other a good many years you know—a good many—and how well you look too, very well, indeed, *for an old one;* very well indeed." Mdme. C. A.'s face was a study. Her desire to look pleased, and the evident difficulty she had in trying to repress an antagonistic feeling naturally arising from so doubtful a compliment, however well intended, was most amusing, particularly as all the surrounding artists who heard it were positively unable to avoid the indulgence of a smile and a twinkle of the eyes at the speech and the embarrassed position she was in.—"*Journal and Jottings*" *by Henry W. Goodban.*

TURIN.—An opera-buffa, *Il Cadetto di Guascogna*, by Signor Deferrari, has been successfully produced at the Teatro Rossini. The principal parts are sustained by Signora Repetto, Signori Karl and Graziosi.

Digitized by Google

# ST. JAMES'S HALL.

## MR. CHARLES HALLÉ'S

## Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recital of his Thirteenth Series will take place on FRIDAY Afternoon, June 20.

## EIGHTH AND LAST RECITAL,

### FRIDAY AFTERNOON, JUNE 20, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

GRAND SONATA, in B flat, for pianoforte alone (Posthumous).. *Schubert.*
Mr. CHARLES HALLÉ.

QUARTET, in G minor, for pianoforte, violin, viola, and violoncello (repeated by desire)..... *Brahms.*
Mr CHARLES HALLÉ, Madame NORMAN-NERUDA, Herr STRAUS, and Herr DAUBERT.

SOLO, pianoforte — Allemande, Sarabande, Gavotte, Bourrée, Menuet, and Gigue, from "Suite Française," in E..... *Bach.*
Mr. CHARLES HALLÉ.

GRAND SONATA, in A, for pianoforte, and violin (dedicated to Kreutzer)..... *Beethoven.*
Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.

Tickets at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS', 4, Royal Exchange Buildings; and AUSTIN'S Ticket Office, 28, Piccadilly.

## NOTICE.

THIRD EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

# "ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

## BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublinary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**


MARRIAGE.

On the 7th inst., at Marylebone Parish Church, MONTAGUE CLEMENTI, Esq., Captain, 1st Bengal Cavalry, to ISABELLA, daughter of CHARLES L. COLLARD, Esq., of Abbotsfield, Somerset.

DEATH.

On the 2nd inst., at 133, Adelaide Road, N.W., EDWARD OCTAVIUS, fourth son of the late JOSEPH WILLIAM WALKER, organ builder, of 27, Francis Street, Tottenham Court Road, aged 29.

On 10th inst., at Ludwigsburg, Germany, Colonel BARON H. VON HÜGEL, son-in-law of Sir Julius Benedict.


NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*



# The Musical World.

LONDON, SATURDAY, JUNE 14, 1873.


## "THE MAID OF ORLEANS."

SONATA FOR THE PIANOFORTE,* composed expressly for, and dedicated to, Mdme. ARABELLA GODDARD, by WILLIAM STERNDALE BENNETT.

ANYTHING from the pen of our representative English composer—the author of the *Naiads* overture, of the Pianoforte Concerto in F minor, and of the *Woman of Samaria*—demands more than ordinary attention, and we shall make no apology for giving up our leading columns to a notice of the above interesting work. Sir Sterndale Bennett unfortunately does not permit us the chance of often paying him the honour, and this supplies the greater reason why the present opportunity should be seized, especially as, in his new sonata, we discern a work of the highest value and beauty.

The *Maid of Orleans*, few musical readers need telling, is not Sir Sterndale's first work in the department of "programme music." His overture *Paradise and the Peri* belongs, indeed, to the few examples of that class of writing which combine the utmost perfection of symmetry with the greatest amount of descriptive truth. It tells the story well, and at the same time throws around it the glamour of that higher poetry which, in music, begins where the poetry of language ends. Sir Sterndale was, therefore, entitled to persevere in a course so successfully begun, and to demand for his sonata the respectful hearing won by past achievement in the school to which it belongs.

The work is divided into four parts, the orthodox number of movements being thus secured, although the exigencies of the "programme" necessitates departure from orthodox form and character. In the first of these parts, entitled

"IN THE FIELDS,"

we are introduced to Joan as she tends her flock among the pastures surrounding her native village. The motto of the movement is a quotation from Schiller's *Die Jungfrau von Orleans*:—

"Schuldlos trieb ich meine Lämmer
Auf des stillen Berges Höh,"

thus paraphrased:—

"In innocence I lead my sheep
Adown the mountain's silent steep."

The movement itself, an *Andante pastorale* in A flat major, is not only pervaded by a spirit of absolute peace, but inevitably suggests the dreamy meditation of the incipient

* Published by Lamborn Cock.

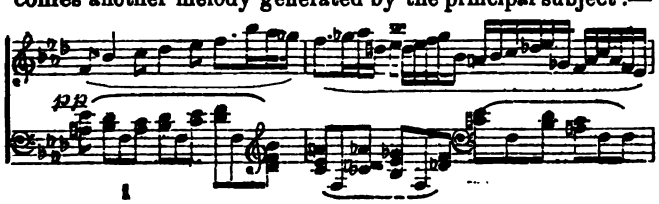
Digitized by Google

enthusiast. The latter is a point not to be overlooked—one which shows how thoroughly the composer studied his subject. Sir Sterndale might have contented himself with simply pastoral music, but his aim was to unite with such music a reflection of the heroine's individuality, and, in our opinion, he has succeeded, while preserving local colour and artistic beauty. Thus the movement begins:—

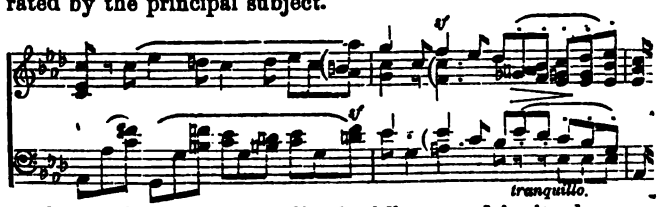
The false accent marked by the *sf.* in bar 2, independently of its charming effect, foreshadows a very distinctive feature of the movement, viz., a large use of syncopation, by which means the composer conveys an idea of freedom from restraint not otherwise possible. A transition is directly made to the dominant of E flat major, by means of a two-bar passage in nine-eight measure. Here we have the first of a series of such time-changes; inasmuch, however, as the triplet remains the basis of the entire movement, shifting from one multiple of three to another is simply a matter of convenience in notation. At the end of the passage referred to the twelve-eight measure is resumed, and the following graceful and original second subject makes its appearance:—

An exquisite modulation into the dominant key then takes place, introducing a phrase suggested by the leading theme—

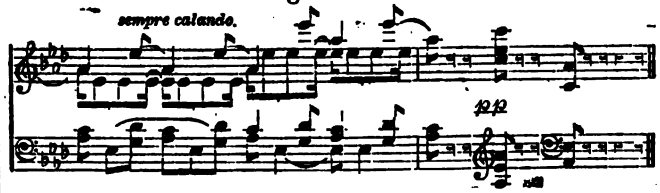
which, after repetition, is followed by a *réprise* of the leading theme itself in its original key. The two bars of nine-eight measure reappear, and lead into B flat minor, but not to the subject quoted (No. 2) above. Instead of this comes another melody generated by the principal subject:—




The two bars (nine-eight measure) that immediately follow are the counterparts of those already twice referred to, and precede a repetition of the second theme (see quotation No. 2) in the dominant key. A modulatory passage, corresponding to that which followed this subject in the first instance, leads back to the tonic, whereupon we have another melody (half in C minor and half in A flat) generated by the principal subject.




The final cadence immediately follows, and in it, also, we are reminded of the leading theme:—




Thus appropriately ends a story of Joan's shepherd life and "maiden meditation," which seems more suggestive and beautiful the more it is studied.

*(To be continued.)*

## THE FAREWELL OF THE OPERA.

*(From the "New York Herald.")*

Maretzek's Italian Opera Company sang their adieux to the American public last night. The Academy of Music was crowded, every seat being sold, and many were compelled to content themselves with standing room only. There is little to add to our previous remarks on the opera, *Mignon*, except that Lucca was in glorious voice and spirits, and portrayed the heroine of Goethe to the life, and Miss Kellogg gave the *rôle* of Felina with more than usual fire. Her singing of the "Polonaise" was of such a brilliant character that she was compelled to repeat it. The same was the case with Lucca's "Styrienne." The season which closed last night was successful in a pecuniary as well as artistic point of view. Mdme. Lucca appeared 104 times in opera, and Miss Kellogg about 80 times. The gross receipts of the season, commencing September 30, and ending last night, amount to $450,000. About six thousand dollars represented the house last evening. Mr. Maretzek has made some very important engagements for the next season, commencing in October. The principal artists of his company are Mdme. Pauline Lucca, Mdlle. Ilma di Murska, a great favourite in Europe, and, as a bravura singer, the first on any stage; Mdme. Natalie Testa, a contralto of rare ability, and a few years back the reigning favourite in New York; Tamberlik, the prince of tenors, discoverer of the *ut de poitrine*, and a human trumpet in *tours de force;* Vizzani, Mari—a baritone very highly spoken of—and Jamet. Such a powerful combination is strong enough to hold the field against all competitors.

---

Mr. Cellier, whose music to *Charity Begins at Home* was highly appreciated during its long run at the Gallery of Illustration, gives a special morning performance next Tuesday, at this popular place of amusement, when *Dora's Dream*, an operetta, adapted from the French by Mr. Arthur Cecil, the music to which has been composed by Mr. Cellier, will be produced for the first time, and sustained by Mr. Arthur Cecil and Miss Fanny Holland. Mr. Corney Grain is announced to follow with one of his amusing sketches; and the entertainment will conclude with *Charity Begins at Home*—a work that will bear constant repetition without becoming tiresome. Mrs. German Reed and the whole of her small but talented company have consented to appear in it, and revive the original cast, which attracted large audiences during 236 representations.

Digitized by Google

## CONCERTS VARIOUS.

One of the fashionable musical events of the London season is the annual concert of Herr Kuhe, which always attracts the *crême de la crême* of "society" wherever and whenever it takes place. This year Mr. Kuhe summoned his friends to the Floral Hall, which was filled on Monday with an audience brilliant with hats, bonnets, and costumes as a modern flower garden, and completely filling the vast expanse. The programme was as usual gigantic in its proportions and varied in quality so as to suit all tastes, though, as a rule, those *morceaux* which please the tastes of drawing room *dilletanti* were in the majority. The artists were worthy of the programme, both as to quantity and quality, comprising the principal members of Mr. Gye's operatic *troupe* with the addition of Miss Edith Wynne, Mdme. Néruda, M. Waefelghem, M. Paque, and Mr. Alfred Thomas. Mr. Kuhe sets a rare example of modesty (well worthy of imitation by other *bénéficiaires*) at his annual concert, confining himself to a limited share of the programme, and rarely attempting music beyond his means, though that would not be very easy for him to find. On the present occasion he joined Mdme. Néruda, M. Paque, and M. Waefelghem in one of Beethoven's pianoforte quartets. He also played two pieces of his own, a *caprice* and an *étude de concert*, a *nocturne* by Chopin, and Lacombe's *La Torrent*, with his usual finish and elegance of style. Mr. Gye's two *prime donne*, Mdme. Patti and Mdlle. Albani, of course, carried off the lion's share of the applause. The former sang, "Ah non credea," and "Ah non giunge," as well as "Within a mile of Edinboro' town" in response to the encore awarded to a most feeling delivery of "Kathleen Mavourneen." The Canadian artist, by way of contrast, roused intense enthusiasm by an expressively effective delivery of "Robin Adair," and the "Last Rose of Summer," the latter in response to an encore loud and deep. The gem of the concert, however, was the duet, "La dove prende," by Mdme. Patti and M. Faure. It is needless to descant on the rare vocalism of these two unique artists, who, with such exquisite music, created an effect which satisfactorily proved that the public at even a morning concert can appreciate a lovely melody sung to perfection. We have no space for further details, suffice it to say that, long as was the concert, the majority of the audience heroically sat it out.—J. H. N.

The second of the series of Mr. Otto Booth's chamber concerts took place on Thursday evening (June 5th,) at St. George's Hall. Beethoven's Quartet in C minor, Schumann's in E flat, and Haydn's in G, (Op. 15), constituted the concerted pieces, which were faithfully interpreted by Messrs. Booth, Dando, Richard Blagrove, and Signor Pezze, with Mr. Henry Parker as pianist. Schumann's quartet was well played, the pianoforte part being cleverly executed by Mr. H. Parker. Mr. Otto Booth displayed his talents as a violinist in an *andante* and *finale* from Mendelssohn's Violin Concerto, which he performed excellently, receiving well-merited applause. Miss Edith Crawford, in a new and pretty song by Mr. Booth, "Pretty little warbler, stay," was encored, and Mr. Steadman, in two songs, pleased very much.

Among the more interesting of last week's benefit concerts was that given in Dudley House by Mdlle. Le Brun, a pianist of undoubted talent. The young lady seeks distinction in the highest branch of her profession, as appeared by her choice of works. She first joined MM. Straus and Daubert in Mendelssohn's favourite Trio (Op. 66), subsequently playing Beethoven's "Waldstein" sonata, and smaller pieces by Bach, Schumann, Heller and Chopin. Such music exacts great powers for even a moderately good performance, and it is saying much for Mdlle. Le Brun when we state that her reading and execution, whether of Beethoven on the one hand, or of Heller on the other, showed the unmistakable merits of a well-trained and intelligent artist who may aspire to take a far higher position than she has yet reached. The solos of Herr Straus (violin) and Herr Daubert (violoncello) were welcome features in the programme; while in Signor Gardoni, the young *bénéficiaire* had a vocalist whose appearance can never be other than most welcome. Nobody needs reminding of Signor Gardoni's elegant style, pure method, and great intelligence—merits which for many years have kept him in the first rank of public favourites. But it is fitting that his re-appearance in London should be mentioned as a subject for congratulation on the part of all who recollect the pleasure conferred by him in the past, and who can appreciate art which long experience has doubly refined. The other singers were Mdlle. Valdi, Mdme. and Signor Garcia; the accompanists were Prince Poniatowski and Signor Randegger.

Miss Florence Wydford, a vocalist possessing an excellent voice, gave a concert on Monday evening at the Cavendish Rooms, which was well attended. Miss Wydford sang some songs in a pleasing style, which were not, however, in the programme. The same remark applies to several of the other vocalists. Miss Wydford was assisted by Miss A. Pulham, Miss S. Cole, Miss Horder with Messrs. H. Gordon, T. Beale, Kenselt, C. P. Mann, and Mr. Pelissier. Mr. Pelissier gave in excellent style some songs by Ricci and Prince Poniatowski. Mr. C. P. Mann presided at the pianoforte.

Mr. Charles Gardner's ninth annual concert took place last Saturday in the Queen's Concert Rooms, Hanover Square. Mr. Gardner had a large attendance of his friends and pupils. The programme was attractive and varied. Mr. Gardner displayed his ability as a pianist in several pieces in both the modern and classic school of pianoforte music. He played Beethoven's duet for pianoforte and violoncello, in G, with Herr Daubert; and, with the same artist and Herr J. Ludwig, Sir Sterndale Bennett's Trio (Op. 26), J. B. Cramer's "La Ricordanza," two of his own compositions, "Chant d'amore," and a slow movement from a sonata; closing the concert with two pieces by J. Raff, and a *Lieder ohne Worte* by Mendelssohn, in all of which he was much applauded. Miss Katherine Poyntz, in Lotti's song, "Pur dicesti," sang with artistic feeling, and was deservedly applauded. Madame Anne Regan-Schimon gave some German *Lieder*, including Schubert's "Wohin" (encored). Miss Marion Severn, in a song of Blumenthal's, and, with Miss K. Poyntz and Mr. W. H. Cumming, in a new trio by the latter, "A land where beauty cannot fade," was heard to advantage. Mr. Cummings gave a French romance by Mr. Arthur Sullivan, and a song by Pinsuti, with his usual excellence, and joined Miss K. Poyntz in a duet by Miss A. M. Smith. Mr. A. Stephens gave Tito Mattei's song, "Odi tu," and Herr J. Ludwig played Handel's Violin Sonata in A with capital effect. Messrs. Walter Macfarren, Adolph Schimon, and C. Gardner presided alternately at the pianoforte.

Mr. Brinley Richards' concert, on Thursday evening, in the Hanover Square Rooms, was attended by a large and enthusiastic audience. The vocalists were Miss Sophie Ferrari, Miss Mary Davies, Mdme. Patey, Mr. Lewis Thomas, and the St. Thomas's Choir, under the direction of Signor Randegger. Mr. Brinley Richards, the only instrumentalist, played some of his most admired pianoforte pieces, to the evident satisfaction of his patrons. Particulars in our next.

## PROVINCIAL.

Dublin.—J. S. Curwen, Esq., a well-known advocate of the tonic sol-fa system of teaching music, delivered a lecture in the Ancient Concert Rooms. There was a large attendance. The lecture was illustrated by a choir of 150 voices. Mr. W. H. Smith officiated as conductor. During the proceedings, Mr. Smith, who is about leaving Dublin, having been appointed head master of Bishop Foy's school, was presented with an address and a beautifully finished writing table, in recognition of his valuable and successful services as conductor of the association for many years past.—*Waterford Mirror.*

## AMERICAN CRITICISM.

(*To the Editor of the "Musical World."*)

Sir,—American criticisms, next, perhaps, to Mark Twain's stories, are the "tallest things" in current literature. When the gentlemen who represent the *Herald*, *Tribune*, and other New York papers, go to the theatre, particularly if a lady artist "takes the boards," they by no means content themselves with a review of her histrionic and vocal capabilities, but go in for the *tout ensemble*, and are as minute in their delineation of her various "points" as if the lady were Mr. Bruce's Birmingham prize heifer, or a greyhound running for the Waterloo cup. "She is perfectly splendid," writes one of the critics recently, speaking of Madame Vanzini, "action, figure, expression never surpassed"—"the sweetest creature that ever walked the stage," &c. One can fancy the trepidation with which an actor or a singer faces for the first time these Argus-eyed "gentlemen of the press." Doubtless, Mdme Vanzini is used to it by this time; besides, she has made her mark, and moreover, possesses many of these attributes. But imagine the nervousness of a lady or gentleman who, though conscious of a fine voice and elocution, may be also conscious of some frailty of form or face, which in London or Paris would be passed over by the critics as a private and personal matter, not within their province of remark. Imagine a *prima donna* being told that her vocalization would have been perfect "had it not been marred by the too palpable contortions of a rather scraggy neck and bust." Conceive of the sciatic spasm of indignation which would pervade the heart and limbs of a *danseuse* if, at her breakfast next morning, she were to read that "Mdlle. Bandileggini captivated old and young alike in the lighter ranges of the ballet, but for the *pas de soleil* her calves were too elephantine." Fancy, too, the smothered rage of a popular tragedian, who, having conquered the old world, is told in New York that he is "unfit to handle tragedy until he has undergone an operation for squint." And yet it may come to this by-and-bye, unless the tendency to gross materialism in criticism, and the pandering to personal curiosity, which is already the bane of the New York press in other directions, is checked by the growth of better taste.—Yours ever,

T. Gulp, M.D.

Madame Pauline Lucca and Mdlle. Ilma di Murska are engaged to play in Italian opera in new York next "fall."

Digitized by Google

## OUR CONTEMPORARIES.

The following account of the composition and performance of Signor Arditi's Ode, in commemoration of the late Prince Albert, given at the Crystal Palace *fête* on Tuesday, appeared in the *Daily News*:—

"At four o'clock the grand musical performance commenced—in the Handel orchestra—the first part of the programme having been devoted to the Ode specially prepared for the occasion; previously to which the National Anthem was given, by chorus, orchestra, and organ, conducted by Mr. Manns. The Ode—tributary to the memory of the late Prince Consort—is written by Mr. Willert Beale (Walter Maynard). On its words, Signor Arditi has constructed a cantata, in which the contrasts and varieties of solo, choral and orchestral effects, are displayed with great practical skill and knowledge of these resources. A short, dirge-like orchestral introduction leads to the choral 'Invocation,' in which is some effective writing for the male choir. This is well relieved by the brighter tone of the following 'Chorus of Angels,' chiefly female voices. The next division consists of a tenor recitative and air, interspersed with occasional *obbligato* trumpet passages. Mr. Vernon Rigby was the singer, and his performance was much applauded. The next stanza—'The Angel of Plenty'—is assigned to a solo soprano. A short recitative—somewhat in the old style—leads to an aria, containing alternate *sostenuto* and florid passages, in which Mdlle. Tietjens' fine voice and artistic style were favourably displayed. This piece was received with especial applause. The duet for the two Angels is smoothly written for soprano and contralto voices (somewhat in the manner of Rossini); and has a characteristic feature in the interspersed echo, by a distant trumpet, of some of the vocal phrases. Admirably sung by Mdlle. Tietjens and Madame Patey, the duet was loudly applauded. The chorus which follows contains some bold and massive effects, with occasional points of free imitation—some rich vocal harmonies being obtained by the four divisions of the choir being occasionally sub-divided into five, six, and sometimes seven parts. This chorus is well sustained, and terminates with a coda, *Largamente*, subsiding into a close on a prolonged chord, in full vocal harmony, *pianissimo*. The prayer commences—after a few introductory notes of recitative for bass solo—with unaccompanied choral harmony, followed by the entry of the orchestra, the four solo voices, and occasional phrases, for separate chorus of female voices. The final chorus—with its supplementary 'Laudate'—brings into full play the entire power of orchestra, organ, choir, and solo voices—the harp being prominently used in the instrumental accompaniments. There is some spirited writing in this movement which brought the Ode to a very effective close, and was followed by a prolonged tribute of applause rendered to Signor Arditi, who conducted the performance of his work. Although Signor Foli's share in the solo music was less prominent than that of the other artists named, his fine bass voice was of great value in various concerted passages. The Crystal Palace band and choir were largely augmented for the occasion—the latter by the London contingent of the Handel Festival chorus—the total number of performers having been, as stated 2,500. Dr. Stainer presided at the organ. The second part of the festival concert—conducted by Mr. Manns—consisted of a miscellaneous selection; among the most effective pieces being the choral prayer from *Mosé in Egitto* (encored), and Mr. Brinley Richards' patriotic part-song, 'God bless the Prince of Wales.' The tenor solos in the latter were sung by Mr. Vernon Rigby, and the piece was received with great enthusiasm."

—o—

## *DIANE DE LYS.*

Nearly twenty years after its first production at the Gymnase the *Diane de Lys* of M. Alexandre Dumas *fils* has been brought out at the Princess's Theatre, the Lord Chamberlain having withdrawn the prohibition which rendered its previous production legally impossible. The principal part was played by Mdlle. Aimée Désclée. The high reputation of the young artist in Paris is scarcely four years old, and was established in the first instance by her appearance as Diane, originally sustained by Madame Rose Chéri.

There is much in the plot of *Diane de Lys* to remind one of the old story of Heloise. That learned but frail young lady allowed herself to become the mistress of her preceptor in philosophy. Diane, conscious that she is in want of a guide, elects a young man to be her moral teacher, and illicit passion is the result. Both parties in the modern tale—Diane and the painter, Paul Aubrey—start with the very best intentions, and both find themselves on the high road to that place to which good intentions proverbially afford the pavement.

No persons could be more different from each other at the beginning than the lady and the artist. Diane, neglected by her husband, the Comte de Lys, apparently one of those convenient gentlemen who regard the marriage contract as a treaty of mutual independence, manifests a strong contempt for the conventions by which society is regulated, and takes an odd pleasure in risking her good name. Towards actual evil she has no inclination, but to the appearance of evil she has not the slightest objection, and the scandals of which she is the subject do not arise solely from the malice of the calumniators. She meets, by appointment, a certain Vicomte for whom she does not care in the least, in the *atelier* of a painter, whom she does not know, and who has lent the room for the purpose of the interview; she ransacks the painter's drawers in his absence, she leaves her ring behind her when she departs, and she allows the Vicomte to bring the painter to her house, and leave him there till past midnight, the *tête-à-tête* being interrupted by the arrival of another visitor, during whose presence the painter, who she now sees for the first time, is secreted in her chamber. Innocence, in short, amuses itself by playing at guilt. Paul Aubrey, the painter, on the other hand, who is compelled against his will to participate in all these improprieties, is, except for a *liaison* with his model, an extremely high-principled man. Instead of taking advantage of the opportunity that is thrust upon him, he points out to Diane the folly of her conduct, and shows the danger to which she would be exposed if a man less honourable than himself were in his position. The modern Ulysses does not close his ears to the voice of the Siren, but counsels her to employ her song to a better purpose. Struck with admiration of the teacher and doctrine taught, Diane declares that Paul shall be her guide in the path of prudence, and Paul cheerfully accepts the responsibilities of the office. This is the moral situation of the personages at the end of the second of the two acts.

Before the third act has begun the relation between Paul and Diane has changed, violent love on both sides having succeeded to the calm sentiment that should have prevailed between master and pupil. Diane is visible to no one but the painter, and scandal, which before fired its shots at random, has now a distinct target at which it can aim. The lady is almost openly told that she has an "*amant*," and the charge simply gives aliment to her audacity. She will not break off her connection with Paul, but, on the contrary, she determines on taking him with her, in spite of his remonstrances, to a fashionable ball. In the meanwhile, the eyes of the Comte, who is not the easy personage we have been led to believe, are opened by his sister, who has maliciously watched his wife's proceedings; and, appearing in Paris when he is least expected, he insists that Diane shall accompany him on a diplomatic mission to Germany. She is at first contumacious, but ultimately consents to be taken to her father's house at Florence, with a view to a final separation.

Now comes a tale of lawless passion, in which both Paul and Diane have utterly lost the power of self-control. Stopping at Lyons, on his way to Florence, the Comte, having discovered that he loves his wife more than he imagined, proposes a reconciliation; but the painter has followed in their track, and Diane is on the point of eloping with him. The Comte, who surprises the guilty pair just as they are about to carry their plan into execution, calmly tells Paul that if he ever again troubles his domestic peace he will certainly kill him. The connection seems now to be broken off. Weeks have elapsed, and the painter, who is once more in Paris, and has heard nothing of Diane, has serious thoughts of marriage. But the dangerous lady suddenly re-appears, having come all the way from Florence, and she and Paul indulge in dreams of future happiness till these are dispersed by the Comte, who suddenly enters the *atelier* and kills Paul with a pistol-shot.

We can perfectly understand the difficulty felt by the Chamberlain in dealing with this piece. Immoral it certainly is not. The danger of encouraging a sentiment which is commonly called "Platonic," and has been a fertile source of social evil, is clearly illustrated, and guilt is punished with the severity which characterised the author's treatise of last year, *L'Homme-Femme*. We think that in the case of *Diane de Lys* the Chamberlain has acted judiciously in reconsidering his verdict. That M. Dumas intended to teach morality there is not a doubt; and whatever mischief might be caused by the example of Diane and Paul is greatly counteracted by the pains which he has taken to depict the character of the Comte, who, apparently frivolous at first, afterwards steps forth as a man stern in his sense of right, and who, at the end of the piece, is the most interesting person on the stage, standing as the embodiment of an unswerving adherence to principle, in opposition to the weak Paul, whose early morality was but the result of fortunate circumstances.

Those who take interest in a play as a work of art will seldom find characters more elaborately and consistently delineated than the Comte, Diane, Paul, and a cynical painter named Taupin, who has little to do with the plot. There is not an incident in the piece that is not fully accounted for by the idiosyncracy of the personages; and we are not aware of any piece in any language in which an exact counterpart of the wayward Diane is to be found.

The performance of the piece at the Princess's merits all praise. The restless disposition of Diane declares itself in every feature of Mdlle. Désclée, who has the art of expressing, by the minutest touches, the most powerful emotions. M. E. Barbe is, perhaps, somewhat overweighted by the important part of Paul, but the Comte could not be more adequately represented than by M. Maurice Coste, nor do we often see a more finished "bit" of character than the cynic, Taupin, as played by M. Schey.

N. D.

Digitized by Google

## MUSICIANS WHO HAVE DIED AWAY.*

By Joseph Seiler.

From time to time, there arise, in art as in life, men of superior genius, of comprehensive knowledge, and of inflexible will, who prove themselves above their contemporaries, above their age, and above the fetters of what has hitherto been regarded as right and proper. These men are the reformers, the revolutionists of art. It is by them that we reckon and name the greater and the lesser phases of art—from their first germs to their prime and youthful vigour, perfection and predominance, and then again to their decay, ruin, and destruction—down to the present day.

Orlando Lassus, Hans Leo von Hassler, Sebastian Bach, Handel, Joseph Haydn, Gluck, Mozart, and Beethoven, were such revolutionists, innovators, and self-creative holders of power in the domain of the sacred art of music. I am speaking only of the last three centuries—down to the death of Beethoven. With him, and Franz Schubert who followed him so shortly afterwards, musical history really ends. If it does not—in this case, it is even better to let the living rest than the dead.

What the future will bring forth—who knows? If roses—well, they will bloom at the proper time.

Between, and side by side with, the primitive and great masters, there sprang up a number of men also very important in their way. But for them was reserved a far different mission, and a much more modest lot. While the first came decidedly forward as creators, pioneers, and coryphei, it fell to the lot of the latter to be actively useful as the guardians and trustees of what had been received, handed down, and inherited. It was they whose duty it was to spread abroad the news of the golden treasure which the great masters had brought to light from out the abyss of darkness, the father telling it to the son and the master to the pupil, so that the glad tidings should not be lost, should not be forgotten in the low turmoil of every-day life.

But they were doomed to be forgotten themselves! The splendour of their name was immediately to pale and die away—while the names of their heroes, like Sirius and Orion, will for ever shine in the firmament of art.

Such has been their mission, their recompense, and—their curse!—and the pot must not murmur against the potter; the arrow, once shot, must not turn and find its way back to the heart of the skilful marksman.

In a lofty cathedral, or in a stupendous pyramid, there are, comparatively speaking, but few large square stones quarried for the magnificent columns, the artistic finials, and arches. It is these, however, which immediately strike the eye of everyone who gazes at the stately pile. It is these which, more than aught else, establish the fame of the wise architect. The great mass of stonework concealed in the walls and the interior of the edifice is known to, and appreciated by, no one—except the architect himself, and, perhaps, two or three experts. But these few know and acknowledge that the internal mass of stone, hidden from the eye of the passer-by, is as important to the existence of the whole of the large building, as all the proud arched buttresses, and all the work of pinnacles and finials, so delicate and tapering.

And this—simultaneously with the inevitable curse—is the reward and consolation of these men, who, though called, are not chosen—not chosen to stand above their own age as well as above every other.

And then, further, neither the stone, when it is raised out of the bosom of the earth, nor the man, when he first sees the light of the world, knows its, or his, destiny. And the stone is dumb and dead for ever—but hope immediately springs up in man, while he—lives entirely for it. And everyone—the last as well as the first in the vineyard—believes and hopes he shall be chosen for the highest aims. So he struggles, and dares, and toils, he grows neither fatigued nor wearied, he never gives in, but believes and hopes, and perseveres—goes on persevering as long as day lasts, and till night comes, when no one can work any longer. And, finally—even at the grave, he raises the standard of Hope!

He is right, for hope never leads him to disgrace. And if, after all, the restless workman's labour, his uninterrupted activity, his never-wearying hopes and perseverance, do not benefit him, do not increase the honour of his own name—they profit, at any rate, art, his salvation, his all—they increase, at any rate, the honour of Him who existed from the beginning, through whose word all that is was made—including art, and the love of art, and the belief in it, and the unfading hope in all the blessing and peace it contains.

The consciousness of our acts will and must console us. It has consoled hundreds and thousands—who at last acknowledged that the value of life is abnegation, and that death is man's only true friend, maturing and hoarding up, *ad infinitum*, the fruit which was not to ripen here.

In such a doubly mystic sense must we understand what the great Calderon says: "In this life all is truth and all is falsehood."

It is my purpose, in the following lines, to re-introduce to the reader some of these forgotten masters, some of these "musicians who have died away." Who knows whether patriotism, a feeling of reverence—or, at least—of curiosity, may not procure for my sketches some small degree of attention.—*Quod Deus bene vertat!*

Francis Joseph Leonti Meyer von Schauensee, Papal Pro-Notarius, Chaplain, and Organist at the noble Foundation of St. Leodegar, Lucerne, born the 10th August, 1720, shall be the first in the series.

The period of his musical exertions, as well as of his reputation as an excellent composer for the Church and the stage, lies between Sebastian Bach and Joseph Haydn, though he is not to be regarded as properly a precursor of the latter, since he leaned more to the Italians (having passed most of his youth and manhood in Italy), especially to Pergolese, without, however, degenerating into that composer's whining sentimentality. From this he was preserved by his vigorous Swiss nature. His model in the showy church-style, fashionable in the middle of that century, was Caldara—in dramatic composition, Jomelli. His orchestral productions—modelled, probably, after Hasse—were never very well known. Even in his own lifetime, they cannot have been exceedingly popular, seeing that only a few were engraved.

I now turn to the history of Meyer's life, following principally a Swiss monkish chronicle, printed in 1761, which, we are assured, "was compiled from several manuscripts, printed or otherwise," "D.G.O.B., Mus. Mag., of W.," being named as the author.

Meyer's father was Joseph Leonti, Lord of Schauensee, Councillor and Architect of Lucerne, a scholar, who, in addition to the other things he did, played the piano and composed. His wife, whose maiden name was Rusconi, played the lute, and was celebrated for her singing and painting. But it was the grandfather, Francis Joseph, also a famous lautist, who, as it turned out, really took upon himself to cultivate and develop the musical talent of his grandson and godchild.

As early as 1725 he took the lively boy, eagerly anxious for knowledge, into his own house. Out of school hours he instructed him in singing, lute-playing, geography, and the history of the Confederacy.

In 1726 the boy was sent to learn music under Jost William Müller, then much esteemed as an organist, "who, in truth, communicated profitably to the boy, then six years old, the principles from the small and great School of General Bass of the celebrated Herr Johann von Mattheson, of Hamburgh."

About the year 1729, Müller could already leave, without any misgiving, the great organ of St. Leodegar entirely in charge of his pupil, who subsequently became himself the organist of this magnificent instrument, and his master's successor.

In November, 1731, the boy proceeded, for the purpose of commencing the study of the humanities and languages, to the Abbey of St. John, belonging to the Prince Abbot of St. Gallen, "where he felt a desire to practice under the superintendence of his uncle, Herr Lorentz Rusconi, Capitulary, and then *Archirist* and *Kuchelmeister* at Fischingen, and a Benedictine of the Order in Thurgau, who was pretty well skilled in gallant pieces."—Young Meyer began, also, the violin and violoncello, under the guidance of Professor Hieronymus König, Capitulary of St. Gallen, who was then staying at St. John's.

Except a break of about three months, which Meyer passed at St. Gallen, he remained till 1735 at St. John's, pursuing very

* From the *Neue Berliner Musikzeitung*.

Digitized by Google

zealously his music simultaneously with his linguistic and philosophical studies. At the end of the school-year, he returned to Lucerne, where he began composing some very pretty pieces of music himself.

*(To be continued.)*

—o—

## CARISSIMI'S *JONAH.*

However many and various the *styles* of what is now understood by music, it admits ultimately of classification into only two *kinds*—distinguished not merely, like these styles, by accidental and very obvious characteristics, but by essential and more occult ones, due to the very different first principles by which the workers in them have severally been governed, principles briefly summed up in the word "tonality." The kind of music produced under, and comformable to, the "old tonality," may be said, in general terms, to have come to an end with the sixteenth century; and its authors are commonly described as "the old masters," whose type and representative was Palestrina. That which we owe to the new may be said (always in the same "general terms") to date from about the middle of the eighteenth century, its composers forming the modern school, of which Mozart may be regarded as the earliest complete type. Between these, the only two quite distinct schools of music, comes of course another, of "transitionists"—practitioners whose works "bridge over" the great gulf which divides the old master from the new; and of these the most remarkable, as well from the circumstances under which he exercised them as from his genius and acquirements—for he was spared to exercise his calling as an artist and teacher for eighty years of the greatest changes music had hitherto known, or is likely ever again to know—was Giacomo Carissimi. Of this great and indefatigable musician his "cantatas" are the most numerous and important works, not a few of them being worthy, from their extent as from their plan, of the name "oratorio"—a kind of musical work which, though not the invention of Carissimi, owes more to him than to any other single musician; though, it hardly needs to be said, greater genius and learning have since his day been brought to bear on oratorio than on any other kind of music. Of Carissimi's oratorios contemporary musical practice knows next to nothing. With a single exception—a performance of his *Jephtha* some years since at St. Martin's Hall—no musician of the present generation can have had the opportunity of hearing one of them adequately performed; nor do we believe that, till the present moment, any one of them has ever been printed in the vernacular of Germany, France, or England, or in any way shaped so as to be intelligible to the average modern student. The recent publications of Dr. Chrysander—valuable as they are to the closet student, and suggestive, as they have no doubt been, of the addition before us and the performance we announce—are mere reprints. Mr. Leslie gave us not only a translation as literal and as Biblical as the exigencies of translation of words already set to music will allow, but an accompaniment the addition or creation of which demanded a hand reverential as well as skilful, and which put the realisation of the composer's intention within the reach of every performer or reader of fair skill and intelligence. The work contains seven choruses, two of them "double" and of considerable length. These are interspersed with recitative and *aria parlante*, through which the story is for the most part told, not by a single voice, as in more recent German oratorio, but by several voices of different quality and compass. The quasi-dramatic treatment, since so often adopted for oratorio, and the origin of which must be sought in the mysteries and liturgical dramas of the middle ages, allows of the utterance, in their own persons, both of Jonah and his seafaring companions; and the former on one occasion soliloquises in a strain which presents, *mutatis mutandis*, all the elements of the modern *scena*. The two double choruses—musically the most striking numbers of the work—are admirably contrasted in style; the one suggestive, stirring, and full of "effects," the other self-reliant, grandiose, and as it were unconscious. It is to be regretted that the construction of the book did not admit of their places being interchanged, since it is not impossible that the brilliancy of the first, "And there was a mighty tempest," may by comparison deaden the effect in the performance of everything that follows it. It would, however, be unreasonable to expect from a composer of the early part of the seventeenth century a skill in musical perspective by no means common at the close of the nineteenth; and if we would thoroughly understand and relish a work of art we must make our way to the stand-point occupied by the artist and his contemporaries. We heartily commend *Jonah* to the study, whether through the eye or ear, of every musical student desirous of forming a fair estimate of the art of his own time by the only means which will enable him to do so—comparison with that of an earlier, and, in this instance, singularly interesting, epoch.—J. H.

—o—

## ORGAN NEWS.

The organ of Lancaster Parish Church has been re-opened after extensive alterations. G. P. England, the original builder, erected instruments in numerous churches, all of which appear to have earned for him a good name, and to have placed him in the rank of what is known now-a-days as the *old builders;* a position of no mean order when we recall to our mind such names as Renatus Harris, Father Smith, Byfield, the Jordans, Bridge, Snetzler, Avery, &c., &c. The cost of the organ in the "High Church" at Lancaster, as Hopkins and Dr. Rimbault have it in their *History of the Organ*, was £672, and the date 1809. This latter, however, does not tally with the brass plate which used to be in front of the keys, and on which was engraved: "G. P. England, Londini, fecit, 1811." In all probability, the last named date is correct. Various additions have been made to England's old work, the most important of which were by Holt of Leeds, about 20 years since, when was added a new pedal organ of three stops, consisting of a 16 feet open Bourdon and Trombone. Gray & Davidson also made some slight changes to the swell and choir organs, but of no great importance. Therefore we assume that (with the exception of the new pedal organ) the instrument has received no improvements of a material character from the year 1811 to the present time.

We here append a synopsis of the organ as enlarged by Hill & Sons; and may remark that the whole of England's pipes, as well as the greater portion of the action, &c., have been again used as far as practicable:—

### Great Organ.

| | Ft. | Pipes. | | Ft. | Pipes |
|---|---|---|---|---|---|
| Double Diapason ... | 16 | 56 | Fifteenth ... ... | 2 | 56 |
| Open Diapason, No. 1 | 8 | 56 | Sesquialtra, 4 Ranks | | 224 |
| Open Diapason, No. 2 | 8 | 56 | Cornet, 4 Ranks ... | | 120 |
| Stopped Diapason, No. 2 | 8 | 56 | Mixture, 2 Ranks... | | 112 |
| Harmonic Flute ... | 8 | 56 | Trumpet ... ... | 8 | 56 |
| Principal ... ... | 4 | 56 | Clarion ... ... | 4 | 56 |
| Twelfth ... ... | 3 | 56 | | | |

### Swell Organ.

| | | | | |
|---|---|---|---|---|
| Double Diapason ... | 16 | 56 | Mixture, 3 Ranks... | 168 |
| Open Diapason ... | 8 | 56 | Double Trumpet ... | 16 56 |
| Salcional ... ... | 8 | 56 | Cornopean... ... | 8 56 |
| Stopped Diapason... | 8 | 56 | Hautboy ... ... | 8 56 |
| Principal ... ... | 4 | 56 | Clarion ... ... | 4 56 |
| Fifteenth ... ... | 2 | 56 | Vox Humana ... | 8 56 |

### Choir Organ.

| | | | | |
|---|---|---|---|---|
| Cone Gambe ... | 8 | 56 | Principal ... ... | 4 56 |
| Dulciana ... ... | 8 | 56 | Flute ... ... | 4 56 |
| Keraulophon ... | 8 | 44 | Fifteenth ... ... | 2 56 |
| Stopped Diapason... | 8 | 56 | Clarionette ... | 8 44 |

### Pedal Organ.

| | | | | |
|---|---|---|---|---|
| Double Open Diapason | 16 | 30 | Principal ... ... | 8 30 |
| Violone ... ... | 16 | 30 | Fifteenth ... ... | 4 30 |
| Bourdon ... ... | 16 | 30 | Trombone ... ... | 15 30 |

### Accessory Stops, Movements, &c.

| | |
|---|---|
| Swell to Great | Tremulant |
| Swell to Choir | Three Composition Pedals to Great Organ |
| Sub-Octave to Swell | |
| Super-Octave to Swell | Three Composition Pedals to Swell Organ |
| Great to Pedals | |
| Swell to Pedals | Two Pedal Organ. |
| Choir to Pedals | |

The case is new, from a design by Messrs. Paley and Austin, the work done by Mr. Hatch. We ought to add that the organ was in a most *unfinished* state on the day of opening, so that it was impossible for Mr. Dean to display it to anything like advantage, but we hear that as soon as it is really complete, one or two recitals of sacred music will be given on it in order to afford the inhabitants of Lancaster an opportunity of judging of the various qualities of the instrument.

Digitized by Google

## STEEL BARS *VERSUS* CHURCH BELLS.

The use of steel bars as a substitute for cast bells is very little known in England. They are introduced in the United States and Germany with great success, and would form a new branch of industry should the manufactory of them be taken up in this country. There is not only a large area for them in England, but a great demand may be expected from the flourishing colonies, Canada, Australia, New Zealand, and India, as soon as they are known in those regions. The following outline will explain their particular merits combined with cheapness of production. Steel bars produce a very pure, distinct and particularly melodious sound with many other great advantages over church bells of moderate size. The power of a clear and sonorous sound can be obtained equally as well, if not superior, to that cast from bell metal or steel. Their weight will be very light in comparison with the present ponderous productions. They will not burden the steeple so much, and consequently will give more scope for architectural design, and have the merit of far sounding. Their winding and hanging up will not be so difficult, dangerous and expensive. They are not liable to crack, as is often the occurrence with bells, and are therefore adapted for use in any climate. The cost compared with manufactured cast bells is so trivial that small churches and chapels and especially mission stations abroad will be enabled to secure a peal. Three or four steel bars, forming a peal whose weight would not exceed 100lb., could be manufactured for £11 or £12, whereas only three cast bells of the same power would at least amount to £50 or £60. They can be made of any dimension, weight and power of sound. Every note or harmony can be produced more easily, and the tuning is obtained more precisely than in cast bells. In addition to their being a cheap and effective substitute for church bells, they are also equally applicable to places where large bells are required, such as dockyards, on board of vessels, steamboat piers, railways, lighthouses, manufactories. As I have devoted time and study to the subject I shall feel most happy to give my humble services and advice if I can forward the undertaking, and may add my belief that in a commercial point of view it will be found very remunerative.

DR. FERDINAND RAHLES.

## AUGUSTUS CONRADI.*

This most popular of Berlin composers, an indefatigable musical illustrator of the local farces, a partner in the firms of Kalisch, Weihrauch, Pohl, Jacobson, etc., a humorous arranger of piquant popular medleys, and a composer of dance-music, succumbed on the 26th May, in his fifty-second year, to the grave malady which he had for years resisted with rare energy, and which interfered with his restless activity only a few weeks before his death. With him has disappeared another of the original figures peculiar to jovial old Berlin, figures which are now more rare in the capital, and which in future it may perhaps be useless to search for at all. He was the son of a police official, who, despite his narrow circumstances, gave the boy a good general education, and did all he could to develop his musical talent, which was displayed at a very early period. Augustus pursued his higher musical studies at the Royal Academy of Arts, Berlin, under A. W. Bach, Grell, and Rungenhagen, simultaneously with other hopeful pupils, among whom may be mentioned Lührs, Wichmann, and Rich. Wüerst. He became a thorough counterpuntist, and soon obtained a complete mastery over the strict forms of the quartet and the symphony. He was especially proficient in orchestration, so much so, indeed, that Franz Liszt sent for him to Weimar. Even while a pupil of the Academy, Conradi wrote short operas, which he produced at the then flourishing private theatres, the Thalia and the Concordia. One operetta of the period, *Rübezahl*, has been successfully performed at many public theatres, as, for instance, Kroll's and the Königsberg Theatre. A more important opera, *Die Braut des Flussgottes*, was produced at the Royal Operahouse, Berlin, but with no very striking success. Conradi's principal efforts as a composer were made in the domain of farce. He provided with music far more, probably, than a hundred such pieces, which often owed their success principally to his collaboration. Work of this kind he executed with fabulous rapidity. No copyist would have transcribed one of his scores in the time Conradi took to jot down the original, His first appearance as a conductor was at the Vorstädtisches Theater, in Berlin; he then accepted an engagement as first *Capellmeister* at the Stettin Theatre. He occupied subsequently the same position at the old Königstadt Theatre, then in Dusseldorff and Cologne, and then at Kroll's, at Wallner's, and, lastly, at the Victoria, Berlin.

If Conradi did not do more as a *Capellmeister*, the fact is by no means attributable to adverse fate. On the contrary, he had several very excellent chances offered him of achieving a position more favourable to himself and better adapted to his talent. An unprincipled friend once secretly copied a symphony of his, and carried off with it the prize at a public competition in Vienna. The cheat being afterwards exposed, Conradi was invited to Vienna to reproduce his work, this time under his own direction. Not only was great honour shown him, but he had very advantageous offers from Vienna managers, as there was a far more grateful field for his talent in the Austrian capital than in Berlin. No less advantageous might have been his connection with Liszt. Whether he did not know how to profit by this, or whether, as Wenzel Müller was once attracted to the Josephstadt, he felt an irresistible hankering for the small theatres of Berlin, where he had to conduct for two hundred successive nights the music of the *Actienbudiker* and other similar "masterpieces" of dramatic poetry, for a rate of payment, too, that would not secure the services of a player at an evening party, or whether he did not feel at his ease in a higher position, is something that we cannot decide. Perhaps, possessing a correct appreciation of his own abilities, he preferred devoting himself to a branch of art which might be small but in which he was great. It is, however, unintelligible that, in his peculiarly good circumstances, he would not yield to the advice of his medical men, or the entreaties of his friends, and grant his shattered body repose and recreation. "He must provide for his old days," was the burden in reply to all such representations; he could not perceive that he would never see such "old days."—He died possessed of considerable property, partly inherited, and partly saved up. He bequeathed it for charitable purposes, but his widow enjoys the interest of it during her life. Who will benefit by the legacy, and whether the charities especially intended for musicians will derive advantage from it, are points not yet generally known.—H.

* From the *Neue Berliner Musikzeitung*.

(*To the Editor of the "Musical World."*)

SIR,—Referring to the late calamitous fire, and to the losses which have been sustained by many persons connected with the Alexandra Palace, permit me to inform you that the directors of the Crystal Palace have already offered to set apart a day here for the benefit of the sufferers. This offer was yesterday conveyed by myself to the directors of the Alexandra Palace through their manager, whose reply we are now awaiting.—I remain, Sir your obedient servant,

J. WILKINSON,
*Crystal Palace, June* 12. Manager and General Superintendent.

## WAIFS.

Mdlle. Sanz (contralto) and Signor Moriami (baritone) have both arrived from New York, accompanied by Mr. Healy, who has been a principal agent in the Maretzek-Jarrett tour in the United States. They crossed the Atlantic in the "City of London."

Cincinnati is so much pleased with its Festival that it announces another for 1875.

A machine for stereographing music as it is played on the piano is exhibited at Vienna.

Miss Rose Hersee arrived at Queenstown on Monday, from New York, by the Baltic steam-ship.

At Clinton (Iowa), lately, Mrs. Scott-Siddons was not allowed to give a reading in the church, "because the lady was formerly an actress on the stage."

Mr. Arthur Crook, organist of the Mayor's Chapel and of St. Andrew's, Montpelier, Bristol, has been appointed organist and choirmaster of Shelton Church, Stoke-on-Trent.

Miss Emma Barnett, the youngest sister of Mr. John Francis Barnett, the composer, made her *début* at the Royal Albert Hall on Monday, when the youthful pianist played Mendelssohn's Concerto in G minor (with orchestra), and played it so well that she was recalled to receive the well merited applause of her audience.

The exodus of professionals for Europe last Saturday was large. Among those who sailed were George Fawcett Rowe, Lydia Thompson, Camille Dudois, Samuel Colville, Mdlle. Carreno, Miss Anna Mehlig, Mdlle. Aimee, Sauret (the violinist), Mark Twain, J. M. Bellew, Signor Sparajani, and the Lami Family. George Macdonald, Antoinette Sterling, and Clara-Louise Kellogg sail shortly.—*American Paper*.

Digitized by Google

Mdlle. Laya, who is celebrated in Paris for her successful method of teaching singing, pianoforte playing, and other branches of musical education in classes, has commenced her "Reunions Musicales," for the London season, at her residence, 85, Sloane Street, Belgravia.

The Royal General Theatrical fund held their 28th anniversary at the Freemasons' Tavern on Thursday week, the Lord Mayor in the chair. During the evening there was a selection of operatic and ballad music, performed, under the direction of Herr Wilhelm Ganz, by Mdlle. Elena Corani and Madame Florence Lancia, Mdlle. Enequist, Madame Pauline Rita, Miss Cullenford, and Mdlle. Victoria Bunsen; Mr. Trelawny Cobham and Mr. Maybrick, Mr. Selwyn Graham, Mr. Edward Murray, and Signor Caravoglia.

From Italy we learn that "a Bill for the abolition of Italian organ boys has finally come on for discussion in the House of Deputies." This is glorious news (for the Bill seems sure to pass), and we shall double our donations on Hospital Sunday. Albeit abolition is a strong measure, and we have never wished any bodily harm to the boys, and should have been glad if the organ nuisance could have been stopped without the annihilation of the unfortunate musicians. But we have suffered too much and too long to think of interfering with what, no doubt, is superior wisdom on the part of the Italian deputies—so the law must take its course.—*Punch*.

Herr Keler Béla will go to America on the following conditions:—He must find a manager in New York, or other large American city, in possession of sufficient means to render the engagement a certainty by depositing a certain sum of money with his banker, either at Berlin or Wiesbaden. He would then require to select from the musicians of New York an orchestra of from thirty-five or forty men, with a view of their being ultimately engaged by the manager, Béla himself to be engaged as their director for a whole season, and, according to the custom in vogue in America, all to be paid at the end of every week or after each concert. "Further," he says, "I should want a free pass to and from America, free living at hotels, and have my expenses paid in travelling in and between the various cities, &c. I should want to give my concerts in the Vienna-Strauss fashion, introducing pretty selections from Polish operas, waltzes, polkas, galops; also Hungarian music, &c., from various composers." This is an artistic modesty with a vengeance.

More than 5000 visitors presented themselves at the east and west entrances to the Alexandra Palace grounds on Wednesday, and a surprising number of carriages and equestrians drove through. A stringed band in the orchestra of the banqueting-hall performed from ten till six. The shell of the western gable was still considered unsafe, and the police were strict in keeping persons without the barrier which has been erected. Search for the remains of Jordan, the fireman, has led to no discovery; nor have the poor fellow's friends received any tidings of him. The Salvage Corps have rescued little or nothing of value from the ruins. The rhododendron show is a very fine collection of plants, and the tent was, during some parts of the day, quite crowded. The nature of the future building has not yet been considered; but efforts will be made to replace the burnt palace with a structure quite as beautiful, although there is no second dome in the three kingdoms to be procured, as the ill-fated dome which occasioned the fire was, ready at hand. The swings and other amusements in the western portion of the grounds were in full operation yesterday, and the refreshment hall was a scene of continual bustle and business.

---

Milan.—A performance has been given at the Teatro dal Verme in aid of the funds for the monument to be erected to Manzoni. It consisted of *I Promessi Sposi*, by Signor Ponchielli; a "Funereal Prelude," by Signor Bernardi; the chorus: "S'ode a destra uno Squillo di Tromba," from the *Carmagnola*, set to music by an anonymous composer; a "Marcia funebre," and an "Elegia funebre," both by Signor Ponchielli. The last piece was unanimously encored.—An operetta entitled *Un Tramonto* will shortly be performed at the Conservatory. It is written by Signor Coronaro, a promising young pupil of that institution.

Carlsruhe.—The last concert of the season given by the Cecilia Union went off extremely well. The programme consisted almost entirely of new compositions. One great feature in it was Beethoven's A major Sonata for Pianoforte and Violoncello, played by Professor Krüger, from Stuttgart, and Herr Lindner. The former gentleman afterwards gave, alone, a "Hungarian Rhapsody" by the Abbate Franz Liszt, while Herr Lindner performed two solos by Johann Sebastian Bach. Mdlle. Hedwig Kindermann was heard to great advantage in an air from Handel's *Semele*; likewise in airs by Mozart and Schumann. The various choral pieces by Mühring, Gade, Schubert, Heyse, and Vierling, were admirably sung by the members of the Union.

Florence.—A new ballet, *Il Telegrafo Elettrico*, by Signor Danesi, has been produced with moderate success at the Teatro Principe Umberto.


THE VOICE & SINGING

BY

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

"THE SKIPPER'S WIFE."

NEW SONG,

(in E flat and in F).

Words and Music by LOUISA GRAY.

Price 4s.

London: R. Mills, 140, New Bond Street.

"MY WHITE ROSE."

SONG,

(in F and in B flat).

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. Cramer & Co., 201, Regent Street, W.

"NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by HENRIETTE.

Now Ready, 4s.

E. C. Boosey, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World.*

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* Stanley Lucas, Weber & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH,

an abridged translation from the German of C. H. Bitter, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: Houlston & Sons, Paternoster Buildings.

THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

Composed by BERTHOLD TOURS.

Price 3s. each.

London: Duncan, Davison & Co., 244, Regent Street, W.


Digitized by Google

# HUTCHINGS & ROMER'S LIST OF SONGS

## JUST PUBLISHED.

### FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* Miss Havergal.

### CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

### VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

### JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*

# MIGNON.

## Opera, in Three Acts,

BY

## AMBROISE THOMAS.

**The Opera complete, for Voice and Piano, with Italian and French words, net 20s.**

*All the following Songs, Duets, &c., can be obtained at* HALF *the marked* PRICES, *either with Italian or with French Words:—*

| | s. | d. |
|---|---|---|
| 1. STANZE—"Fuggitivo e tremante" ... ... ... | 3 | 0 |
| 2. ARIA—"Si, solingo ognor pel mondo" ... ... | 6 | 0 |
| 3. ROMANZA—"Non conosci il bel suol" ... ... | 5 | 0 |
| 4. DUETTO—"Leggiadre rondinelle" ... ... ... | 5 | 0 |
| 5. TRIO—"Riconoscente amore, se nel cor" ... ... | 5 | 0 |
| 6. STROFE—"Chi m'ama or venga meco" ... ... | 4 | 6 |
| 7. MADRIGALE—"Bella Diva, per pieta" ... ... | 5 | 0 |
| 8. DUETTO—"Non darti alcun pensier" ... ... | 5 | 0 |
| 9. VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ... ... ... ... ... ... | 6 | 0 |
| 10. STIRIANA—"Io conosco un garzoncel" ... ... | 5 | 0 |
| 11. MELODIA—"Addio Mignon fa core" ... ... | 5 | 0 |
| 12. RECIT. (Cantabile)—"Ella e la presso a lui" ... | 5 | 0 |
| 13. DUETTO—"Sofferto hai tu? conosci il duol?" ... | 5 | 0 |
| 14. POLACCA—"Io son Titania la bionda" ... ... | 6 | 0 |
| 15. CORO—"Or—sù sciogliam le vele" ... ... | 5 | 0 |
| 16. NINNA-NANNA—"Del suo cor calmai le pene" ... | 4 | 0 |
| 17. ROMANZA—"Ah non crede a l'afflitta nel vergin suo candore" ... ... ... ... ... ... | 4 | 0 |
| 18. DUETTO—"Ah! son felice! io son rapita" ... | 7 | 6 |
| 19. PREGHIERA—"O vergin Maria il Signore sta conte" | 3 | 0 |
| 20. FORLANA—"Finche resti al prato un fior" ... | 6 | 0 |
| 21. ARIA—"A meraviglia, a meraviglia" ... ... | 6 | 0 |
| 22. RONDO GAVOTTA—"In veder l'amata stanza d'alle" ... ... ... ... ... ... ... | 5 | 0 |

LONDON:

## DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

*Arrangements for the Pianoforte of the above Opera, by the best Composers can be obtained from the Publishers.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

## ASHDOWN & PARRY,

## HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

NOVELLO & CO.,

BERNERS STREET

LONDON.


Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday*, June 14, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 25. SATURDAY, JUNE 21, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,

### THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), June 21, Verdi's Opera, "RIGOLETTO." Il Duca, Signor Campanini (his first appearance in that character this season); Rigoletto, Signor Cataiani (his first appearance); Sparafucile, Signor Pro; Monterone, Signor Campobello; Marullo, Signor Zoboli; Borsa, Signor Rinaldini; Ceprano, Signor Casaboni; Paggio, Mdlle. Filomina; Usciere, Signor Sinigaglia; Maddalena, Mdlle. Justine Macvitz; Giovanna, Mdlle. Bauermeister; and Gilda, Mdlle. Alwina Valleria (her third appearance this season).

Director of the Music and Conductor, Sir Michael Costa.

**Next Week.**

MONDAY next, June 23, "LUCIA DI LAMMERMOOR." Lucia by Mdme. Christine Nilsson (Her last appearance in that character this season).

TUESDAY NEXT, June 24, "SEMIRAMIDE." Assur, Signor Agnesi; Idrena, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

**EXTRA NIGHT.**

THURSDAY Next, June 26, "FAUST." Faust, M. Capoul; Mephistopheles, Signor Castelmary; Valentino, Signor Mendioroz; Wagner, Signor Casaboni; Siebel, Mdme. Trebelli-Bettini; Maria, Mdlle. Bauermeister; and Margherita, Mdme. Christine Nilsson.

SATURDAY, June 28, "LUCREZIA BORGIA." Gennaro, Signor Campanini; Il Duca Alfonso, Signor Medini; Maffeo Orsini, Trebelli-Bettini; and Lucrezia Borgia, Mdme. Trebelli-Bettini.

**Extra Night.**

SATURDAY, June 30, "MIGNON."

Doors open at 8.0; commence at 8.30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

---

CRYSTAL PALACE.—This Day, SATURDAY, June 21, at Three.—FIFTH SUMMER CONCERT and AFTERNOON PROMENADE. Handel's "ACIS and GALATEA." Madame Lemmens-Sherrington, Mr. Montem Smith, Mr. Santley, and Mr. Sims Reeves. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. Manns. Single stalls, numbered and reserved, Half-a-Crown; admission, Five Shillings; or by tickets purchased before the day Half-a-Crown; or by Guinea Season Ticket.

---

MADAME LEMMENS-SHERRINGTON.

---

MR. SIMS REEVES.

---

MR. SANTLEY, MR. MONTEM SMITH.—"ACIS and GALATEA."—CRYSTAL PALACE, This Day.

---

CRYSTAL PALACE.—AQUARIUM OPEN DAILY, containing many thousands of living marine animals, including numerous specimens of the Octopus, or Devil Fish, Sea Horses, Dog Fishes, &c. The great extra tanks are finished and fully stocked. Admission, 6d.; children, 3d.

---

MDLLE. NATALIE CAROLA'S MATINÉE MUSICALE, DUDLEY HOUSE, Park Lane (by kind permission of the Earl and Countess of Dudley), WEDNESDAY, June 25th, at Three o'clock. Mdlle. Marie Roze, Mdlle. Natalie Carola, Mdme. Patey, Mdlle. Bunsen, Signor Naudin, Signor Urio, M. Jules Lefort, Signor Caravoglia, Signor Agnesi. Violin—Mr. Colyns. Harp—Mr. Oberthur. Piano—Signor Tito Mattei, Mr. Ganz, and Mr. Fred Cowen. Conductors—Signori Vera, Alary, Visetti, Mr. Ganz, and Signor Randegger.—Tickets, One Guinea each; of Mdlle. Natalie Carola, 97, Sloane Street, S.W.; Stanley Lucas, Weber & Co., 84, New Bond Street, W.

---

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The THIRD TERM commences on MONDAY, October 20. Madame Sainton-Dolby receives Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, every Tuesday Afternoon, from Three to Four o'clock, until the middle of July, when she leaves town until the Academy re-opens. Prospectuses, containing all particulars, can be obtained of Mr. George Dolby, 52, New Bond Street, and Messrs. Chappell, 50, New Bond Street.

## ROYAL ITALIAN OPERA,

### COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

### BY COMMAND.

THIS EVENING (Saturday), June 21, by command of Her MAJESTY THE QUEEN, a STATE PERFORMANCE will be given in honour of His MAJESTY THE SHAH. On this occasion the performance will commence with the second act of Meyerbeer's Opera, "DINORAH," including the Shadow Scene. Dinorah, Madame Adelina Patti. Conductor, Signor Vianesi. To be followed by the last act of Thomas's Opera, "HAMLET," including the Mad Scene and Divertissement. Ophelia, Mdlle. Albani. Conductor, Signor Bevignani. During the *Entr'acte* will be performed a Persian March, composed expressly for the occasion by Signor Vianesi. The whole to conclude with the second and third acts of Gounod's Opera, "FAUST E MARGHERITA." Margherita, Madame Adelina Patti, and Faust, Signor Nicolini. Conductor, Signor Vianesi.

Visitors can wear either Court Costume, Uniform, or Evening Dress.

On MONDAY NEXT, June 23, "LES HUGUENOTS."
On TUESDAY, "ERNANI."
On WEDNESDAY, "LINDA DI CHAMOUNI."
On THURSDAY, "DON GIOVANNI."
On FRIDAY, "IL BARBIERE DI SIVIGLIA."
On SATURDAY, "RIGOLETTO."

---

### ST. JAMES'S HALL.

SIGNOR TITO MATTEI'S GRAND EVENING CONCERT, SATURDAY, June 21, 1873, at Eight o'clock. Vocalists—Mdlle. Marimon, and Mdlle. Ilma di Murska; Mdlle. Carola, Madame Colombo, and Madame Lablache; Signor Naudin, Signor Danieli, and Signor Gardoni; Monsieur Jules Lefort; Signor Caravoglia, and Signor Borella (by permission of J. H. Mapleson, Esq.); Mr. Maybrick, and Signor Foli. Instrumentalists: Violin—M. J. Colyns. Harp—Mr. John Thomas (Harpist to Her Majesty the Queen). Pianoforte—Signor Li Calsi, Signor Bevignani, Signor E. Mattei, and Signor Tito Mattei. Programme.—Part I.—Trio, "Te sol quest' anima" (*Attila*), Madame Colombo, Signori Danieli and Caravoglia (Verdi); Solo, Piano, "Gran Fantasia" (*I Puritani*), Signor Tito Mattei (Mattei); Duetto, "Quant' amore" (*Elsir d'Amore*), Mdme. Colombo and Signor Borella (Donizetti); Romanza, "Alma soave" (*Maria di Rohan*), Signor Danieli (Donizetti); Air, "Ah! mon fils" (*Prophete*), Mdme. Lablache (Meyerbeer); Song, "True to the last," Mr. Maybrick (S. Adams); Solo, Violin, "Air varié," Monsieur Colyns (Vieuxtemps); Aria, "Se il rigor" (*L'Ebrea*), Signor Foli (Halevy); Song, "The Nightingale's Trill," Mdlle. Carola (W. Ganz); Romanza, "Si è ver" (first time), Signor Caravoglia (Mattei); Shadow Song, "Ombra leggera" (*Dinorah*), Mdlle. Ilma di Murska (Meyerbeer); Serenata, "Nel silenzio e'nel mistero," Signor Gardoni (A. Raimo); Duetto, "Voglio dire" (*Elsir d'Amore*), Signori Naudin and Borella (Donizetti); Bolero (*La Chanteuse Voilee*), Mdlle. Marie Marimon (Victor Masse); Quartetto, "Mentre il pie" (*Marta*), Mdlle. Ilma di Murska, Mdme. Lablache, Signori Gardoni and Caravoglia (Flotow); Solo, Piano, with Chorus (first time), "Tarantelle pur sang" (by kind permission of Albert Grant, Esq.), Signor Tito Mattei (Rossini); and all the eminent Artists of the Concert, who, in respect to the memory of Rossini, take part in its execution, this Pianoforte piece being one of the Posthumous Works of the great Maestro. Part II.—Duetto, "No Matilde" (*Matilde di Chabran*), Mdlle. Marie Marimon and Mdme. Colombo (Rossini); Romanza, "Non e ver" (by special desire), Signor Naudin, (Mattei); Valzer, "Vo danzar" (*Mattei's Valse*), Mdlle. Ilma di Murska (Mattei); Melodie, "Amour Printemps," Monsieur Jules Lefort (E. Depret); Quartetto for Four Pianofortes, "Gran Fantasia Militaire" (by permission of the publisher, Signor Gio Canti, of Milan)—(1) Rondo notturna, (2) Una notte al campo, (3) Conflitto guerriero, (4) Inno trionfale, (5) Orgia—Signori Li Calsi, Bevignani, E. Mattei and Tito Mattei (A. Fumagalli); Duetto, "La Ronda," Signori Gardoni and Foli (Gabussi); Valzer, "Che gioja," Mdlle. Marie Marimon (Mattei); Song, "Oh! oh! hear the wild wind blow," Signor Foli (Mattei); Solo, Harp, "The Dance of the Fairies," Mr. John Thomas (Alvars); Aria Buffa "Oh che freddo" (*Don Checco*), Signor Borella (De Giosa); Quartetto, "Un Dì" (*Rigoletto*), Mdlle. Carola, Mdme. Lablache, Signor Naudin and M. Lefort (Verdi); Solo, Piano, "La Course" (*Infernal Galop*) (first time), Signor Tito Mattei (Mattei); Trio, "Zitti, zitti" (*Barbiere*), Mdme. Colombo, Signori Danieli and Caravoglia (Rossini). Conductors—Signori Li Calsi and Pinsuti; Signor Randegger and Herr W. Ganz. Sofa stalls, One Guinea; family tickets (to admit four), £3 3s.; stalls, Half-a-Guinea; family tickets (to admit four), £1 11s. 6d.; balcony stalls, 5s.; balcony, 3s.; area, 2s.; admission, 1s. Tickets may be had of Signor Tito Mattei, 84, Abbey Road, N.W.; Messrs. Hutchings & Romer, 9, Conduit Street, Regent Street; the principal Musicsellers and Librarians; and of Mr. Austin, St. James's Hall.

---

MISS PURDY will sing, at Mr. Otto Booth's Chamber Concert, St. George's Hall, 26th inst., and again at St. George's Hall, on 1st July. Address, 35, Victoria Road, Kensington, W.

Digitized by Google

MR. GANZ'S GRAND MORNING CONCERT, at ST. JAMES'S HALL, on FRIDAY, June 27, at Half-past Two o'clock. Mdlle. Marie Marimon, Mdlle. Carola, and Madame Anna Regan-Schimon, Miss Edith Wynne, Miss Helen D'Alton, and Madame Patey; Mr. Sims Reeves and Signor Gardoni, M. Jules Lefort and Signor Foli. Pianoforte—Mr. Wilhelm Ganz. Violin—Mr. Colyns. Violoncello—M. Paque. Stalls, Half-a-Guinea; balcony stalls (numbered), 5s.; balcony, 3s.; area, 2s.; admission, 1s.: to be obtained of Mr. Wilhelm Ganz, 15, Queen Anne Street, W.; Stanley Lucas, Weber & Co., 84, New Bond Street; principal Musicsellers; and at Mr. Austin's Ticket Office, St. James's Hall, 28, Piccadilly.

CHARLES AND ARTHUR LE JEUNE'S THIRD RECITAL will take place at the HANOVER SQUARE ROOMS, on FRIDAY, June 27, at Three o'clock. Original compositions for their new and effective Orchestral Combination, and also for Pianoforte and Organ, will be played for the first time. Vocalists—Mdlle. Helene Arnim and Mr. Pyatt. Conductor—Mr Charles E. Stephens. Tickets, 5s. and 2s. 6d. At the usual agents, and at the Rooms.

"ALICE, WHERE ART THOU?"

MR. W. H. TILLA will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at Swansea, every evening next week, and at Hull the two following weeks.

"ALICE, WHERE ART THOU?"

THIS popular Romance will be sung by Mr. ALBERT JAMES, at St. George's Hall, next Thursday—Mr. Otto Booth's Concert

"ALICE, WHERE ART THOU?"

MR. ALFRED BAYLIS will sing this Romance, by desire, and Sir Julius Benedict's tenor Cavatina, "NULLA DA TE BEL ANGELO," at Highgate, on Monday, June 30.

REICHARDT'S new song, "I LOVE, AND I AM LOVED" ("J'aimé, je suis aimé"), will be sung at the Misses Josephine's Concert, June 28. (Published in three different keys.)

"CLOUDS AND SUNSHINE."

MR. OBERTHÜR will play his new and admired Harp Solo, "CLOUDS AND SUNSHINE" (Illustrated), at Mdlle. Carola's Concert, June 25, at Earl Dudley's, and at Mr. Suchet Champion's Concert, July 5, and at Mr. Verrinder's Concert, at Lancaster Gate, July 9.

"TWO ANGEL HANDS," Ciro Pinsuti's new Song, will be sung by Mrs. Osborne Williams at St. George's Hall, on the 27th and 30th inst.—Lamborn Cock, 63, New Bond Street.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at Exeter Hall, June 28, and at the Store Street Rooms, on June 30.

MISS AMY STEWART will play E. Sauerbrey's Paraphrase de Concert, "LORELEY," at her Evening Concert, at the Beethoven Rooms, on the 28th inst.

GOD BLESS THE PRINCE OF WALES. Song. "Second national air."—*Daily News.* 4s.; free by post, 24 stamps. The same as a four-part song, new edition, 4to.; free by post, four stamps. "No parallel can be found to the wonderful popularity of this simple hymn."

THE SHAH'S MARCH, for the PIANOFORTE. By J. PRIDHAM, illustrated by a faithful portrait. Price 4s.; post free for 24 stamps. It will be a pleasing memento of this great monarch's visit to our country.

OVER THIRTEEN HUNDRED and FIFTY SONGS, Duets, and Piano Pieces (the most popular only), carefully culled from all the London catalogues. Lists sent gratis and post free. All sheet music post free at half price.—London: ROBERT COCKS & Co., New Burlington Street.

SIR W. STERNDALE BENNETT'S

NEW SONATA FOR THE PIANOFORTE,

"THE MAID OF ORLEANS,"

In Four Movements, is now ready.

Post free for 63 stamps.

LAMBORN COCK, 63, New Bond Street.

"BEL MORETTO,"

POLKA CANZONETTA,

Sung by Madame Badia, Miss Palmer, Miss Lucy Franklein, &c., &c.

Music by BADIA, in D and E flat.

Each, 4s.; Postage free for 24 stamps.

LAMBORN COCK, 63, New Bond Street; WEIPPERT & Co., Regent Street.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

Next Week, in Two Vols., with Portrait, 24s.,

LIFE OF MOSCHELES; with SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE. By his WIFE. HURST & BLACKETT, 13, Great Marlborough Street.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

M. W. BALFE'S NEW OPERA,

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the Publication of the late M. W. BALFE'S Grand Opera, now in active rehearsal at Her Majesty's Opera.

Drury Lane Theatre was the scene of the great triumphs of this talented Composer; and it was his last wish that this work should be first performed in the scene of these former successes. The Director has unqualified pleasure in being enabled to accede to this desire of a distinguished musician, whom any country would gladly claim as its own. This important event will doubtless give a special interest and *eclat* to the Season. Sir MICHAEL COSTA has kindly consented to superintend the production of this great work, which is a sufficient guarantee that it will be perfect in all its details. Madame CHRISTINE NILSSON will create the character of "Edith Plantagenet."

"IL TALISMANO; or, THE KNIGHT OF THE LEOPARD." A New and Original Romantic Opera in Three Acts, founded on Sir Walter Scott's Novel of that name. The English Libretto by Arthur Matthison; the Italian Translation by Signor G. Zaffira. The Music by M. W. Balfe. Sir Kenneth of Scotland, Signor Campanini; Richard Cœur de Lion, Signor Rota; L'Emira, Signor Mendini; Blondel, Signor Cantoni; Berengaria, Mdme. Trebelli-Bettini; Edith Plantagenet Mdme. Christine Nilsson.

London: DUFF & STEWART, 147, Oxford Street, W.

"HAMLET."

"There thou sleepest,
Where the flood is deepest."

(*Bianca e bionda*),

OPHELIA'S SONG.

Sung by Madame Christine Nilsson and Mdlle. Albani, at the Royal Italian Opera, Covent Garden.

The English words by JOHN OXENFORD, Esq.

Price 1s. 6d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET,"

THE DRINKING SONG,

Sung in the Opera of "Hamlet" by Mr. Santley and Mons. Faure, at the Royal Italian Opera, Covent Garden.

The English words by JOHN OXENFORD, Esq.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.

All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

(Editions of Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this day,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Digitized by Google

## REPORTS ON DISEASES OF THE THROAT.

*(From the "Medical Press and Circular.")*

*(Continued from page 394.)*

### "OBSERVATIONS ON THE HUMAN VOICE."

BY MANUEL GARCIA, ESQ.

*Communicated by* DR. SHARPEY, *Sec. R. S.**

The pages which follow are intended to describe some observations made on the interior of the larynx during the act of singing. The method which I have adopted is very simple. It consists in placing a little mirror, fixed on a long handle suitably bent, in the throat of the person experimented on against the soft palate and uvula. The party ought to turn himself towards the sun, so that the luminous rays falling on the little mirror may be reflected on the larynx. If the observer experiment on himself, he ought, by means of a second mirror, to receive the rays of the sun, and direct them on the mirror, which is placed against the uvula. We shall now add our own deductions from the observations which the image reflected by the mirror has afforded us.

#### OPENING OF THE GLOTTIS.

At the moment when the person draws a deep breath, the epiglottis being raised, we are able to see the following series of movements:—The arytenoid cartilages become separated by a very free lateral movement; the superior ligaments are placed against the ventricles; the inferior ligaments are also drawn back, though in a less degree, into the same cavities; and the glottis, large and wide open, is exhibited so as to show in part the rings of the trachea. But, unfortunately, however dexterous we may be in disposing these organs, and even when we are most successful, at least the third part of the anterior of the glottis remains concealed by the epiglottis.

#### MOVEMENT OF THE GLOTTIS.

As soon as we prepare to produce a sound, the arytenoid cartilages approach each other, and press together by their interior surfaces, and by the anterior apophyses, without leaving any space, or intercartilaginous glottis; sometimes even they come in contact so closely as to cross each other by the tubercles of Santorini. To this movement of the anterior apophyses that of the ligaments of the glottis corresponds, which detach themselves from the ventricles, come in contact with different degrees of energy, and show themselves at the bottom of the larynx under the form of an ellipse of a yellowish colour. The superior ligaments, together with the aryteno-epiglottidean folds, assist to form the tube which surmounts the glottis; and being the lower and free extremity of that tube, enframe the ellipse, the surface of which they enlarge or diminish according as they enter more or less into the ventricles. These last scarcely retain a trace of their opening. By anticipation, we might say of these cavities that, as will afterwards appear clearly enough in these pages, they only afford to the two pair of ligaments a space in which they may easily arrange themselves. When the aryteno-epiglottidean folds contract they lower the epiglottis, and make the superior orifice of the larynx considerably narrower.

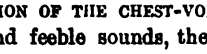
The meeting of the lips of the glottis, naturally proceeding from the front towards the back, if this movement is well managed, it will allow, between the apophyses, of the formation of a triangular space or intercartilaginous glottis, but one which, however, is closed as soon as the sounds are produced.

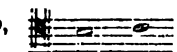
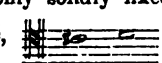
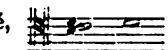
After some essays, we perceive that this internal disposition of the larynx is only visible when the epiglottis remains raised. But neither all the registers of the voice, nor all the degrees of intensity, are equally fitted for its taking this position. We soon discover that the brilliant and powerful sounds of the chest-register contract the cavity of the larynx, and close still more its orifice; and, on the contrary, that veiled notes, and notes of moderate power, open both so as to render any observation easy. The falsetto register especially possesses this prerogative, as well as the first notes of the head-voice.* So as to

Table of the Human Voice in its full extent.

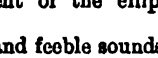
render these facts more precise, we will study in the voice of the tenor the ascending progression of the chest-register, and in the soprano that of the falsetto and head-registers.

#### EMISSION OF THE CHEST-VOICE.

If we emit veiled and feeble sounds, the larynx opens at the notes do, 2 re, 2 mi, 2  †; and we see the glottis agitated by large and loose vibrations throughout its entire extent. Its lips comprehend in their length the anterior apophyses of the arytenoid cartilages and the vocal cords; but, I repeat it, there remains no triangular space.

As the sounds ascend the apophyses, which are slightly rounded on their internal side by a gradual apposition commencing at the back, encroach on the length of the glottis; and as soon as we reach the sounds si, 3 do, 3  , they finish by touching each other throughout their whole extent; but their summits are only solidly fixed one against the other at the notes do♯, 3 ré, 3  . In some organs these summits are a little vacillating when they form the posterior end of the glottis, and the two or three half-tones which are formed show a certain want of purity and strength, which is very well known to singers. From the do♯, 3 ré, 3  the vibrations, having become rounder and purer, are accomplished by the vocal ligaments alone, up to the end of the register.

The glottis at this moment presents the aspect of a line slightly swelled towards its middle, the length of which diminishes still more as the voice ascends. We also see that the cavity of the larynx has become very small, and that the superior ligaments have contracted the extent of the ellipse to less than one half.

When instead of veiled and feeble sounds we make use of full and vibrating ones, the glottis becomes visible only at the sounds mi, 3 fa, 3  , and those above them, a limit which depends to a certain extent on the dexterity of the singer. For all the rest the organs act as we have just said, but with a double difference: 1. The cavity of the larynx contracts itself more when the voice is intense than when it is feeble; 2. The superior ligaments are contracted so as to reduce the small diameter of the ellipse to a width of two or three lines. But, however powerful these contractions may be, neither the cartilages of Wrisberg, nor the superior ligaments themselves, ever close sufficiently to prevent the passage of the air, or even to render it difficult. This fact, which is verified also with regard to the falsetto and head-registers, suffices to prove that the superior ligaments do not fill a generative part in the formation of the voice. We may draw the same conclusion by considering the position occupied by the somewhat feeble muscles which correspond to these ligaments; they cover externally the extremity of the diverging fibres of the thyro-arytenoid muscles, and take part especially in the contractions of the cavity of the larynx during the formation of the high notes of the chest and of the head-registers.

* From the "Proceedings of the Royal Society of London," Vol. VII., 1856, Meeting of May 24, 1855. Page 399 to 410.

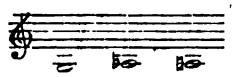
* Let us here observe that three registers of voice are generally admitted,—chest, falsetto and head. The first begins lower in a man's voice than in a woman's; the second extends equally in both voices; the third reaches higher in the female voice.

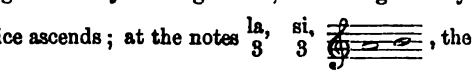
† The musical limits we establish in the course of these pages vary a little in each individual.

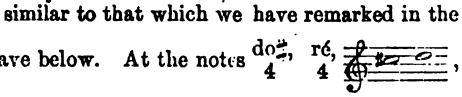
Digitized by Google

PRODUCTION OF THE FALSETTO.

The low notes of the falsetto,




show the glottis infinitely better than the unisons of the chest-voice, and produce vibrations more extended and more distinct. Its vibrating sides, formed by the anterior apophyses of the arytenoid cartilages and by the ligaments, become gradually shorter as the voice ascends; at the notes 

, the apophyses take part only at their summits; and in these notes there results a weakness similar to that which we have remarked in the chest-notes an octave below. At the notes 

, the ligaments alone continue to act; then begins the series of notes called *head-voice*. The moment in which the action of the apophyses ceases exhibits in the female voice a very sensible difference at once to the ear and in the organ itself. Lastly, we verify that, up to the highest sounds of the register, the glottis continues to diminish in length and in width.

If we compare the two registers in these movements, we shall find some analogies in them: the sides of the glottis, formed at first by the apophyses and the ligaments, become shorter by degrees, and end by consisting only of the ligaments. The chest-register is divided into two parts, corresponding to these two states of the glottis. The register of falsetto-head presents a complete similarity, and in a still more striking manner.

On other points, on the contrary, these same registers are very unlike. The length of the glottis necessary to form a falsetto note always exceeds that which produces the unison of the chest. The movements which agitate the sides of the glottis are also augmented, and keep the vibrating orifice continually half-opened, which naturally produces a great waste of air. A last trait of difference is in the increased extent of that elliptic surface.

All these circumstances, which we shall refer to again, show in the mechanism of the falsetto a state of relaxation, which we do not find in the same degree in the chest-register.

(*To be continued.*)

—o—

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

The season has begun! The concerts which take place from June 15 to July 15 (four times a week) *open* the season here. They are conducted by M. Clement, who also has the direction of the Theatre, and, with an efficient band of about thirty performers (all string and reed instruments), delights his audience from 4 to 5 p.m. M. Clement is most judicious in the selection of his programme, which he arranges to suit all tastes. The programme generally consists of two overtures, a fantasia, a valse, and "something" as a *pièce de resistance*, such as a "Rêverie" by Schumann, an "Andante Symphonique," or, as to-day, a little gem entitled "*Entr'acte de Mignon*" (the introduction to the second act of Ambroise Thomas's opera), which, being generally played after the curtain is up, is *last*. The programmes hitherto have only brought before us old favourites, such as the overtures to *Zampa* and the *Cheval de Bronze*, and a *Fantasie sur la Fille du Regiment*, &c., all well conducted and performed under the auspices of M. Clement Martin himself.

The opera season commences on July 1 with *Faust*. With the exception of the orchestra and chorus, and last year's tenor (M. Bresson), we are to have an entirely new company of artists.

Next week I hope to be able to forward the names of our next opera *troupe*, and more details of our concerts at the *Etablissement*, which are really "hors ligne." We are all sanguine about the success of *La Fille de Mdme. Angot*, which, there is no doubt, will be given during the season. S. C.

*June 18th*, 1873.

SEVILLE.—*Dinorah* proved a great success with Signora Volpini, Signori Verger and Palermi. The same holds good of *Les Huguenots*, with Mdme. Sass, Signori Ugolini and David.

## MUSIC IN VIENNA.

(*From a Correspondent.*)

A scheme is on foot for the members of the National Theatre, Pesth, to give, during their summer recess, a number of performances here, for the purpose of introducing Hungarian opera to the visitors at the Grand International Exhibition. The theatre selected is the Theater an der Wien, while the operas are to be *Hunyady Laszlo; Bankban; Dozsa Oyörgy, Zrinyi;* and *Bran kovits.*

The inaugural concert of the first European Ladies'-Orchestra came off, a short time since, in the large room of the Musical Union. The favourable impression produced by the appearance of so many fair musicians, nearly all in the very flower of their age, was forcibly backed up by their performance. Madame Joseph Amann-Weinlich proved herself a talented and energetic conduct-*ress*. Three of the youthful members distinguished themselves as soloists. The first violin, Mdlle. Pauline Jewe, was recalled three times, and overwhelmed with applause. The violoncellists, Mdlle. Louise Dallmeyer (Nocturne by Chopin), and Mdlle. Elise Weinlich (Capriccio by Gottermann), were likewise highly successful, each being recalled twice.

Two very fine hymns to the Virgin, "Ave, Maris Stella," and "Virgo amabilis," the former for soprano solo, the latter for contralto solo, have been sung at the Dominican Church by Mdlle. Ludmilla Adélsberg and Mdlle. Hermine Wodat, both pupils of Mdlle Caroline Pruckner, Herr Cyrill Wolf presiding at the organ, and Herr Hellmesberger taking the violin part. These hymns are by Dr. Hermann Zopff.

An old piano, a regular tin-kettle sort of thing, with a shabby, worn top, and shaky legs, has been placed in a pavilion behind the east wing of the Great Exhibition building. The old instrument is a most interesting and valuable relic. It belonged to Franz Schubert, who composed on it all those beautiful melodies which have delighted millions, made the fortune of his publishers, and brought him in, individually, so much that—he died a beggar! Poor Schubert!

—o—

## ROYAL ALBERT HALL.

Mr. Henry Leslie has organized a series of three grand concerts, the first of which was given on Saturday afternoon. To these Mr. Leslie attaches the title of "London Musical Festival," although the programmes scarcely, perhaps, justify so high-sounding a denomination. The means of execution, however, are such as the vast dimensions of Albert Hall imperatively require; and that they are not only powerful but efficient was shown by the general performance of the *Messiah*. With an instrumental band of one hundred professional musicians, and a chorus of some eight hundred singers, all more or less accustomed to the masterpiece of Handel, the best results were looked for; and it must be admitted that there was little or no cause for anything but satisfaction. Mr. Henry Leslie himself conducted, and Mr. J. C. Ward "presided" at the organ.

The hall was crowded in every part, and the audience, though not over-demonstrative, were evidently impressed with the oratorio from first to last. Most of the choruses were delivered with great precision and effect, although some were taken rather faster than is usually the case. Among the most striking were "And the glory of the Lord," and "For unto us a Child is born"—Isaiah's prophecy of the Saviour—which last was much applauded. About the incomparable "Hallelujah," and the not less admirable "Worthy is the Lamb," with its immortal peroration, "Amen," it would be superfluous to speak. Enough that the "eight hundred" choristers did their duty well—so well, indeed, as to reflect credit alike upon themselves and their conductor. The solo parts could hardly have been intrusted to artists more able to render them justice. The chief soprano was Madame Christine Nilsson; the second soprano, Mdlle. Marie Roze; the contralto was Madame Trebelli-Bettini; the tenor, Mr. Sims Reeves; and the bass, Signor Agnesi (of Her Majesty's Opera). A stronger "cast," if we may be allowed the expression, could hardly be imagined. We need not enter into a detailed account of how all the well-known airs were given. Happily, both the solos and choruses of the *Messiah*, for years out of mind, in this country where the oratorio was composed, have been familiar as "household words." With the artists above-named it may easily be understood that the solos were uniformly well rendered. Madame Christine Nilsson, of whose singing in oratorio we have often spoken, has, perhaps, rarely shown to more advantage than on the present occasion. In

Digitized by Google

'Rejoice greatly, O daughter of Zion," and "How beautiful are the feet of them that preach the Gospel of peace," she was much and deservedly applauded; but her greatest success was in the fervently devotional air, "I know that my redeemer liveth," to which she imparted a sentiment peculiarly her own—a sentiment which so much touched the audience that they insisted on a repetition. Madame Trebelli-Bettini was very successful in "But who may abide," and still more so in "He shall feed his flock," the second verse of which, "Come unto Him," in accordance to traditional habit, was allotted to another singer. That other singer was Mdlle. Marie Roze, a worthy associate of the renowned contralto, whose subsequent reading of "He was despised" was irreproachable. How Mr. Sims Reeves interprets the tenor music of the *Messiah*, from "Comfort ye My people" and "Every valley shall be exalted" to the great declamatory air, "Thou shalt break them with a rod of iron," all our readers know. In the Passion music, from "All they that see Him laugh Him to scorn" to the consoling climax, "Thou didst not leave his soul in hell," this greatest of English singers was never surpassed. His delivery of the recitative, "He that dwelleth in Heaven," and the air, "Thou shalt break them," its magnificent sequel, made an impression only to be created by the highest display of art. The air was encored and repeated. In the absence of Mr. Santley, we doubt if any singer, especially a foreigner, could now do more justice to the bass music in the *Messiah* than Signor Agnesi (a Frenchman, be it understood). In "The people that walked in darkness" and "Why do the nations so furiously rage together?"—two pieces as dissimilar as any two pieces can be—Signor Agnesi showed intelligent sympathy with the music; and this was further proved in "The trumpet shall sound," accompanied by Mr. T. Harper as no other than Mr. Harper now has the skill to accompany it. The final chorus, "Worthy is the Lamb," was a splendid conclusion to a really admirable performance.

For the second concert of the "London Musical Festival" (Wednesday) Mr. Leslie prepared a selection of music exclusively secular and chiefly operatic; for the third (to-day), we are promised Rossini's *Stabat Mater*, and a series of sacred pieces, from Handel, Bach, Haydn, Mendelssohn, &c., terminating with the "National Anthem," solos by Madame Christine Nilsson. It must be admitted that this is a strange kind of "London Musical Festival." Mr. Gye might with equal reason style his Saturday Concerts in Floral Hall "Covent Garden Musical Festival." That few have striven more earnestly for the cause of sterling music than Mr. Henry Leslie is undeniable; but the term "Festival" ought to signify something out of the common order. How often we in London hear the *Messiah* and the *Stabat Mater* at Exeter Hall and elsewhere need not be told. Why, then, "Festival," simply because they are presented at Albert Hall? Is it on account of the profits being devoted to charitable purposes?

—o—

## GERMANY AND ENGLAND.

*(From the "Tonic Sol-Fa Reporter.")*

A Berlin correspondent of the *Daily Telegraph* has written a very bold impeachment of the musical character of the Germans. He undertakes to prove that they are not the musical nation we suppose, and his chief, if not his only argument is, that the executants at the Berlin concerts are not equal to those who hold the highest position in England. His latter statement may be true, though the extravagant style of his writing does not invite our confidence. What we object to is that he treats a handful of executants as the be-all and end-all of the musicality of a country. This is the universal habit of professional musicians. Mr. Henry Leslie, for example, read a paper on "Music in England" at the Royal Institution not long since. His only idea of music in England appeared to be concerts of the highest class, and his only hope for the future of the art in our country was that Government would liberally endow a National Academy for training executants. Another instructive example of the same habit has recently occurred. Mr. Henry Lunn, in the current number of the *Musical Times*, supposes himself to see in a vision the musical customs of the year 1973. One would naturally expect that he would look first for signs of the spread of music and the elevation of musical taste among the people in general. Are the working class singers and players? Have they been brought under the refining influence of the art? Are good musical performances to be heard in every town, and have they driven out the present partiality for noise and rhythm? Such are the questions which, as affecting the happiness of the greatest number, a musician gifted with such a vision as Mr. Lunn's might be expected to ask himself. But we find that his observations are directed to such trivial matters as the royalty system, the treatment of musicians at musical parties, &c. In this Mr. Lunn merely follows the prevailing custom of which we have spoken.

But a nation is not made musical by a dozen pre-eminent artists; and it does not follow that it is unmusical because its performers, compared with those of another country, must take second rank. Without offence to the Arabella Goddards, the Lemmens-Sherringtons, the Sims Reeves, and the Santleys, who have proved that the English can produce musicians of the first rank—it may be said that great artists are cosmopolitan. They pass freely from one country to another, and naturally stay wherever their talent meets the highest reward. If it is true that England has better concerts than Germany, the reason is, not that we are more musical, but that we are a far richer nation, and draw to ourselves the talent of the world. We shall continue to enjoy the pre-eminence which so delights the *Telegraph* correspondent, as long as we keep our riches: the Americans are already beginning to prove to us that we must be prepared some day to yield the palm. The musicality of a country depends not on the magnitude of a few stars, but on the level of musical capacity among the people in general; on the extent to which society is permeated with musical enjoyments; on the average musical taste which the people possess. The musicality of a country is more likely to be gauged in the Home than in the metropolitan concert-room or opera-house. Even if the Berliners cannot command the resources of Costa and Hallé, it is still possible that Germany is a more musical nation than England.

That this is the fact every impartial observer must testify. Take in the first place the bands. We remember reading in an old musical magazine the remark that though one may find no band in Germany equal to that of the Philharmonic Society, fifty may be found only inferior to it; and this well expresses the state of things in that country. It is the universal custom of the Germans to spend the evenings of their long summer in public gardens, of which every city, town, and village is possessed. They would as soon think of doing without seats in these gardens as without music, and so every village has its band, with daily performances. The quality of these bands is excellent. We never yet heard one, in the remotest country place which it was not a pleasure to listen to. They always contain stringed instruments. The "brass band"—that terror to musical ears in England—is unknown in Germany, for the military bands contain so large an admixture of reeds that their effect is almost as soft as that of an orchestra. The rhythmical grace, the unity of effect, and the precision of attack which these bandsmen obtain is a natural consequence of playing together month after month, and often year after year. We have never heard anything to equal it in England. In this country, on the contrary, we have only a few regularly formed bands, most of the work being done by scratch companies. As for the village and open air *fetes* amongst us, witness the combinations of concertina and harp, violin and flute, &c., which make day hideous. The German band, as we call it, is an institution peculiar to England. We can only explain the visits of these melancholy Teutons to our shores by supposing that they come to us, like some Scotch Presbyterian ministers, because they can get no "call" in their native land.

All who have heard the home music of Germany must have been struck by its superiority to our own. The ladies sing much better, and if they do not strike terror into the piano by their Variations, they play Beethoven and Schumann with quiet taste and deep feeling. A part-song is possible at an evening party, and it is sure to be followed by good violin playing. The extent of the music trade in Germany is a further proof of the degree of musical capacity which the people possess. A day at Leipsic is enough to prove this to any one. Where have we in England a music-house like that of Breitkopf and Hartel, in size equal to a Manchester cotton mill, and dealing exclusively in classical music? Yet music-publishing is not confined in Germany, as it is in England, to one town. There are many centres, greater or less, of publication.

How are we to emulate this high state of general musical culture? In musical *instincts* the English are without doubt equal to any other nation. From peer to peasant they are passionately fond of music. The every-day experience of all of us proves this. Even the most degraded class in our large towns, whose spirit the efforts of the churches, of philanthrophy and of almsgiving, fail to touch, can be gathered together to listen to a concert, and to follow the music with eager faces and unfeigned delight. The truest judgment that has been passed on our musical character is by Mr. Disraeli in *Lothair*. "We may be a musical nation," he says, "but our taste would seem to require some improvement." The material is excellent; it is culture that is wanted. The spread of musical knowledge among the people at large is what we require; and this may go on even if other nations should outstrip us in their bidding for great artists. After all, this is the surest way to create performers and composers, and to raise their quality. For the general spread of musical knowledge would discover many persons of the highest natural endowments who are now "born to blush unseen;" and the demand for music would at once produce a school of composers, who, of all men, can never flourish in uncongenial soil.

[Very much query to the greater part of this.—A.S.S.]

Digitized by Google

## NOVELTIES.

The English public are unquestionably careless about musical novelties—a fact due more to the national distaste for strange things than to any fault in their artistic conformation. They love old faces and are shy of new ones in the same degree as they love familiar tunes and have small curiosity about others. But public indifference cannot repress the "noble rage" of our composers, nor change the resolution of those pioneers of progress whose duty it is to head the advance-guard of art. If an illustration of this be needed, we have only to point out the fact that the present year will witness the production of more new works than, perhaps, any year within the last half-century. The novelties in question, moreover, are not trifles, but serious things, intended by their composers to occupy a position in the highest walks of art. We look upon the phenomenon with unalloyed pleasure, as indicating the existence of real progress in the midst of a good deal that seems disheartening, and in spite of the croaking of those pessimists whom music seems to breed as a swamp breeds frogs.

A novelty was produced on Tuesday week—first of the procession of its kind. True, it was but a *pièce d'occasion*, which, from its very nature, cannot have more than a transitory interest. True, also, that it deals with a subject in respect of which the British public have had enough. The late Prince Consort may have been the paragon of perfection he was so loudly proclaimed to be—after his death; but that supplies no reason why admiration should develop into worship, and make a god of a well-meaning German prince. Apart from these considerations, which have nothing to do with Signor Arditi's music, the *Ode to the Memory of the Prince Consort*, performed on the twentieth birthday of the Crystal Palace, deserves attention as the serious work of a composer whose place in English musical society is due to hard work and unquestionable skill. The verses of the Ode are from the pen of Mr. Willert Beale (Walter Maynard), whose experience could safely be trusted to make them fit for musical treatment, and the general plan of the work is commendable. First of all comes a choral "Invitation" to the angels to join in songs of praise to God; the angels responding by a prayer, that the Highest will accord His "bounteous grace" to those mortals who seek to honour the memory of a faithful servant. The "Angel of Peace" then, in glowing strains, describes

> "The land
> Where the thistle and the rose
> With the shamrock grow entwined,
> And their fairest tints disclose."

laying stress upon the fact that—

> "Princely wisdom in that land
> Hath left many a noble trace."

To the "Angel of Peace" succeeds his traditional companion, the "Angel of Plenty," with an appropriate discourse, after which the two Celestials magnify their beneficent mission to the abodes of men:—

> "Ever silent and unseen
> We our Master's will obey,
> And protect the true and just
> In their dwellings night and day."

Then the mortals take up the strain with a chorus laudatory of "a name not made by battles won," but "by a guiding power of mind bent to the service of mankind." A prayer follows in which the mortals ask that their thoughts of the Prince Consort may be sanctified, and that they may be brought to the place where "he lives again, free from all mortal care and pain." Next comes a chorus of thanksgiving, and a prayer for the Queen, the whole concluding with the ascription:—

> "Laudate Dominum de coelis,
> Laudate eum in excelsis."

Signor Arditi, wisely consulting the bent of his own talent, and the character of the school in which he was trained, has written throughout with freedom of style and a lavish use of recognised aids to popular effect. We are bound to say that he has succeeded in producing a work adapted for its special purpose, and that the cheers which congratulated him at the close of the performance on Tuesday were a legitimate reward. At the same time we do not approve every portion of the music. The square cut phrases of the Invocation have a formal effect, for example, and there is, in the succeeding chorus, too much employment of conventional passages. But as the work progresses Signor Arditi appears to gather confidence. There are some happy effects in the concluding part of the Angels' prayer, and both the solos, as well as the duet, are attractive pieces, written with fluency and skill. The subsequent choruses are broadly conceived, and worked out with much massiveness of style; the concluding double chorus being a fitting and appropriate end to a work which here reaches its climax. We trust that it will not be long before Signor Arditi is found again occupying the post of *chef d'orchestre* in which he gave so many proofs of special skill; but, meanwhile, his time is profitably employed.

Three new works are in preparation for the Birmingham Festival, the largest being Mr. Sullivan's oratorio, *The Light of the World*. So able and ambitious a composer will not neglect the splendid chance now offered him of achieving a *chef d'œuvre*. To use a popular expression, the ball lies under his foot, and he may do with it all that his strength permits. That Mr. Sullivan can do much need not be said, nor need it be pointed out that his ultimate reputation and place among creative musicians depend largely upon what he may now accomplish. He knows this perfectly well, and we are entitled to assume that *The Light of the World* will engage his utmost powers. The libretto is understood to be the work of Mr. George Grove, whose strong poetic feeling it, no doubt, illustrates, especially as the words come from the Bible, that exhaustless reservoir of the truest poetry. How the subject is treated we are not able to tell, but the title is enough to indicate that Mr. Sullivan has chosen a theme of high sacred interest, and one that makes no ordinary demand upon no ordinary powers.

The second Birmingham novelty is Signor Randegger's cantata, *Fridolin*. We understand that the subject has been taken by Madame Rudersdorff from Schiller's *Message to the Forge*—a vigorous poem of which some of our readers may know the late Lord Lytton's translation beginning:—

> "A harmless lad was Fridolin,
> A pious youth was he;
> He served and sought her grace to win,
> Count Savern's fair ladye.
> And gentle was the Dame as fair,
> And light the toils of service there,
> And yet the woman's wildest whim,
> For her, had been but joy to him."

Those who know the story know, also, how fit it is for musical treatment in the dramatic style, and we shall be greatly surprised if a *consensus* of opinion do not prove that Madame Rudersdorff has treated it with admirable judgment and knowledge of effect. Signor Randegger may be trusted to win success in an effort quite congenial to his tastes, and there is good reason to believe that his music, rendered by the superb means available at Birmingham, will make a deep impression.

Signor Schira's *Lord of Burleigh*—an adaptation, or paraphase, of the Laureate's well-known poem—is the third of the novelties to be produced in the capital of the so-called Black Country. The music is, we believe, finished and in the hands of its chosen interpreters. Moreover, the choruses have been once rehearsed by the Festival choir with a result which, according to the *Birmingham Daily Post*, gave much satisfaction. This was to be expected, because Signor Schira is a musician who long ago won the spurs of artistic knighthood.

Turning from Birmingham to Hereford, we find Sir Gore Ouseley, the Oxford Professor of Music, ready with a new oratorio, *Hagar*. Sir Gore is the Precentor of Hereford Cathedral, and has, therefore, a certain claim upon the local Festival; but he is also a man of mark in the profession, and a composer whose church music, to say nothing of his oratorio, *Polycarp*, his compositions for the organ, and theatrical treatises, has made his name widely known. By all means, then, a respectful hearing is due to *Hagar*, when the time comes for the sorrows of Abraham's discarded mistress to find musical expression.

From Hereford we go to the more western city of Bristol, where, at the Festival conducted by Mr. Hallé, a new oratorio, *John the Baptist*, by the most learned of English musicians, Mr. G. A. Macfarren, awaits a hearing. The overture to this work, amateurs will remember, was produced at a Philharmonic concert some time ago, and made an impression due to its strong suggestiveness, vivid colouring, and remarkable skill. If the oratorio prove worthy of its prelude, then in *John the Baptist* will be found an example of English music destined to take high rank among things of the kind.

Glasgow will be the last provincial town to hold a Festival, but, like the rest, has its novelty in preparation. We refer to the sacred cantata, *Jacob*, by Mr. Henry Smart, a composer who ought never to have any difficulty in obtaining a hearing for his music. The big Scottish city honours itself in honouring so capital a musician, and every English amateur will rejoice to find the festival directors justified by the result in giving up a portion of their scheme to Mr. Smart's latest work.

Here the list of novelties for 1873 ends. Is is not a goodly list?

THADDEUS EGG.

---

LEIPSIC.—On Herr R. Wagner's sixtieth birthday, which fell on the 22nd May, a commemorative tablet in honour of the event was affixed to the house, No, 88, Brühl, in which he was born. The tablet, subscribed for by his friends and admirers here, is of white marble, fastened by means of four black marble clasps with bronze heads. It bears the inscription, partly in black capitals with red initials, and partly in gold capitals shaded black: "In diesem Hause ward geboren Richard Wagner, am 22 Mai, 1813" ("In this House was born Richard Wagner, the 22nd May, 1813)."

Digitized by Google

## THE ALEXANDRA PALACE.

(*To the Editor of the "Musical World."*)

Sir,—Having heard that, in the notice of the lamentable fire at the Alexandra Palace yesterday, it was stated that all our pianofortes were destroyed, we have much pleasure in announcing that several gentlemen were successful in rescuing six of our instruments, and beg that you will allow us, through the medium of you valuable columns, to take this opportunity of thanking them for their great assistance.—We are, Sir, yours very truly, CHARLES VENABLES & Co.

187 *and* 189, *Essex Road, Islington, N., June* 11.

## SARDOU AND DUMAS.

"Spiridion," in a late letter from Paris to the *Boston Saturday Evening Gazette*, gives the following interesting particulars of the early struggles of two dramatists whose fame is now world-wide: There is nothing more encouraging than the history of the early struggles of eminent men. First successes are commonly easy only to mediocrity. Swift was far advanced in life before he was able to make himself known. Lord Mansfield had determined to retire from the bar, when the eve of the day on which he was to execute his resolution brought him his first client and an income of $15,000 a year. Thackerary was thirty-seven before he had risen out of obscurity. Curious were the horoscopes cast for Mons. Victorien Sardou and the younger Dumas. The former's first piece, *La Taverne des Etudiants*, was a drama in verse. The Odéon brought it out. 'Twas, with enthusiasm, hissed off the stage. Sardou was then very poor, fasting oftener than he feasted, living in a garret, without a soul to cheer him; even his father and mother had turned their backs on him. He was guilty of a crime which could not be forgiven—he had taken to ink. He wrote another piece, a comedy, *Candide*, drawn from Voltaire's story. It sparkled with wit and imagination. Mdlle. Dejazet had taken deep interest in Sardou; although she was old enough to be his great-grandmother, the malicious say her heart was engaged. Certain it is she determined to bring Sardou out as a dramatic author. About this time she received a letter from Mons. Cogniard, then manager of the Varieties Theatre. He offered her an engagement. She went to see Mons. Cogniard, and this conversation ensued: "You wish to engage me?" "I do." "What terms do you offer?" "$400 a month, and a *per noctem* every night you appear." "They are fair." "Do you accept them?" "Yes, upon one condition: you will pay no *per noctem*, but instead thereof you will play a piece I have in my possession." "The deuce!—and I'll bet the piece is a new one." "It is." "And by a new author?" "You have guessed right." Mons. Cogniard sighed deeply, and said, "Well, well! Let me see the piece. By whom is it? I will give you an answer in a few days." A week afterwards, Mdlle. Dejazet received this note, and the manuscript play: "My dear Dejazet,—I return herewith the manuscript; its author will never succeed as a playwriter; you may tell him so from me. Believe me to be wholly yours, Cogniard." Mdlle. Dejazet refused to accept the engagement. She opened a theatre for herself. She brought out—not *Candide*, which, by the way, has never been played—but *Le Pré de St. Gervais*, and when the curtain fell on the last scene of the last act, Victorien Sardou was famous.

In 1860, a young man and an elderly gentleman were one day walking the Boulevard Bonne Nouvelle, and engaged in earnest discussion. The elderly gentleman said to his companion: "I assure you, my dear Alexandre, that you are wrong not to confine your talents to novel writing. Your *Aventures de Quatre Femmes et d'un Perroquet* is very amusing; *Antonine* is very touching; *La Dame aux Camelias* is extremely dramatic"—"And 'tis from that *Dame aux Camelias* itself—which you confess to be dramatic—that I have drawn my play." "Ah! your comedy is *La Dame aux Camelias*?" "Yes, and now I must leave you, for I have an appointment with the manager of the Gymnase. He is to return me an answer to the application I have made to play my piece." Young Alex. Dumas entered the manager's office. He found there not only the manager, but a girl of seventeen, extremely beautiful, with chesnut hair and fascinating manners. The manager said to him: "Take a seat, my dear fellow, and let us talk. I have read your piece, and—you want me to talk frankly to you?" "Certainly." "But I may give you pain." "Never mind." "Well, my dear fellow, I must tell you that you will never be a dramatic author. The stuff is not in you. You lack warmth, life, motion, which are essential to the dramatist." "So you refuse my piece?" "Yes, I refuse *La Dame aux Camelias*, and by refusing it I do you a service. Were I to bring it out, you would see a failure rare in its completeness. Do you see that young girl? Now I have just done her the same service I do you. She thinks she has talents for the stage, and wishes me to engage her. I refuse, and I have just told her that if she will believe me she will give up all thought of becoming an actress." You know the history of *La Dame aux Camelias* and of its author. That young girl was Mdlle. Aimée Désclée!

## A RUSTIC'S OUTPOURING.

DEAR MR. "WORLD."—My business keeping me in your noisy London still, where, you may be sure, I miss the "serenity of Briary Brambles," I thought I'd go to your swell concert rooms in Hanover Square yesterday afternoon (*afternoons* are called *mornings* in London), to hear those very clever lads, Charles and Arthur Le Jeune, and their patent, Mr. C. W. Le Jeune, play upon their orchestral combination instruments. I was induced to give myself this little bit of pleasure from frequently reading in your *Musical World* what we, in our locality, call glowing accounts of these young gentlemen, especially with respect to the way in which they *handle* (I think that's the proper expression) and *pedal* the organ. Well, Sir, pleasure I found; so you may be sure I didn't regret going to their "Recital," which was the second of a series of three they had announced for this season. Arthur, the taller of the two boys, opened the *bal* with a very able performance upon the organ of Mendelssohn's charming Sonata in D. The instrument, though by no means powerful, is of an agreeable quality, some of the "stops" being very pleasing to me who am accustomed to pastoral sounds. Arthur also played, this time on the pianoforte, a solo of his own composition, "L'essor de l'imagination," and both the piece and the rendering won the smiles of the ladies present and the rustling of their fans. The other lad—I call him Charlie, for he is a nice little "chap;" we should think a deal of him down at the Brambles—made his first bow for an air with variations of his own, which he fluently rendered on the pianoforte. His second display was an organ solo, an *offertoire*. The composition and its "rendition," as the Yankees say, tell that he has been in admirable training. I should say he'll soon stand well in the "ring" among the "light-weights." We were favoured with three specimens upon the instruments I was desirous of hearing; and although Weber's name was affixed to one, and Auber's to another, I found very considerable interest in listening to the other specimen, which, called "La Néréide," was the composition of Charles Le Jeune. Perhaps the great charm of the performances upon the "Orchestral Combinations" (which instruments are second and third cousins, once or twice removed, of that asthmatical old chap we have in our village church, and which is called the harmonium) is the perfect result obtained through constantly playing together, or as they term it in our "Metropolitan Society," through plenty of "Reheersal." This was especially apparent in their playing of Auber's pretty overture, *Zanetta*.

I am afraid I have not left myself room to speak of the vocal music, which was sustained by Miss Catherine Swinhoe and Mr. Frederick Penna. The first I had not heard before, but I hope I shall hear her again. With a rich and fresh soprano voice, she sings like a musician, and, moreover, speaks her words distinctly. Mr. Frederick Penna, I remember, gave, a few years ago, a very interesting lecture at the Pavilion at Brighton on the great oratorio composers, Handel, Haydn, Spohr, and Mendelssohn. Being at that fashionable watering-place at the time, I went to hear him, and was particularly struck by the manner in which he sang the bass aria, "O, what is man?" from Spohr's *Fall of Babylon*. The song he sang yesterday, by Schubert, (whose stringed-quartet, which contains the lovely air with variations—you must know it well—they play at our "Melophonic Society"), was far too much for a general audience. However, he seemed to render it with the right expression. Far more effective, though very different as a composition, was the English Duet, which he and Miss Catherine Swinhoe sang, "The Syren and the Friar." When I say that the accompanying of the vocal music was in the hands of Mr. Charles E. Stephens, a gentleman whose musical works are rather of the strict school, you will take it for granted that there was nothing to complain of. I am afraid that the noise and the excitement of London will have driven me home before the third "Recital" of the Le Jeunes can take place, so I shall be unable to thrust my opinions on you with respect to it. I fancy I hear you say, "A good thing too."* Yours truly,

*June* 14*th*. J. CHAWBACON.

* Mr. Chawbacon's fancy must have been fished from the bottom of a well.—ED.

Digitized by Google

NOTICE.

THIRD EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

"ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublinary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.

TO CORRESPONDENTS.

DR. SIMPLE.—The often cited quotation to which Dr. Simple refers occurs in the last line but four of Horace's Fifth Satire: "*Credat Judæus Apella, non ego.*"

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, JUNE 21, 1873.

THE Shah made his first acquaintance with Italian Opera before he set foot on English ground. In Berlin, the practical Germans did not flatter Persian Majesty by supposing that it could appreciate or enjoy any such thing. They took Nasr-el-Din to the theatre, and gave him plenty of dancing, which he very much admired, even breaking so far through Eastern gravity as to applaud. True, some little difficulty arose in consequence of an impression he had formed that the stage houris were members of the Emperor William's harem, but this was easily corrected, and all went well. The Belgians flattered the Shah by assuming that it was possible for him to sit out an Opera, while taking care to humour him in the choice of the work. *L'Africaine* was thought to be the daintiest dish to set before this King. It gave him plenty to look at, and, perhaps, a vague notion of fitness led to the selection of an opera which has so much to do with semi-barbaric pomp. *L'Africaine*, with its imaginary Madagascar, was followed by the ballet from *Faust*, with its imaginary things evil but voluptuous. What æsthetic and moral influence the revels of the Brocken had upon his Majesty we cannot tell; they may, possibly, have suggested that the Devil of the West is a personage worth knowing as having resources peculiarly dear to oriental tastes. But it is safe to say that the Persian monarch enjoyed the dancing, and did not repeat his little mistake anent the harem. We in England mean to flatter the Shah even more than our Belgian neighbours. We assume that he is able to appreciate Meyerbeer's music and Mdme. Patti's singing so far as to endure a long act throughout which the stage is shadowed in gloom. The Ophelia act of *Hamlet* will present him with a good specimen of theatrical scene-painting, and some strongly idealised rustics will dance while a young lady with her hair down, and fantastically dressed, performs certain vagaries, vocal and other, ending by committing herself to a stream which floats her first to the left and then to the right. In the second act of *Faust* there will be a little more dancing, and a display of mediæval German revelry, wherein the late Mr. Augustus Harris's dancing bear is certain to strike a sympathetic chord in the Persian breast. A bear muzzled and be-collared must suggest very pleasant thoughts to the near neighbour of Russia. But what will his majesty think of our western Devil as then presented—a Devil who sings, turns on good wine, with sulphurous tendencies, at pleasure; makes love, and generally demeans himself like a "man of the world." We would give a trifle for the Shah's private opinion of our Devil as embodied by M. Faure. Perhaps, when his Majesty goes home to Teheran he will write a book and tell us all about it. If so, we shall look in the index for the word "Devil" next after the names of the Lord Mayor and Gog and Magog. Seriously, whoever is responsible for to-night's programme at Covent Garden has made a mistake. What can a semi-barbarian like Nasr-el-Din care for good singing? The better it is the less he is likely to appreciate it, and we may venture to assert that the Persian potentate will find the performance a "bore" which might have gratified him with the poetry of motion and colour had wiser councils prevailed.

At the Albert Hall on Monday next, the Shah will carefully be kept out of hearing of half the concert, and conducted through a series of galleries containing pictures and other evidences of British enterprise, which, no doubt, he is expected to admire. On entering the Hall, a Cantata, composed in his honour by Mr. Barnby, will be an experience altogether new. The Shah has heard plenty of cannons fired in his honour, and been the object of innumerable "hurrahs," but Monday next has in reserve for him the first incense compounded of poetry and music. We hope he will like it, and a Persian would be no Persian if he did not feel flattered by a tribute so congenial. Meanwhile it is certain that Mr. Barnby has done his best to be worthy of the occasion, while the number and quality of the executive forces warrant a good ensemble. We are able to give an outline of the cantata, which is entitled, *All Hail to the Shah!* The work opens with a chorus, "Behold! from Persia's ancient land, a Prince goes forth in regal state," after which comes a soprano solo (to be sung by Mdlle. Tietjens), "Not now doth Persia's

Digitized by Google

Lord lead on his warlike host." This is followed by a March founded on an original Persian melody, and leading to a chorus, "Who is this that landeth on Albion's rocky shore?" A grand *fanfare* for military instruments then introduces the concluding chorus, "All hail to thee, Shah! let their trumpets proclaim him." As eight hundred voices of the Albert Hall Choir will be supplemented by an orchestra of three hundred instruments, including several military bands, it may be imagined that an imposing effect will be produced. This will be England's musical homage to her distinguished visitor; and, in conclusion, we can only hope that the distinguished visitor will be able to trust its sincerity if he cannot wholly comprehend its expression.

## OCCASIONAL NOTES.

THE musicmaster of the Orphanage at Harderwyk, Holland, having found a great many sheets of parchment covered with musical notes, took it into his head to examine them more nearly. After doing so, he discovered that they dated from the period of the celebrated "Confraternity of Life in common," that is to say, from the fourteenth century, and that they contained the Gospel of St John set to music. They are in good preservation, and the writing is everywhere clear and uniform. When the religious revolution broke out in Harderwyk, that is, towards 1568, public feeling was very bitter against everything that recalled to men's minds the doctrines of Rome, and many pages of this gospel were, in consequence, torn out, cut into slips, and used to tie up parcels. Luckily, the *Weser Gazette* observes, these parcels were still in the Orphanage, and the hope is not lost of preserving in its integrity a monument which constitutes an interesting contribution to the history of musical art.

NOT very long since, *Fanchonnette* was revived at the Théâtre Lyrique, Paris. The following anecdote is related of its composer, Clapisson, who had, it appears, a mania for collecting musical instruments, not only violins, pianos, and so forth, but even whistles of all ages. One evening that he was at a second-hand dealer's, bargaining about some curious instrument or another, a gentleman entered the shop, and said: "I have come to fetch my whistle." The shop-keeper handed him an ivory whistle, wonderfully carved, for a very low price. No sooner did Clapisson behold this *instrument* than he recognized in it a masterpiece. He ran after the purchaser and offered a comparatively enormous sum if he would part with it. "Impossible," replied the stranger. "Not merely do I prize my whistle as a work of art, but I need it this evening—you understand—I am going to witness the performance of *Fanchonnette*."—A criminal idea entered Clapisson's head. "I will have the whistle!" he said to himself. An hour afterwards he was seated in the theatre by the side of the possessor of the whistle—or, rather, the possessor no longer, for the composer of *Fanchonnette* had glided his hand into the stranger's pocket and abstracted the whistle. He thought he was saved. At the conclusion of the overture, however, the Stranger, having searched all his pockets for the whistle, but in vain, took an enormous key instead. Clapisson could not stand this. "Sir," he said to his neighbour, "here is your whistle. I trust it will not make so much noise as the key." "Are you a thief, then?" enquired the stranger. "I am simply Mons. Clapisson, the composer of *Fanchonnette*," was the reply. The Stranger applauded all the evening.

FREDERICK THE GREAT'S passion for literature, especially poetry, is well known. But we were not aware of something a theatrical paper tells us, namely, that the kingly philosopher cultivated also the art of criticism. His opinions agreed generally with those of Voltaire, his illustrious correspondent. With regard to the drama, he liked only French comedies and the tragedies of Corneille. For him Shakespere was a barbarian who "mixed up day-labourers and grave-diggers with kings and princesses, and whose gross farces were only fit to make savages laugh." As regards opera, the warlike King patronised and aided with money Italian and French composers exclusively. On the other hand, he established a very severe censorship of the stage. "I will not allow," he wrote to Baron Arnim, "any theatre to be opened without my express consent. Keep watch especially over buffoons, rope-dancers, and other such riff-raff. I repeat that I absolutely forbid any performances, no matter of what kind, being given at Berlin without my personal consent." In other cases, when he did not wish to avail himself of his regal power, the prince made way for the journalist. "I have sent an article to the *Berlin Gazette*," he says in a letter to a confidant, "I have given it pretty sharply to Poier the choreograph. We shall get rid once for all of the insupportable fool. I am sorry only for one thing: his departure will necessitate that also of Mdlle. Rolard; but we shall find a way of supplying the places of both." All this took place in the midst of diplomatic embarrassments and the thundering of cannon.

THE *Opinione* says that Manzoni has left behind him a great number of manuscripts, some of which relate to his already published works. Among the most interesting of these are the manuscripts of the "Cinque Maggio" and "Inni Scari," which he presented to his son Pietro a year ago, and were left by the latter to his daughter after his death. His notes for the "History of the French Revolution," which are full of minute details, show that he spared no trouble to collect materials when he had any great work in hand. A portion only of this history has been completed; for while he was engaged upon it the Italian Revolution broke out, and Manzoni then conceived the project of writing a parallel between the two revolutions. Of the latter work the introduction only is complete. Manzoni was very particular about his style, and he often passed whole days in seeking a word or form of expression which would best render his meaning. His collection of letters is very abundant and interesting. He corresponded with many of the most eminent men of his time, and he kept copies of all his own letters to which he attached any importance; the collection thus affords much valuable material for the literary and political history of the last fifty years.

NEITHER the severest critic of the City Guilds, nor the greatest enthusiast for technical education, could object to the bestowal by the Draper's Company of about £900 for purposes very remotely connected with drapery. If a fair proportion of surplus funds were considered by all the companies to be as much due to hospitals and to the restoration of national monuments like St. Albans as to the dinner table, the great dinners would be less grudged, and technical education movements less forced upon the guilds than they are. But a recent gift by the Grocer's Company is more curious on account of certain associations connected with the trade. Mr. Matthew Arnold has sufficiently familiarised the English mind with the German title of Philistine as applied to a man who has neither "sweetness" nor "light"—to the typical *bourgeois*, who cares for art as much as Mr. Ayrton, or for culture as Mr. Miall. For some reason, or possibly for none, the word "grocer" is the French equivalent for Philistine. Why a grocer should have less sweetness or light in him than a tailor is hard to say; and most certainly the Grocers' Company, in sending £50 to the Royal Academy of Music, has bought £50 worth of claim to getting rid of the bad reputation of the craft for carelessness about anything beyond the limits of the till. There is, perhaps, little connection between music and groceries, but as there is small room for "technical education" in the trade, the company, by setting an example of encouraging art education, has done something to help what may be still more important.

RATISBON.—The second grand vocal and instrumental concert, given by the Musical Union, went off with great *éclat*. The principal orchestral works were Stanz's Concert-Ouverture, and the Jubel-Ouverture of C. M. von Weber, admirably executed under the direction of Herr Carl. Mdlle. Agnese John, from Munich, performed Variations for Pianoforte, by Beethoven; Prelude and Fugue, by Bach; Nocturne, by Field; and Valse, by Liszt, in a manner which procured her loud applause and repeated recalls. Mdlle. Cornelie Mespenheim, from the Royal Operahouse, Munich, sang the grand soprano air from Rossini's *Barbiere*; Haydn's song, "Bind auf dein Haar," and Taubert's "Vöglein, was singst du im Walde so laut," all of which were received with signs of marked approbation, while the last was encored.

Digitized by Google

## CONCERTS VARIOUS.

The annual juvenile concert of the Tonic Sol-fa Association was given in the Crystal Palace. On previous occasions the great Handel orchestra was only partially filled, but on the occasion under notice it was covered with one unbroken mass of performers. There were present four thousand certificated singers, and the appearance of the vast assemblage was most imposing. The singers had each been provided with books in bright bindings, green, blue, or red, and when these were displayed by way of fan, and mingled sheets of bright colours with the white and scarlet dresses of the girls and the darker clothes of the boys, a very pleasing and lively effect was produced. There was, as usual, a large muster of the friends of the performers. The conductors were Mr. J. Proudman and Mr. W. G. M'Naught; the organist was Mr. F. Coward. The performance began with the hymn tune, "Glory be to God," which was followed by the part-song, "Breathless silence," the sacred part of the programme concluding with Keller's "Hymn of Peace." All were well rendered. After a short interval the secular music, forming the second part of the entertainment, included the school songs, "Old black cat," "Put your shoulder to the wheel," and the part songs, "If we knew," and "The evening bells." It concluded, as usual, with the National Anthem. The performance was a complete success.

The fourth annual concert of the Concordia Choral Society was given in Exeter Hall (lower hall) on Wednesday week, and attracted an audience which filled the room. The first part of the programme was devoted to Bennett's *Woman of Samaria*; Miss Banks, Miss Dones, Mr. A. James, and Mr. W. Prestridge being the principal vocalists. The charming contralto air, "O Lord, Thou hast searched me out," was capitally rendered by Miss Dones, and elicited much and deserved applause, as did Miss Banks's singing of "Art thou greater than our father Jacob?" The popular quartet, "God is a spirit," was very nearly being encored, and the tenor air, "His salvation is nigh them," was pleasingly sung by Mr. A. James. Some of the choruses were capitally given, among those best heard being "Come O Israel," and "Abide with me." That the performance proved satisfactory was shown by the marked applause with which it was received. Miss R. E. Merrick presided at the piano, Mr. A. Merrick at the harmonium, and Mr. J. C. Merrick was the conductor. The second part commenced with Gounod's "Trumpet blow" (*La Reine de Saba*) which was vigorously rendered by the chorus, and followed by a solo for violin, so well played by Mr. Otto Booth as to obtain an unanimous encore. Mr. Booth also gave (in conjunction with Mr. J. C. Merrick) Schubert's Sonata, for pianoforte and violin (Op. 137, No. 1). The songs contributed by the Misses Banks, Sugden, and Dones, and Messrs. A. James and F. Budge gave much pleasure.

Miss A. Stocken gave an evening concert in St. George's Hall on Friday week, which was attended by a select audience. The *bénéficiaire* selected Schumann's trio in D minor (Op. 63)—assisted by Mr. A. Burnett and Signor Pezze—for her first piece, and was warmly applauded at the conclusion of the performance. She also played some solos by Chopin and Schumann, and, with Signor Pezze, Beethoven's grand Sonata (Op. 69) in A major, for piano and 'cello, in each instance giving much satisfaction. Miss Stocken had the assistance, as vocalists, of Miss A. Dwight, Miss Mass, and Mr. Montem Smith. "Oh haste ye birds" (Gumbert) was capitally sung by Miss Dwight, and met with well merited applause. She also gave with success Venzano's "A che assorta." Miss Mass obtained a recall for a good rendering of "Ah s'estinte" (Mercadante). Mr. Montem Smith's contributions were Beethoven's "Adelaide," Schumann's "The Lotus flower," and "The joys of home." Mr. Shedlock was the accompanist.

Monsieur Paque's concert has always been one of the most interesting musical events of the season, and this year it proved no exception to the rule, for a large attendance of fashionable amateurs "assisted" on Monday, at the residence of the Marquis of Downshire, in Belgrave Square, where M. Paque's annual "solemnitié," as usual, took place. M. Paque provided a capital programme and capital artists. The vocalists were Madame Florence Lancia, Mdlle. E. Corani, Miss Catherine Penna, Miss Purdy; MM. Caravoglia, Jules Léfort, Monari-Rocca, and Gardoni. The instrumentalists, Signor Rendano (pianoforte), M. Colyns (violin), Mr. Hann (viola), MM. Libotton, Vieuxtemps, and Paque (violoncellos). Among the vocal "hits" were some mazurkas by Chopin arranged for the voice, and sung by Madame Lancia; Niedermeyer's "Les adieux" (*Marie Stuart*), by Miss Purdy, which, by-the-bye, would have produced more effect had it been sung faster; M. Depret's "Amour printemps," and M. Rey's "Le Rat de Ville et le Rat des Champs," given by M. Jules Léfort; Signor Tartaglione's "La mia fanciulla," sung inimitably well by Signor Gardoni; and Mr. F. Clay's "She wandered down the mountain side," most charmingly rendered by Miss Catherine Penna. M. Paque generally commences his concert with a sterling work, and on this occasion he gave his audience a quartet for pianoforte, violin, viola, and violoncello, by Schumann, in which M. Paque held the violoncello, and MM. Rendano, Colyns, and Hann, the other instruments; we need hardly say that it was capitally interpreted. M. Paque's solo performance was his own Fantasia on Irish Melodies, which received ample justice from its accomplished composer, and was listened to with evident delight by the audience, who warmly expressed their approval, both of the executant and of his compositions. The programme, consisting of nearly twenty "numbers," is too long to note in detail; suffice it that all the artists exerted themselves to please, and they evidently succeeded in doing so, judging from the satisfaction expressed by the audience after each piece. M. Paque may congratulate himself on the success of his concert, and his patrons may congratulate themselves on having had so agreeable an entertainment provided for them. Herr W. Ganz and Mr. H. Parker accompanied the vocal music on the pianoforte.

Miss Kate Gordon gave a *soirée*, on Tuesday evening, at her residence, which was well patronised by her friends and pupils. Miss Gordon played pieces by Mendelssohn, Chopin, &c. Her pupils, the Misses Batlye, Norton, Margaret and Alice Herbert, performed some pianoforte duets to the gratification of all present. Miss Editn Montgomery, another pupil, sang Mattei's "Non è ver," most pleasingly. Miss Gordon, with Herr Liedel, gave a satisfactory interpretation of Beethoven's Sonata, Op. 17, for violoncello and piano. The latter also played a solo of his own composing. Miss Lucy Franklein sang with feeling and expression, Benedict's "Rock me to sleep" (encored) and a song by Blumenthal. Mr. Albert James delighted all present by his excellent singing of Ascher's "Alice, where art thou?" which was loudly redemanded. Mdme. Talbot-Cherer and Herr Stepan sang some solos and concerted pieces. Mr. William Carter presided at the pianoforte.

Mdlle. and Herr Heerman gave a morning concert, on Tuesday, at St. George's Hall. The concert commenced with a *suite* for piano, violin, and violoncello, a work of genuine merit, the composition of Miss Agnes Zimmerman, who played it in conjunction with Messrs. Heerman and Daubert. Herr Heerman played solos on the violin by Beethoven, J. Raff, and Brahms, and Mdlle. Heerman displayed her talent in several solos on the harp, by Godefroid, Alvars, &c. Mdme. Regan-Schimon sang a "Mater dolorosa" by M. Schimon, and some songs by Rubinstein and Schubert. Mdlle. Carola, in a song of Beethoven's and Sir Michael Costa's *scena*, "Dall' asilo della pace," distinguished herself by her excellent vocalization. Miss Zimmerman, in a prelude and fugue by Bach, and a canon by Schumann, played with care and judgment. Messrs. W. Ganz and Schimon were the accompanists.

Miss Lillie Albrecht gave her first concert, on Tuesday evening, at St. George's Hall, to a crowded audience, who were evidently pleased with the favourable *début* made by the young pianist. Miss Albrecht played a selection from the works of various composers, viz., Beethoven's "Sonata Pathetique," Mendelssohn's Scherzo in F sharp minor, Henselt's "A la Fontaine" (Etude), Thalberg's "Home, Sweet Home," and Ignace Gibsone's "Marche Brésillienne." Miss Albrecht has been, we understand, under the able tuition of the last-named gentleman. She possesses great execution, a firm touch, and she "phrases" exceedingly well. Miss Albrecht is very young, and bids fair, in time, to take rank amongst our best pianists. The young artist was assisted by Mdme. Lancia, Miss Enriquez, Mr. Guy, and Mr. Pyatt, who all acquitted themselves to the satisfaction of the audience.

Madame Sidney Pratten's morning concert took place on Thursday before a crowded and fashionable audience. Madame Pratten has long been distinguished as a guitarist of eminence, which she fully exemplified on the present occasion by her performance of solos by Sor, Schulz, Giuliani, and some of her own compositions, in all of which she displayed her executive powers in perfection, and to the evident delight of all present. Madame Pratten also, in conjunction with a talented amateur guitarist (Dr. Gaisford), played a brilliant duet by Giuliani, and also some variations by W. Neuland, a German guitarist, who resided and taught the guitar 45 years ago in London, and who is still in the land of the living (at Bonn on the Rhine). Madame Martorelli Garcia sang with her accustomed brilliancy some Spanish songs, and had to repeat one of them. A young singer, Miss Cordelia Hale, gave M. Gounod's song, "My true love hath my heart," and was applauded by her friends. Signor Gustave Garcia and Herr Werrenrath were heard to advantage in songs by M. Gounod. Madame Lucci Sievers played with brilliant effect a solo on the harmonium of her own composition, "The tempest," which was received with much favour. Miss Madeline Cronin, in Chopin's Nocturne in D flat, and one of Mendelssohn's Preludes (in B flat), played with care and judgment. Mr. C. I. Duchemin also played a Berçeuse and Salterello for the pianoforte of his own composition. Mr. Richard Blagrove gave one of his favourite solos on the concertina with his usual success, and a limited choir, under the direction of Mrs. Weldon, who presided at the pianoforte and accompanied the vocal music, gave a selection of M. Gounod's part-songs.

Digitized by Google

Mr. and Madame Osborne Williams, and Mr. Alfred Baylis conjointly gave a morning concert at St. George's Hall, on Saturday last, which attracted a very full audience. They were assisted by Miss Katherine Pontyz, Misses Banks, Agnes Drummond, Pauline Vaneri, Messrs. Maybrick and F. Elmore as vocalists, and Mrs. Sydney Pratten, Herr Oberthür, and Richard Blagrove as instrumentalists. Miss Osborne Williams sang an "Ave Maria" (composed for her by Mr. E. Evans), a song by Signor Pinsuti, and another by Miss K. L. Ward, besides assisting in several concerted pieces, where her talent as a vocalist was well displayed. She sang, with Mr. Alfred Baylis, the duet from *Il Trovatore*, "Le mami ancor," at the conclusion of which both artists received much and deserved applause. Mr. Baylis sang in artistic style, Molique's "Stars of the summer night," and the popular cavatina from *Faust* "Salve dimora," making a most favourable impression on all present. The cavatina was received with deserved approbation, and Mr. Baylis was recalled. Miss Katherine Ponytz, in a new composition, "Down in a valley," by M. Ambroise Thomas (the composer of *Mignon*), gained laurels for herself with the public by her artistic singing. Miss Banks sang a new song by Mr. Osborne Williams, "The spring birds," receiving much applause. Mrs. Sidney Pratten and Mr. Richard Blagrove, each were encored in solos on the guitar and concertina. Between the parts Mr. R. H. Horne, author of "Orion," and well known to literary fame, sang a Spanish song, with guitar accompaniment, which pleased the audience very much. He gave it with true feeling and spirit. Herr Oberthür played his charming harp solo, "Clouds and sunshine," with his usual brilliancy and effect, as also did Mr. Osborne Williams in a fantasia for pianoforte by himself, on airs from *Martha*. Messrs. Ganz, Williams and Bucalossi accompanied the several vocal pieces on the pianoforte with their accustomed excellence.

## PROVINCIAL.

Wrexham.—On the 11th inst. two concerts were given by Mr Harriss, the organist of St. Mark's, as a continuation of the opening ceremonies of a new hall just completed. The playing of the band of the 14th regiment, under the conductorship of Mr. Miller, gave the liveliest satisfaction to the audiences. Madame Billinie Porter, among other compositions, sang with taste and vivacity the valse, "L'ardita." Eos Morlais sang various songs; and with experience and diligent study he will, doubtless, prove a worthy vocal representative of the Welsh people. His best piece was "Sound an alarm." Mr. Harriss played some pianoforte and harmonium solos with success. The chorus consisted of the Mold Eisteddfod Choir, numbering about two hundred and fifty voices. The hall was well filled in the morning, and in the evening it was crowded.

## OUR CONTEMPORARIES.

The *Figaro* thus noticed the concert given recently by Mr. W. H. Thomas:—

"A concert, given by Mr. W. H. Thomas, on Monday, deserves mention, as being for the benefit of one of the most rising young English pianists of the day. Mr. Thomas does not, like some recent examples amongst the adherents of the modern German school, gain his success by means of illegitimate straining after effect; he thoroughly despises *tours de force* and sensationalism, and is content to give a conscientious, tasteful, and *correct* (*sine quâ non* to English, though not needed to German ideas) rendering of the work chosen for performance. Mr. Thomas begins well; his future is in his own hands, and to make his future or mar it rests entirely with himself."

### Mr. Barnett's Oratorio.

Pending our own article on *The Raising of Lazarus*, our readers may be interested to see the opinion of the *Hour*:—

"The performance of Mr. John Francis Barnett's oratorio *The Raising of Lazarus* by the New Philharmonic Society, at its fourth concert this season in St. James's Hall, was attended with the result anticipated from the preliminary hearing last Saturday afternoon—viz., a success as brilliant as any achieved by an English composer, and such an expression of approval from a concourse of musicians and amateurs of all countries, as well as of the general public, as must have convinced those who do not believe in native talent that genius and sound musicianship are not solely the heritage of foreigners.

In ideality, in contrapuntal knowledge, in the art of ingenious instrumentation, and the construction of happy devices, Mr. John Francis Barnett has throughout his new oratorio shown himself the equal of any living musician, and earned for himself a position in musical Europe which, were it not for that of a few contemporaries, might be characterised as unique. In one form of composition, and that the highest—viz., the oratorio—Mr. Barnett has certainly shown himself unsurpassed, and it is but justice to acknowledge that *The Raising of Lazarus* is a work fit to take its place beside the acknowledged trophies of the art. As space does not permit of any detailed analysis of the new oratorio, it must suffice to mention a few numbers which fully bear out the favourable verdict pronounced upon it. There are the overture and the finale to the first part; the opening chorus of the second part, 'O magnify the Lord,' the soothing air, 'Thou art near, O Lord,' which was sung to perfection by Mdme. Patey, the whole of the scene at the tomb, which is most graphically and powerfully illustrated, the exciting chorus, 'Give glory to the Lord,' the thanksgiving air, 'I will bless Thy name,' with which Madame Lemmens-Sherrington perfectly electrified the audience, and the concluding number, in which every resource at the command of the composer has been called into requisition. That the first part bears no comparison in merit to the second may be gleaned from the allusion we have made to only two of its numbers; but that the second part is a master-work needs no further confirmation. Of the performance, under the clever direction of the composer, much might be said; but as orchestra, chorus, and the soloists (Madame Lemmens-Sherrington, Madame Patey, Mr. Wilford Morgan, and Mr. Santley) vied in doing justice to their talented countryman's glorious composition, it would be invidious to particularise some points of excellence without alluding to all, so that we will only record that the execution of the new work did credit to all concerned. The reception accorded to Mr. Barnett was of the most flattering description. As the work progressed the applause became enthusiastic, and finally led to a complete ovation to the gifted composer, who had twice to re-ascend the orchestral platform, and bow his acknowledgments."

### Future Music.

We take the following from the *Sunday Times*:—

"Both the Old and New Philharmonic Societies took a plunge into the 'future' last week, the former by producing Liszt's symphonic poem, *Tasso*, the latter by giving a long selection from Wagner's *Lohengrin*. We refrain from present discussion of these events, reserving our observations for next week and a more favourable opportunity. It may, however, be said at once that neither Liszt nor Wagner gained much by Philharmonic patronage. The first was heard with an ear half-astonished, half-bewildered, as one listens to the outpouring of gibberish delivered with the air of an oracle and the pomp of an orator. The second simply wearied his audience, and spite of occasional lapses into unintelligibleness, acted upon them like water upon sugar. The atoms of the crowd lost cohesion and drifted out into the street."

### Liszt's "Tasso."

Speaking of the last Philharmonic concert, the *Globe* said:—

"The novelty of the programme was one of Liszt's *Symphonic Poems*, never before heard in this country. Having entirely failed, in spite of the most painful attention to the careful and clever performance of this work, to recognise in it more than a few passages, avowedly not the composer's, which could in any sense be called music—anything at the beginning that might not with equal propriety have been placed at the end, or anything in the middle which might not with advantage have been omitted altogether—we shall not attempt the task, in which even the accomplished author of the society's analytical programme has confessedly failed, of giving any account of the work. As an embodiment of the insanity, real or imputed, of the great poet, Tasso, whose name is connected with it, it may have its merits. A greater poet even than Tasso has, however, told us that even in the delineation of madness there should be method. We recognise none in Liszt's."

## REVIEWS.

### Robert Cocks & Co.

*The Shah's March.* Composed for the Pianoforte by J. Pridham.

Mr. Pridham is one of the first in the field with his *pièce de circonstance*, and, no doubt, will reap the reward of promptitude. The composer wisely abstains from any effort to give an oriental character to his music, and has turned out a piece which will be as interesting, for its own sake, when the visit of the Shah is forgotten, as now, when the Eastern monarch is in everybody's thoughts. An introduction, "Flourish of trumpets announce the arrival of the Shah," leads to the march proper, *pomposo* in E flat major, including two trios in B flat and A flat respectively. The rhythm is well marked, the themes are tuneful, and the whole is so easy that no amateur will have any difficulty in making it effective.

Madrid.—Imitating the example set by France, Señor Castelhar has proposed the foundation, in Rome, of a Spanish Academy, where young artists who have carried off the prizes at public examinations, and the most promising musical pupils, should be sent for three years. He suggests that the necessary funds should be furnished by private subscription, and not by Government. This is wise, as it might be rather difficult to find a government in Spain, when the aspirants for musical honours were ready to start on their journey.

Mannheim.—A new opera, *Dornröschen*, by Herr Ferdinand Langer, has been produced with decided success. The composer was called on at the end of every act, and the members of the orchestra presented him with a laurel wreath. This *Dornröschen* (*The Sleeping Beauty in the Wood*) must not be confounded with Anton Langert's opera, or Lindner's work of the same name.

Digitized by Google

## ST. JAME'S THEATRE.

The accession to the company performing *La Fille de Mdme. Angot* of Mdlle. Desclauzas, the original representative of the part of Mdlle. Lange during both its "runs" in Brussels and Paris, has given a new interest to the already gay and graceful performance of this now world-famous *opera-bouffe*. The mastery acquired by this lady over all the means of effect offered by this most important character renders the result more important than it would be under any other circumstances. Mdlle. Desclauzas is an actress whose stately proportions demand an attention to mingled dignity and grace which are of great service in giving a special stamp to her delineation, and by obliging the actress to produce her effects more by finesse of insinuation than by broad strokes of expression greatly heighten its artistic value. As a vocalist she must be rated in that class whose skill in the management of their resources makes up for their limited extent. Mdlle. Desclauzas is undoubtedly a dashing and effective singer, and carries off her *morceaux* with a *chic* which enchants her audience; who, but for her laudable discretion, would have every piece of music in which she is concerned over again. The performance of M. Lecocq's work, so graceful, original, and dramatic, which is now to be witnessed at the St. James's Theatre, should be visited by all who wish to see *opera-bouffe* in its most acceptable form.

## A DREAM AND ITS REALISATION.

In Ventnor, Isle of Wight, in the closing days of last April, lay sick at heart and dying Dr. Hopkins, Mus. Doc., Cantab. A musician of fame, organist of the University of Cambridge as well as organist of Trinity College, the world's eye was upon him, and every link in the golden chain of his treasured life had a great and a public value.

The grand old organ of Trinity, with its mellow flute tones and its rich and silvery voice, whereat the University doctor delighted so often to extemporise, was left by him in the early days of a long illness as a treasure in trusted hands. As his fiddle to Paganini, as his piano to Mozart, so was the swell organ in Trinity College Chapel to Dr. Hopkins. Delicious in its tone, full of beautiful stops, it was to him as a thing that hath life; as a chord that struck upon his soul. He doated upon it; it was a part of himself. And when he went in his long sickness, hoping and seeking for health in the soft, warm, ozone-laden breezes of our southern isle, it was with the solicitude of a parent parting with a darling child that he yielded his beloved instrument to a dear friend, Mr. Stamford, who was to share the duties of the doctor's office with Mr. Cobb, Fellow of Trinity.

It is at this point, and with this essential preface that our story begins. Like the feeble sunbeams that lingered each lovely eve of last glorious April on the long lines of broken cliff at Ventnor, the life of Dr. Hopkins was slowly passing away. Oft set the sun at the back of the heaving channel, deep in his bed of gold and purple, to rise again and find the doctor still alive. Cambridge missed him, as she always misses her learned and honoured sons, and many a prayer for his good was echoed in the antique rooms of each grand old college. The fashionable congregation which crowded his stately chapel of Trinity missed him and the "touch of that vanished hand." But the doctor was fated never again to return to his college home and his beloved organ. Yet stay! Not so fast.

In the midst of a daily ebb and flow of gloom and hope among the Cambridge admirers of the doctor as April wore away, Mr. Stamford, his friend and deputy had a remarkable dream. With a shudder and a start he awoke in the early morning of the 26th of April last, having dreamt that the doctor, well and hearty, had appeared and assured him that he should be in his familiar place at the organ on the coming Sunday. Somewhat startled, he looked at his watch. It was exactly two o'clock.

In the course of the morning, Mr. S—— accidentally encountered his Trinity friend and fellow organist, Mr. C——. "Ah, old fellow," said S——, nervously clutching his companion's arm, "I have had a most remarkable dream anent the old doctor," "I know exactly what you have dreamt," said the Fellow of Trinity in an agitated voice. "You have dreamt that the doctor appeared to you and declared that he would be found in his old place at the organ at the service on Sunday evening." "My vision precisely," said S——, startled at his friend's apparent *penchant* for divination; "but it is yet a secret." "Not to me," said C——, "for I have had a dream precisely like it, and I should not be surprised were the doctor really to return as he has declared." S—— shrugged his shoulders, and with a hope that the dream might be happily realized the two friends parted. They were not a little astonished on learning during the day that a telegram had been received announcing the death of the doctor at the precise moment of their strange dream.

Sunday came. The noble old chapel of Trinity College was crowded at eve with a fashionable congregation decked in all the lightest and brightest of summer apparel. The doctor was dead, and the dream was almost forgotten. S—— was at his organ as usual, the service commenced, but, strange to relate, not a note of the swell would speak, not a key would move! In vain S—— tugged at the stops, in vain he pressed with all his strength on the key-board, the row of keys was immovable, the doctor's glorious organ was silent! A flood of perspiration rolled down the organist's face as his dream and the doctor's grim declaration rushed to his memory, and the tremulous pulsations of his playing, so unlike S——'s masterly manipulations, were as an enigma to the critical congregation of Trinity. After the opening voluntary, S——, enervated almost to fainting, sought the cause of the organ's inscrutable caprice. 'Twas without success. The swell would not speak, the keys would not stir, and so to the end of the service.

When the audience had departed another attempt was made to play the swell, but now the organ spoke with its accustomed sweetness, and the keys rose and fell as before. The stops answered to the organist's grasp, and the doctor's favourite swell was itself again.

Such was the dream and such its realisation!

We give the above story as it has come to us, and, as it is in circulation at Cambridge, we leave our readers to form their own judgment on the matter. We have, no doubt, however, that they will shrewdly suspect that the "caprice of the organ" was due to something other than supernatural agency, especially when it is remembered that the occurrence took place in a region where practical jokes are by no means rare.

## WAIFS.

Verdi was expected in Paris this week.

Mdlle. Anna Mehlig and Ole Bull have arrived from America.

Verdi has offered to write a *Requiem* in honour of Manzoni.

Mdme. Wilt (Vilda) has renewed her engagement at Vienna at a salary of 60,000 francs for nine months.

Monsieur and Madame Artôt-Padilla are now in Paris, and have just finished a brilliant tour of seven months' duration in Germany.

The Grocers' Company have given a donation of 50*l.* to the funds of the Royal Academy of Music, through Mr. Charles E. Sparrow.

Mdlle. L. Laya announces the removal of her "Classes for singing, and other branches of musical education," to her new residence, 53, South Street, Berkeley Square.

Four pupils of the Paris Conservatoire de Musique have been expelled the institution in consequence of their irregular attendances at the vocal and musical theory classes.

Herr Carl Jirmus, the young harpist, pupil of Mr. Oberthür, has been playing his master's concerto for the harp and orchestra with great success at a grand concert at Brünn.

Mr. John Jackson, A.R.A., the late organist and choirmaster of the Royal Naval School, New Cross, has been appointed organist and choirmaster to St. John the Baptist's Church, Leytonstone, Essex.

The Prince and Princess of Wales, the Duke of Edinburgh, and their Imperial Highnesses the Czarewitch and his consort, honoured the Royal Italian Opera, Covent Garden, with their presence on Monday evening.

The Chancellor of the Exchequer has obtained leave to bring in a Bill authorising the Bank of England, in certain events, to issue an extraordinary amount of notes in exchange for securities. How much the Old Lady of Threadneedle Street will resemble Patti and Tietjens and Christine Nilsson! Bless her old heart. More power to her *larynx*. May her ability to utter notes abide for ever; may her voice never crack; may no length of years impair her utterance so as to transmute the bank-note from a *soprano* to a *falsetto*.—Punch.

The names of animals given to plants are mostly verbal corruptions, and not derived from any animals they have been thought to represent. Thus Hare-bell is from the Welsh *Awyr-bel*, meaning a balloon, and should be called Air-bell. Foxglove is the Redglove from the Latin *Fuscus*. Swallow-wort should be Sallow-wort, from the yellow juice which exudes when the stems are broken. Horse-radish is from a Welsh word signifying *bitter*, and might as well be called after an elephant as a horse. Hence Horse-Chestnut (*Bitter-Chestnut*) and Horse-Mint. Sow-Thistle is a corruption of *Sooth*—that is, Soft-Thistle, from its thistle-like leaves, the prickles of which are too soft to wound. Gooseberry is a corruption from *Gors* or *Gorse*, a thorn, and should be called Thorn-berry or Gorse-berry, from its prickly bush. These corruptions are curious, and have been mostly caused by mistakes of the ear in turning one language into another.

Digitized by Google

Signor Tito Mattei announces his annual concert for this evening at St. James's Hall. The attraction of Signor Mattei's performances, together with the list of first-rate artists who "assist" him, will, we trust, bring him a "bumper" house, notwithstanding the counter-attraction of the Shah's visit to the Royal Italian Opera.

*Apropos* of the Shah's reception at Brussels a correspondent of the *Telegraph* wrote:—

"Both inside and outside the station the regiment of the Carabineers performed the service of honour. Their band, under the direction of M. Labory, played a Persian March composed by Strauss. *Apropos* of the music, there is an amusing story to tell. M. Labory had obtained a Persian national air which he caused his musicians to learn, taking great pains to have it well executed, but almost at the last moment he was informed that this national tune had become in the course of political changes a revolutionary air, a sort of 'Carmagnole,' the strains of which would be certain to have a singular and far from pleasant effect upon the nerves of the ruler of Iran. Hardly knowing what he ought to do, the director of the band decided at last to play the Persian March of Strauss in place of the piece he was now obliged to abandon. In practising the march the clever conductor forgot only one thing, namely, that the composer had sought to make the music a kind of imitative harmony suggestive of the mewing of the feline race, but the Shah did not seem to notice the omission."

"At ten o'clock this evening"—writes a correspondent from Brussels—"the State dinner at the Palace being over, his Majesty the Shah and their Majesties the King and Queen of the Belgians attended a gala performance at the Opera House. The interior of the theatre presented a grand and brilliant appearance, all the fashion and distinction of Belgium's capital being gathered in it, to say nothing of the picturesque richness of the Eastern costumes. Her Majesty was conducted into the Royal box by the Shah, while the King gave his arm to the Countess of Flanders. The whole of the audience rose when they entered, and gave them a most enthusiastic reception, raising loud cheers that were repeated again and again. The Shah bowed as if well pleased by the compliments he was on all hands receiving, and showed more signs of enjoyment than is usual with him. The opera was Meyerbeer's *L'Africaine*, which, abounding as it does in striking spectacle, was well chosen for the occasion, and was performed in a manner worthy of a city which has achieved so high a dramatic and operatic reputation as Brussels. With equal good taste the grand ballet from Gounod's *Faust* was produced."—16*th June*.

A handsome new reredos for the choir of Exeter Cathedral is now in course of completion, the work designed by Sir Gilbert Scott, at an estimated cost of £1.625, and executed by Messrs. Farmer and Brindley, sculptors, of Westminster Bridge Road, London. The expense will be defrayed by Dr. Blackhall and the Rev. Chancellor Harrington conjointly. The summit of the reredos rises to a height of 22ft. above the floor of the choir, the materials consisting of marble and Derbyshire alabaster, with precious stones. The centre compartment of the reredos is occupied by a sculptured group in alabaster representing the Ascension, the figure of the Saviour being 3½ft. in height. The figure of St. Peter, to whom the Cathedral is dedicated, has likewise a prominent position, while on either side of the Saviour appear angels. The Transfiguration and the Descent of the Holy Spirit on the day of Pentecost are also represented, the reredos occupying about a third of the space at the east end of the choir. The central compartment alone will cost £900, and the estimate of £1,625 for the whole work will be considerably exceeded. The restoration of the edifice is progressing, the cost, independent of the reredos and other special funds, being set down at £40,000. From the Oxford Committee £484 has been received, the fellows of Exeter College having jointly subscribed £100.

The evidence in the Tichborne case was relieved on Thursday week by the introduction of a literary discussion in which Colonel Lumley Graham, the Lord Chief Justice, and Dr. Kenealy took part. The subject was Paul de Kock, the character of his works, and his influence for good or bad on his readers. Colonel Graham declared that he "did not know a more immoral writer in French literature," which seems to show that he has never read Eugène Sue, Théophile Gautier, Alexandre Dumas fils, Gustave Flaubert, Ernest Feydeau, Gustave Droz, and other highly popular French authors of the present day, including, in particular, M. Adolphe Belot, perpetrator of "Mdlle. Giraud," "Ma Femme," and "La Femme de Feu," works which were found unfit for publication, as M. Belot originally wrote them, even in the *Figaro*. The humour of Paul de Kock is often coarse, and even indecent; but the morbid pruriency, which is the chief characteristic of the contemporary French novel, is no more to be found in his writings than humour is to be found in the writings of Dumas fils and Feydeau. The Lord Chief Justice disposed of the whole question as to the immorality of Paul de Kock's novels in a sentence which is worth remembering:—"Paul de Kock," said his lordship, "in his search after the ridiculous is unscrupulous; but whether he preserves delicacy or violates it, he does not seek to inflame the passions'

Mdlle. Carlotta Patti, M. Theodore Ritter (pianist), and M. Bresson (violinist), have gone for a month's tour in Denmark, Sweden, and Norway, under the management of M. Ferdinand Strakosch.

*L'Art Musical* speaks of an unpublished work by Beethoven, entitled *Ballet des Chevaliers*. The manuscript is in the possession of M. Dulken, the pianist, and is said to have been written in 1790, for Count Walstein, and performed at Bonn. There are eight numbers, respectively termed, *Marche*, *Chant Populaire*, *Chasse*, *Chant de ménéstrel*, *Chant de guerre*, *Chanson a boire*, *Valse*, and *Coda*. An arrangement for piano solo and duet will shortly be published by Leon Escudier.

When any note is sounded with sufficient force near a pianoforte, the wire representing the same note may be heard sounding in what is called *sympathetic vibration*. The other wires will be unmoved. If several voices or instruments sound tones near a piano, and little paper riders are placed on all the strings, those only will leap off which are on wires in unison with the notes sounded. Thus a pianoforte can analyze the wave confusion of the air into its constitutional elements. Recent anatomical discoveries seem to show that the process which goes on in our ear is probably very like that just described. In the *cochlea*, a cavity filled with water in the internal ear, some very remarkable formations have been discovered. They consist of innumerable plates, microscopically small, arranged in order, side by side, like the keys of a piano. They are connected at one end with the fibres of the auditory nerve, and at the other with the stretched membrane. Elastic appendages, like stiff hairs, have also been lately discovered at the ends of the nerves in the *vestibulum*. The anatomical arrangement of these appendages leaves scarcely any room to doubt that they are set into sympathetic vibration by the waves of sound which are conducted through them. And it is a probable conjecture that each appendage is tuned to a certain tone, like the strings of a piano, from our experience of which we can see that when one tone is sounded, the corresponding hair-like appendage may vibrate, and make an impression on the corresponding nerve-fibre.

MUHLHAUSEN (THURINIGA).—Dr. Ferdinand Hiller's oratorio, *Die Zerstörung Jerusalems*, was lately performed, under the direction of Herr G. Schreiber, and produced a deep impression. The part of Jeremiah was admirably sung by Herr Bletzacher, of Hanover, full justice being done also to the other principal parts.

POTSDAM.—A highly satisfactory performance of Mendelssohn's oratorio of *St. Paul* was recently given by the members of the Vocal Union for Classical Music, under the direction of Herr Ferdinand Wendel.

STUTTGART.—The management of the Royal Opera have at length succeeded in securing the long sought tenor in the person of Herr Ucko, whom they have permanently engaged at a salary of 10,000 florins (a thousand pounds sterling) a year.—Mdlle. Hänisch, from the Royal Opera, Dresden, has been playing a short engagement, her first character being that of Maria in *La Figlia del Reggimento*.

MILAN.—Verdi has written to the Syndic offering to compose a Funeral Mass in honour of Manzoni. The offer was, of course, eagerly accepted. The Mass will be executed on the 22nd May, 1874, the anniversary of Manzoni's death. Verdi himself will superintend the rehearsals and conduct the performance. Should the performance be given in the Duomo, there can be no female chorus, unless the clerical authorities can be prevailed upon to abrogate for this particular occasion the usual rule, which prohibits the presence of female artists in church choirs.

ROME.—The Teatro Apollo was opened for a few nights in celebration of the "Festa dello Statuto," the municipality giving the manager, Signor Jacovacci, a sum of thirty thousand francs towards the expenses. The result was not satisfactory. The campaign commenced with the ballet of *La Contessa d'Egmont*, and a dramatic company. This entertainment was a failure, so *Lucrezia Borgia* was got up in a couple of days, the band being recruited partly from this capital and partly from Florence, as the regular members of the orchestra were otherwise engaged. The two principal characters in the opera were sustained by Signora Fricci and Signor Fraschini, but neither the lady nor the gentlemen were overwhelmed under the weight of laurels they gathered.

## MUSIC RECEIVED FOR REVIEW.

B. WILLIAMS.—"Gentle maiden, sweetly sleep," by Frank Austen.

WILKIE, WOOD & Co.—"Eventide," by James Lea Summers.

JOSEPH WILLIAMS.—"With verdure clad," for piano, by Brinley Richards; "Lohengrin," "Les Huguenots," "Der Freyschütz," and "Marta," for piano, by Harold Thomas; "A jewel is my love," by H. Esser; "Those memories will return," by F. Myers; "The royal Persian march," by Michael Watson; "Woodland whispers," by F. Braungardt; "It's only a matter of time," by Alfred J. Dye; "Adieu dear scenes of early days," by H. Esser; "I saw him on the mountain," by John Barnett.

JEAN ANDRE (Offenbach).—"Fantaisie introduction et variations sur un thême Italien, pour la flute, avec accompagnement de piano," composée par Jean Schmidt (Op. 25).

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

**THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.**

**Price 12s.**

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## "THE SKIPPER'S WIFE."

NEW SONG,

(In E flat and in F).

**Words and Music by LOUISA GRAY.**

Price 4s.

London: R. MILLS, 140, New Bond Street.

## "MY WHITE ROSE."

SONG,

(In F and in B flat).

**Written and Composed by LOUISA GRAY.**

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

## "NOTHING,"

MR. SIMS REEVES' NEW SONG,

**Composed expressly for him by HENRIETTE.**

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World.*

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

## THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

**Composed by BERTHOLD TOURS.**

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

# HUTCHINGS & ROMER'S

# LIST OF SONGS

# JUST PUBLISHED.

## FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION ... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* MISS HAVERGAL.

## CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

## VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

## JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

# HUTCHINGS & ROMER,

***9, Conduit Street, Regent Street, London, W.***


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

**SEQUEL TO THE ABOVE—Price 6d.**
**KEY TO THE SEQUEL—Price 6d.**

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

NOVELLO & CO.,

BERNERS STREET

LONDON.


Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street *Saturday, June 21, 1873.*

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244. Regent Street, London, W.**

VOL. 51—No. 26. SATURDAY, JUNE 28, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), June 28, Donizetti's Opera, "LUCREZIA BORGIA." Gennaro, Signor Campanini; Il Duca Alfonso, Signor Medini; Rustighello, Signor Rinaldini; Liverotto, Signor Sinigaglia; Vitelozzo, Signor Marchetti; Gubetta, Signor Pro; Gazella, Signor Zoboli; Petrucci, Signor Casaboni; Astolfo, Signor Campobello; Maffeo Orsini, Mdme. Trebelli-Bettini: and Lucrezia Borgia, Mdlle. Tietjens. Director of the Music and Conductor, Sir Michael Costa.

**Next Week.—Extra Night.**

MONDAY, Next, June 30. "MIGNON." Guglielmo, M. Caponi: Lotario, Signor Castelmary; Federico, Mdme. Trebelli-Bettini; Filina, Mdlle. Carlotta Grossi; and Mignon, Mdme. Christine Nilsson.

TUESDAY Next, July 1, "IL TROVATORE." Manrico, Signor Campanini (his first appearance in that character this season); Il Conte di Luna, Signor del Puente; Azucena, Mdme. Trebelli-Bettini; and Leonora, Mdlle. Tietjens.

THURSDAY Next, July 3 (Subscription Night, being one of the "Seven Subscription Thursdays" announced in the prospectus), "RIGOLETTO." Il Duca, Signor Campanini; Rigoletto, Signor Catalani (his second appearance); Maddalena, Mdlle. Justine Macvitz; and Gilda, Mdlle. Alwina Valleria.

SATURDAY, July 5, "NORMA." Pollione, Signor Aramburo; Oroveso, Signor Medini; Flavio, Signor Sinigaglia; Adalgisa, Mdlle. Bauermeister; Clotilda, Mdlle. Filomina; and Norma by Mdlle. Tietjens.

---

CRYSTAL PALACE.—THIS DAY.—SPECIAL PERFORMANCE of Mr. W. S. Gilbert's most successful poetical fairy comedy, "THE WICKED WORLD" (for this occasion only), by the company of the Royal Haymarket Theatre. Principal characters by Mr. W. Kendal, Mr. Edward Arnott, and Mr. J. B. Buckstone; Miss Robertson (Mrs. Kendal), Miss Amy Roselle, Miss Helen Massey, Miss Blanche Henri, Miss Annie Merton, Miss E. Harrison, &c. Reserved seats for this performance, 5s., 2s. 6d., and 1s., can be booked in advance. Admission to the Palace, Five Shillings, or by ticket purchased before the day Half-a-Crown, or by Guinea Season Ticket.

---

CRYSTAL PALACE.—The NATIONAL MUSIC MEETINGS commence on TUESDAY next, July 1.—First public competition on Thursday next.

---

CRYSTAL PALACE.—WEDNESDAY NEXT.—ANNUAL FESTIVAL of the METROPOLITAN SCHOOLS CHORAL SOCIETY.—Five Thousand Voices. Organist—Mr. E. J. Hopkins. Conductor—Mr. John Hullah. Admission One Shilling, or by Guinea Season Ticket.

---

MISS EDWARDS' MATINEE MUSICALE will take place on TUESDAY, July 8, at 7, CROMWELL GARDENS (by kind permission of Lord and Lady Clarence Paget). Eminent Artists will assist.

---

HERR LEHMEYER'S SOIREE MUSICALE will take place at ADDISON COLLEGE, 35, COLVILLE SQUARE, NOTTING HILL (by kind permission of Miss Lewis), on WEDNESDAY, the 2nd July, 1873, at Eight o'clock, on which occasion he will be assisted by the following distinguished artists:—Miss Blanche Rieves and Miss Goodall; Mr. Bernard Lane and Signor Adelman; Herr Otto Booth, Herr Henseler, and Herr Lehmeyer. Tickets, 10s. 6d. each, to be had of Herr Lehmeyer, 3, Great Russell Street, Bloomsbury.

---

MR. SYDNEY SMITH'S GRAND EVENING CONCERT, HANOVER SQUARE ROOMS, TUESDAY, July 1, at Eight o'clock. Artists: Madame Florence Lancia, Mdlle. Nita Gaetano, Madame Patey, M. Jules Lefort, Signor Caravoglia, Herr Straus, Mr. A. Burnett, Signor Pezze, Herr Ganz, and Mr. Sydney Smith. Stalls (numbered), 7s. 6d.; reserved seats, 5s.; unreserved, 2s. 6d.—Tickets at the Rooms, and of Mr. Sydney Smith, 45, Blandford Square.

---

MISS BLANCHE RIEVES will sing Balfe's popular Song, "KILLARNEY," at Buxton, Derbyshire, July 2 and 3.

---

MISS PURDY will sing (This Day) at Brinley Richards' Matinée, Harley Street; on 1st July, at M. Jules Lefort's Concert, St. George's Hall, and at the same place on the following day. Address, 35, Victoria Road, Kensington, W.

---

"ALICE, WHERE ART THOU?"

MR. ALFRED BAYLIS will sing this Romance (by desire), and Sir Julius Benedict's tenor Cavatina, "NULLA DA TE BEL ANGELO," at Highgate, on Monday, June 30.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

**Last Week but Four of the Season.**
**Mdlle. Albani.**

THIS EVENING (Saturday), June 28, (second time this season) "RIGOLETTO." Gilda, Mdlle. Albani; Giovanni, Madame Anese; Contessa Ceprano, Mdlle. Corsi; Maddalena, Mdlle. Scalchi; Rigoletto, Signor Graziani; Sparafucile, Signor Tagliafico; Borsa, Signor Manfredi; Count Ceprano, Signor Raguer; Monterone, Signor Fallar; Marullo, Signor Rossi; and Il Duca, Signor Nicolini.

**Last Week but Three—Next Week Five Performances.**
**Extra Night—Mdlle. Albani.**

On MONDAY NEXT, June 30, "LA SONNAMBULA."
On TUESDAY next, July 1st (first time this season), "L'ELISIR D'AMORE."

**Extra Night.—Madame Adelina Patti.**

ON THURSDAY next, July 3rd (first time on the Italian stage in England), Auber's opera, "LES DIAMANS DE LA COURONNE."

**Extra Night—Mdlle. Albani.**

On FRIDAY Next, July 4, "MARTHA."

**Mdme. Adelina Patti.**

On SATURDAY, July 5, will be repeated "LES DIAMANS DE LA COURONNE."

The opera commences at half-past Eight.

The box-office under the portico of the theatre, is open from 10 till 5. Pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

---

## ST. JAMES'S HALL.

## SIGNOR ARDITI'S GRAND MORNING CONCERT

Will take place on

WEDNESDAY, JULY 2, 1873,

*To commence at Half-past Two o'clock.*

Under the immediate Patronage of
His Royal Highness the PRINCE of WALES.
His Royal Highness the DUKE of EDINBURGH.
His Royal Highness PRINCE ARTHUR.
Her Royal Highness the DUCHESS of CAMBRIDGE.
Her Royal Highness the DUCHESS of TECK.

On which occasion

**"THE COMMEMORATION ODE"**

(Written expressly for the Crystal Palace, in memory of the late Prince Consort) will be repeated, with the same cast, and an Orchestra and Chorus of 350.

Artists:—
Mdlle. TIETJENS, Mdlle ALWINA VALLERIA, and
Madame TREBELLI-BETTINI.
(By kind permission of Mr. Mapleson.)
Mdlle. JOSE SHERRINGTON and Madame PATEY.
Signor NAUDIN, Mr. VERNON RIGBY, and Signor GARDONI.
Signor CARAVOGLIA, Signor BORELLA,
(By kind permission of Mr. Mapleson,) and
Signor FOLI.
Monsieur DE SORIA.
Pianist—Signor RENDANO.
At the Piano—Signor VISETTI and Mr. GANZ.
Conductor—Signor ARDITI.

Sofa stalls, £1 1s.; reserved seats, 10s. 6d.; balcony and area, 5s.; admission, 3s. Tickets may be obtained of Lamborn Cock, 63, New Bond Street; Mitchell's Library, 33, Old Bond Street; Chappell & Co., 50, New Bond Street; Ollivier, 38, Old Bond Street; Duff & Stewart, 147, Oxford Street; Cramer & Co., 201, Regent Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith, Prowse & Co., 48, Cheapside; A. Hays, Royal Exchange Buildings; at Austin's Ticket Office, St. James's Hall, 28, Piccadilly; and of Signor Arditi, 41, Albany Street, Regent's Park.

---

"CLOUDS AND SUNSHINE."

MR. OBERTHÜR will play his new and admired Harp Solo, "CLOUDS AND SUNSHINE" (Illustrated), at Mr. Suchet Champion's Concert, July 5, and at Mr. Verrinder's Concert, at Lancaster Gate, July 9.

Digitized by Google

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at the Store Street Rooms, on June 30.

MISS AMY STEWART will play E. Sauerbrey's Paraphrase de Concert, "LORELEY," at her Evening Concert, at the Beethoven Rooms, This Evening, June 28.

MISS LILLIE ALBRECHT begs to announce that she is open to Engagements for Concerts and Parties. Address, 5, Gower Street, Bedford Square, W.C.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The THIRD TERM commences on MONDAY, October 20. Madame Sainton-Dolby receives Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, every Tuesday Afternoon, from Three to Four o'clock, until the middle of July, when she leaves town until the Academy re-opens. Prospectuses, containing all particulars, can be obtained of Mr. George Dolby, 52, New Bond Street, and Messrs. Chappell, 50, New Bond Street.

WANTED, the Address of an ORGANIST who would be at liberty to take Sunday Services (Anglican) now and then. Address, Mr. E. A. Sydenham, Dorking.

HIGH-CLASS MUSIC for STUDENTS and Others. To be had gratis and postage free, a List of 400 Classical Works, bound, at greatly reduced prices.

SCHOOL MUSIC.—Important Additions.—To all Teachers of Music.—ROBERT COCKS & Co.'s Green Catalogue of popular Pianoforte and Vocal Music. Latest Addenda for 1873, gratis and post free. Address, with professional card (must state the Green Catalogue). London: New Burlington Street.

NEW SONGS BY SIGNOR CIRO PINSUTI.

IO CANTO A TE.
IO PENSO A TE.
NON È MORTAL COSTEI.
IL MAZZOLIN DELLE VIOLE.
Price 3s. each.
R. MILLS & SONS, 140, New Bond Street.

SONATA for PIANOFORTE, in A major. Composed by HERBERT S. OAKELEY, Mus. D., and Professor of Music in the University of Edinburgh, (Op. 20). Just published by LAMBORN COCK & Co., 63, New Bond Street.

SIR W. STERNDALE BENNETT'S
NEW SONATA FOR THE PIANOFORTE,
"THE MAID OF ORLEANS,"
In Four Movements, is now ready.
Post free for 63 stamps.
LAMBORN COCK, 63, New Bond Street.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

M. W. BALFE'S NEW OPERA,
"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the Publication of the late M. W. BALFE'S Grand Opera, now in active rehearsal at Her Majesty's Opera.

Drury Lane Theatre was the scene of the great triumphs of this talented Composer; and it was his last wish that this work should be first performed in the scene of these former successes. The Director has unqualified pleasure in being enabled to accede to this desire of a distinguished musician, whom any country would gladly claim as its own. This important event will doubtless give a special interest and *eclat* to the Season. Sir MICHAEL COSTA has kindly consented to superintend the production of this great work, which is a sufficient guarantee that it will be perfect in all its details. Madame CHRISTINE NILSSON will create the character of "Edith Plantagenet."

"IL TALISMANO; or, THE KNIGHT OF THE LEOPARD." A New and Original Romantic Opera in Three Acts, founded on Sir Walter Scott's Novel of that name. The English Libretto by Arthur Matthison; the Italian Translation by Signor G. Zaffira. The Music by M. W. Balfe. Sir Kenneth of Scotland, Signor Campanini; Richard Cœur de Lion, Signor Rota; L'Emira, Signor Mendini; Blondel, Signor Cantoni; Berengaria, Mdme. Trebelli-Bettini; Edith Plantagenet, Mdme. Christine Nilsson.

London: DUFF & STEWART, 147, Oxford Street, W.

"THE SKIPPER'S WIFE."
NEW SONG,
(In E flat and in F).
Words and Music by LOUISA GRAY.
Price 4s.
London: R. MILLS, 140, New Bond Street.

Now ready, in Two Vols., with Portrait, 24s.,

LIFE OF MOSCHELES; with SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE. By his WIFE. This work comprises numerous interesting particulars respecting almost all the musical celebrities of Moscheles' time, including Auber, Beethoven, Berlioz, Bishop, Benedict, Bennett, Balfe, Barnett, Bochsa, Braham, Clementi, Cramer, Cherubini, Czerny, Chopin, Costa, Catalani, Caraffa, Dragonetti, Dreyshock, Duprez, De Beriot, Ernst, Field, Garcia, Grisi, Gounod, Hummel, Halevy, Hensel, Heller, Henselt, Hiller, Halle, Joachim, Kreutzer, Kemble, Lindley, Lablache, Liszt, Litolff, Mendelssohn, Meyerbeer, Mayseder, Malibran, Macfarren, Mario, Mori, Neukomm, Novello, Pleyel, Pacini, Paer, Pasta, Paganini, Patti, Rossini, Romberg, Ries, Rubini, Rubinstein, Ronconi, Reeves, Schubert, Spohr, Spontini, Schumann, Smart, Sivori, Sontag, Staudigl, Tamburini, Thalberg, Weber, Wagner, &c. HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.,

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of C. H. BITTER, by J. E. KAY-SHUTTLEWORTH, with Introductory Preface by Sir JULIUS BENEDICT, and a *Classified List of all his known Compositions.*

London: HOULSTON & SONS, Paternoster Buildings.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

"MY WHITE ROSE."
SONG,
(in F and in B flat).
Written and Composed by LOUISA GRAY.
Price 4s.
London: J. B. CRAMER & Co., 201, Regent Street, W.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

"LE RAT DE VILLE,"
BY
"LE RAT DES CHAMPS,"
(FABLE DE LAFONTAINE.)
Chantée par JULES LEFORT.
Musique de ETIENNE REY.
Price 4s.
(Edition de L. Escudier, Paris.)
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day.
"IN THE MORNING,"
SONG.
The Words by F. ENOCH.
The Music by HENRY SMART.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THREE SACRED SONGS.
No. 1. "FAITH."
No. 2. "THE CHAPEL."
No. 3. "VALE OF THE CROSS."
Composed by BERTHOLD TOURS.
Price 3s. each.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Digitized by Google

## MUSICIANS WHO HAVE DIED AWAY.*

By Joseph Seiler.

(*Continued from page* 403.)

To these youthful labours, which have all been lost, belongs a small drama, which Meyer composed at the suggestion of Father S. J. Alexius Baur, Professor of Rhetoric at Lucerne, and which "obtained the full approval of the numerous auditors present."

About the end of the year 1738, a resolution, which, probably, had long been germinating and striking root in his breast, came to maturity. Meyer determined on leaving the world and entering the Cistercian Order.

It was not without opposition from his family that he set out for the Monastery of St. Urban, which he reached on the 31st Oct., 1738, and where he was received as a novice on the 8th May, 1739.

Soon after his entrance into St. Urban, he began to be sickly, and—so says the Chronicle—the music was not to his taste. In short, after remaining a novice only twenty-six weeks, he left the monastery, and "on the 31st October, at 4 o'clock in the evening, set out for Lucerne from St. Urban, where on the same day and at the same hour, anno 1738, he had arrived, having thus resided exactly one year in this holy and famous house."

After 1740, we find him in Italy. He spent nearly two years in Milan, in the house of von Krenglin, the Imperial agent, and a friend of his grandfather. Concerning his stay at Milan and his studies there, the Chronicle gives us a long and detailed account. We will, therefore, again let it speak for itself:

"It was in listening to Italian music that he first became aware of the difference between that music and the music of his own country. Every imaginable opportunity was afforded him of seeing the best operas, of hearing the most splendid sacred and chamber music, of going to concerts given by members of the highest classes, and of frequently visiting the houses of leading singers, male and female, and of musicians. Under the circumstances he laid aside composing for a time, and, impelled by such incomparable music, applied himself to the piano, in order, by hearing these compositions, as artistic as they were agreeable, to accustom himself to a peculiar harmony and skill in playing; and (though he studied simultaneously arithmetic, mathematics, geometry and drawing), to the astonishment of many, he learned in so short a time a most extraordinary and brilliant accomplishment, after the present elegant and masterly manner" (in Italy, on the model of Domenico Scarlatti) "that he was not only highly esteemed by everyone, and enjoyed free access into all the first houses, but had not the slightest reason for fearing the best chapelmasters in his line; and this was a well-known fact then in Milan."

"The especial honour which he enjoyed on all sides in Milan so excited his ever-increasing zeal for music that, to obtain a satisfactory knowledge of the violin as well, he chose for his master the celebrated Ferdinando Galimberti, of whom he took lessons some months, in which time he learned, according to Corelli's rules, to bow correctly and to finger, besides acquiring a thorough knowledge how to compose in the very newest taste."

On the viola and the double-bass, also, Meyer acquired tolerable skill. But "his strength in musique was always on the piano, the organ, and in composition." In the year 1740 he published a few Piano Sonatas which created a great sensation, and were long held in high repute.

A few years previously, young Pergolese died (16th March, 1736) at Torre di Greco, near Vesuvius. He had scarcely passed his twenty-sixth year, and his fame, founded principally on his celebrated *Stabat Mater*, resounded from one end of Italy to the other. In his first sacred compositions, dating also from the year 1740, Meyer took Pergolese as his model, being indebted to him for the accompaniment—very independent considering the period—to his vocal parts, and the frequently brilliant character of his instrumentation.

Meyer's art-loving grandfather died in 1741. As war had meanwhile broken out between Sardinia and Spain, and was assuming greater and greater proportions, Meyer, Senr., bought our hopeful composer an officer's commission in Von Keller's Swiss Regiment which had just been formed.

From this point the Chronicle describes with great minuteness the events of the war, but they would interest the reader very little. I will content myself, therefore, with mentioning that, with whatever zeal and success he attended to his military duties, Meyer von Schauensee was never untrue to art, but, on the contrary, distinguished himself in composition (studying, besides the masters already named, their contemporaries, Tomaso Traëtta, Guiseppe Sarti, and Francesco Majo—but of the Germans, in all likelihood only Hasse—and pianoforte-playing.)

To about this time belong his 40 airs on words by Metastasio. They were subsequently (in 1748) engraved, and we shall refer to them presently. At the same period, at Ceni (principal town of the similarly named province of the then kingdom of Sardinia, on the Nura, with 20,000 inhabitants), he made the acquaintance of the young and charming Countess Lovera, who "fell in love, not only with his pianoforte playing, which was admired more and more by everyone, but even with him personally, and the feeling increased so on both sides that, had not the regiment been obliged to march from Sardinia shortly afterwards, a musical marriage would very speedily have followed."

On the 17th June, 1743, "at the command of his Colonel," he played on the march before the English Consul at Villafranca, "the Consul taking leave of him with all the special honours due to his birth, and with the warmest expressions of gratitude, which the said Consul corroborated the following day by sending him 12 large bottles of English beer, a cassetta of Nice wine, and other costly refreshments, in an English ship's launch."

In October of the same year, his dramatic cantata, *Il Trionfo della Gloria*, with Metastasio's words, was performed, the then celebrated singer Signora Bruna taking part in the performance, which Meyer himself conducted; and on the 11th November of the same year, in honour of the Colonel's birthday, Metastasio's operetta, *Palladio conservato*, the last being several times repeated, "both in the Colonel's quarters;" and, on the third occasion, in the palace of the Bishop of Cagliari, "when it was sung with great applause before an innumerable concourse of the nobility, everybody being waited upon with all kinds of refreshments, and the place being magnificently illuminated."

After the performance the Viceroy, "who had stood all the time next the Archbishop and his brother, General Barol, gazing fixedly with much attention at this artistic work, said the following words: 'Monsieur! vi sono molti maestri con barba griggia che non sanno la mità di quello che sa Lei.' (Sir! there are many masters of music with grey beards who do not know half as much as you do')." A "Te Deum," also, and an occasional dramatic piece, *Applausi festosi*, the words by an Abbate Ratti, were composed at this period by Schauensee, in honour of a victory over the Spaniards. All was written in the inevitable Italian German manner then usual. "After this operetta. . . . which concluded amid uninterrupted applause. . . . the ball was opened in the usual manner, and lasted till beyond midnight."

Several sonnets, canzonets, and other laudatory productions then published—some being got up in a costly manner—contributed not a little to make the name of Meyer von Schauensee popular throughout the Italian Peninsula.

But an end was put only too soon to this splendid musical life in Sardinia, "that earthly paradise," as the Chronicle terms it. the regiment being ordered to march to Nice. Here there was some very sharp fighting. Meyer von Schauensee was made prisoner, but allowed to go home on parole. His parents, despite all his offers and threats, now insisted on his definitively leaving a military life (December, 1743). They immediately procured him an important post in the Great Council at Lucerne, and in the so-called New Court.

He now applied himself most zealously, with all the means he possessed, thanks to his aristocratic birth and his high official appointments (which left him a great deal of spare time), to elevate and perfect, after the models with which he had become acquainted in Italy, musical matters in his native town. His reputation was strengthened not a little by this course, and he soon received from all quarters requests—with offers of advice and assistance—that he would exert himself to regenerate sacred and theatrical music in Switzerland—"which redounded greatly to his honour, but, at the same time, stirred up also ill-feeling among those whom he rendered unnecessary."

(*To be continued.*)

* From the *Neue Berliner Musikzeitung.*

Digitized by Google

## A NEW ORATORIO.

The production of a new English oratorio is an event of special interest which ought to receive corresponding attention, above all when the author is a man of unquestionable ability. Quite as a matter of right, therefore, do we now give a prominent place to Mr. J. F. Barnett's *Raising of Lazarus*, which was performed for the first time in St. James's Hall, on Wednesday week, at one of the New Philharmonic Society's concerts.

The work in question, it should first of all be said, is not new in the sense of being recently composed. Its date, we believe, is prior to that of *The Ancient Mariner*, the cantata which Mr. Barnett wrote for the Birmingham Festival of 1867, and, consequently, it represents the author's past rather than his present ability. At the same time there is no reason to doubt that Mr. Barnett has thoroughly revised his music, leaving nothing in it that does not commend itself to his more matured judgment and taste. The libretto could not so easily be overhauled and revised, and we take leave to doubt whether Mr. Barnett would now select such a subject for a full-sized oratorio. A work of this kind is, in effect, a drama subject to dramatic rules, and expected to meet dramatic exigencies. The choice of a story should, therefore, be made with careful reference to distinctness and variety of character, contrasts of incident and cumulative interest. All these requirements the subject of *Lazarus* does not satisfy. Its materials, though enough for a cantata, are not enough for an oratorio, and hence they demand a good deal of that "padding" which consists in making the principals and chorus comment upon what is taking place. An example presents itself in the early part of Mr. Barnett's oratorio. After a recitative stating that, when Jesus heard of the sickness of Lazarus, "He abode two days still in the same place where He was," come, first, a duet, "Why turnest thou Thy face away?" next, a chorus, "Blessed are they whose hope is in the Lord their God;" and next, a contralto air, "Wait on God with patience"—all being reflections springing out of the drama, and not forming an integral part of it. In pointing this out, let us not be understood to find fault with the construction of the book. The texts are, for the most part, appropriate and well chosen, and the interest of the narrative is fairly distributed. What should not have been done is the choosing of a story that required so much "Greek chorus" to attain the necessary bulk. But the story of *The Raising of Lazarus* is otherwise unfit for oratorio. It lacks contrast to a degree which must have hampered Mr. Barnett very seriously. From the opening chorus to the actual performance of the miracle, just prior to the end, one tone prevails, and not an incident arises to give relief to somewhat melancholy monotony. That the composer has succeeded at all in overcoming an obstacle so serious is greatly to his credit; but we could have wished for him a fairer field—one which might assist his efforts rather than be a drag upon them. Having chosen the subject, however, Mr. Barnett decidedly made the best of it, and the result is a work wherein his abilities find admirable assertion.

The first part of the oratorio comprises that portion of the story which ends with the setting out of Jesus and the disciples for Bethany. In this the incidents are the distress of the sisters at the delay of Jesus, their joy at hearing from a messenger the words of the Master, "This sickness is not unto death;" the prayer of Lazarus for support and comfort, the remonstrance of the disciples when Jesus announces His return to Judea, and their final resolution to go and "die with Him." A chorus, "Blessed is he who cometh in the name of the Lord," very appropriately ends this division of the story. The second part sets out with the appearance of Jesus at Bethany, and the complaint of Martha, "Lord, if thou hadst been here my brother had not died." Then come the interview of Mary with her brother's friend; and, lastly, the scene at the grave, all the incidents of which are, of course, fully detailed. A very lengthened ascription of praise and thanksgiving, led by the resuscitated Lazarus, then ends the oratorio.

We shall not go, *seriatim*, through the thirty-one numbers of Mr. Barnett's work, being necessarily limited, in a great measure to general observations, which may appropriately begin with a full and frank recognition of the ability shown by the composer. At the time when the music was written Mr. Barnett made no pretension to absolute individuality of style. Strongly under the influence of Mendelssohn, like many other able followers of that attractive master, he was satisfied to write according to the impression made by Mendelssohn upon his artistic nature, and, hence, *The Raising of Lazarus* belongs emphatically to that class of oratorio at the head of which stand *St. Paul* and *Elijah*. In this there is no reproach whatever to Mr. Barnett, who did very wisely to write as he was moved by the inspiration of the moment, and not risk success in a struggle after originality. A young musician need never be ashamed of yielding to the fascinating genius of Mendelssohn, any more than Beethoven was ashamed of having begun to write in the school of Haydn and Mozart. But if the music in the new oratorio suggests the model upon which it is formed, it also suggests, with greater force, the author's skill and sound musicianship. To the latter point we would direct special attention at a time when young composers everywhere are breaking through orthodox rules and permitting their untrained talents to disport themselves without reference to anything save a desire to be striking, even at the expense of coherence. Mr. Barnett adheres to the "ancient lines" of art, and his music quite refreshes us by its honest conformity to regulations which genius has approved and the public instinct has accepted. On this account alone we should be disposed to look favourably upon the new oratorio, and to commend it as a worthy addition to its class. But *The Raising of Lazarus* has other claims to approval. From first to last it runs on fluently, and with an ease which shows the resources of the composer. It is often highly expressive, and, when occasion offers, as in the scene at the grave, becomes quite pictorial. Moreover, the frequent employment of a contrapuntal style gives a scholastic interest to much of the music, while Mr. Barnett's unquestionable skill in laying out his matter so as to produce the greatest effects from voices and orchestra is illustrated to a remarkable extent. In brief, the workmanship of the oratorio is nearly always excellent, and, when joined to the fluent tunefulness of the themes, a result is produced more than able to secure a favourable reception for the work.

That a careful examination of the work will support these general observations we have no doubt at all, and they may fittingly be supplemented by reference to such numbers as made the greatest impression at the performance. At their head, because coming first, must be placed the spirited fugue, *Allegro moderato*, which is the second movement of the overture. Though largely extended, the interest of this fugue never slackens, and its contrapuntal skill makes a very favourable impression on ears to the manner trained. A tenor air, "Show forth Thy wonderful mercies," is very melodious and pleasing, while wholly free from pretence of any kind. There is good and effective writing in a chorus, "Blessed are they," and devotional feeling in a contralto air, "Wait on the Lord with patience." An unaccompanied trio—*de rigeur* in oratorio since *Elijah*—though it was encored on Wednesday, has nothing of special interest to recommend it: but the recit. and air of Lazarus, "Lord, when wilt Thou look upon me," contains some of the best music in the work—music not to be heard without pleasure. The soprano and contralto duet, "O, Lord, why hast Thou cast us off," is a little secular in treatment, but it also makes a striking effect by reason of truthful expression. A melodious soprano air, "They that sow in tears," next carries on the interest of the work, followed by a dramatic chorus of disciples, "The Jews of late sought to stone Thee," and an interesting scene wherein the disciples and their Master refer to the condition of Lazarus. The quartet and chorus that ends the first part contains a good deal of Mr. Barnett's most fluent and ready counterpoint, though, on the whole, it is hardly on a scale of sufficient grandeur and dignity. Continuing these mere indications of merit, we may next point to the opening chorus of the second part, the "second subject" in which is a charming bit of melody. There is charm, also, in a soprano air, "Yea, Lord, I have believed," but the succeeding chorus, which takes up the theme, strikes us as a little commonplace in treatment. The *Coda*, however—a passage in chorale style—wants nothing of force and impressiveness. In the contralto air, "Thou art near, O Lord," we have one of the best of the numerous family generated by "O rest in the Lord." This was beautifully sung by Mdme. Patey, and obtained a deserved encore. A fluent air for tenor, "Blessed are they that mourn," next commands attention, after which comes some thoughtful music descriptive of the scene in Martha's house before setting out for the grave. The bustling, mocking chorus of Jews, "Could not He that opened the eyes," is a welcome contrast to the prevailing tone of this part of the work, and there is much dramatic effect, gained by unpretending means, in the entire scene at the grave of Lazarus. Attention should particularly be directed to a dramatic chorus, "And presently he that had been dead," which is one of Mr. Barnett's finest and most successful efforts. From the subsequent numbers we may select for approving mention a dashing soprano air, "I will bless Thy name," finely sung by Mdme. Sherrington, a telling *scena* for bass solo and chorus, and a demonstrative bass air, "Praise ye the Lord," which Mr. Santley delivered with immense vigour and effect. Other numbers might be mentioned, but these will suffice to show that in the new oratorio we have a work of interest and value.

Mr. Barnett conducted with great skill, and received at the close of his task a well-deserved tribute of admiration. We should not omit to add that the tenor solos were delivered with unfailing correctness by Mr. Wilford Morgan, who appeared instead of Mr. Vernon Rigby.

THADDEUS EGG.

---

MUNICH.—M. Maillard's opera, *Les Dragons de Villars*, under the German title of *Das Glöcken des Eremiten*, has been produced at the Royal Operahouse with considerable success. The part of the heroine was exceedingly well sustained by Mdlle. Stehle, who was efficiently supported by Mdlle. Schefzky, Herren Schlosser, Kindermann, and Theodor Meyer, the representatives of the other leading parts.

Digitized by Google

## VISIT OF THE SHAH TO THE ROYAL ITALIAN OPERA.

The State performance ordered by the Queen at the Royal Italian Opera in honour of the Shah was equally successful with the visit to Woolwich. There were two attractions—the procession through the Floral Hall and the operatic representation. Mr. Gye, who, in the course of his 25 years of management, has already had the task of organizing no less than three grand state receptions—the visit of the Emperor and Empress of the French during the Crimean war; that of the Prince and Princess of Wales on the occasion of their marriage; and that of the Sultan of Turkey—can boast of sufficient experience in such affairs. The completeness of his arrangements for the welcome of the Shah of Persia is the result of that experience. In the Floral Hall Mr. Gye has now a valuable auxiliary, which he turned to the best account. As a reception Hall on these imposing occasions it could not be excelled; and its immediate connexion, by means of the grand staircase, with the "crush-room," which on Saturday night was set apart as an antechamber to the State-box, is of such advantage that one might think it had been constructed especially for the purpose. Although the decorations bore a close resemblance to those prepared expressly for the Sultan some years ago, the general aspect of the Hall was in some respects materially different; on the former occasion the visitors admitted to witness the *cortége* were obliged to stand behind barricades, but now there were seats for many hundreds—not merely in numbered chairs at each side of the nave of the building, but in new galleries erected for the accommodation of a vast number. A gallery of wide dimensions stretched along almost the entire length of the south aisle, and another called the "Tribune Gallery" at the west end led directly to the stage of the theatre, enabling those furnished with "passes" to hear the National Anthem, and obtain a complete view of the State box on the first rising of the curtain. Lastly, the platform on which the artists are accustomed to appear at the Floral Hall Concerts was raised. Thus another gallery had been erected for the convenience of those who came to witness a procession of notable personages, headed by the Oriental potentate. Even as it was the accommodation might have been extended; for many who would gladly have obtained admission were compelled to go away disappointed.

The decoration of the Floral Hall was at once simple and beautiful. The ceiling was adorned with festoons of artificial flowers, in white and light pink—a canopy of flowers, in short. These festoons were elsewhere distributed with equal judgment, while the crimson hangings and carpets, aided by the brilliant illumination from numerous rows of gas jets and stars, together with a new and effulgent "sunlight," under the dome, enhanced the general effect, gratifying the eye with a mixture of colours, harmonious and nowhere obtrusive.

The arrival of the Shah, who was expected to leave Buckingham Palace at a quarter past eight, when we remember what he had gone through during the day, was commendably punctual. A detachment from the Scots Fusilier's band appeared a little after eight; then, instalment by instalment, came in the members of our own Royal Family, the officers of the Royal Household, the Cesarewitch and Cesarevna (Princess Dagmar), and a host of distinguished personages—all in state costume or uniform. The Prince of Wales, the Duke of Edinburgh, Prince Arthur, and the Duke of Cambridge received the Shah at the foot of the stairs (western door), and, after friendly salutations between His Persian Majesty and some of those who caught his attention, Mr. Gye took charge of his distinguished guest, and the *cortége* was marshalled into order. The military band played in succession the Russian National Hymn, in honour of the Cesarewitch, our own National Anthem, and the so-called Persian National Hymn. As the procession, headed by the Shah who escorted the Princess of Wales, moved slowly up the Hall, the spectacle, with its variegated surroundings, was nothing less than gorgeous. No sooner had the staircase been reached, and the procession, amid much cheering, gradually disappeared, than there was a general struggle among those in the "Tribune Gallery" to make their way behind the curtain to the stage. A great many, it is to be feared, were disappointed, for the access was by no means easy, and the curtain was ordered to be raised on the very instant of the Shah's appearance, which, in consequence of the short *route* he took, was speedily effected. Whoever succeeded was well rewarded, obtaining an unrestricted view of the theatre. There, in the midst of the grand tier, was the State-box—the Shah as central figure, with diamond epaulettes, and enormous emeralds, diamond aigrette, diamond scimitar belt, diamond bands—blazing, in short, with diamonds and precious stones. On one side of him sat the Princess of Wales, the Cesarewitch, the Duke of Cambridge, &c.; on the other, the Cesarevna, the Prince of Wales, the Duke of Edinburgh, Prince Arthur, the Duke and Duchess of Teck, &c.; behind him, for the most part standing, were many distinguished members of his Court and Household. Close to the State-box was another box, allotted to the Princess Louise and Prince Leopold. Constructed out of six boxes, on the Grand Tier, the State-box bore a close resemblance to that erected for the Sultan of Turkey, with its canopy, gilded crown, and surmounting flags of gilt and silver. Six more boxes in the tier above were appropriated to other personages belonging to the retinue of the Shah. The theatre was crowded to the roof by a brilliant audience.

The instant the curtain drew up the familiar strains of our National Anthem were again heard; and all the house, including His Majesty of Persia and the rest, stood up, the audience for the most part turning their faces to the box which was the cynosure of attraction. Then followed the operatic selection provided by Mr. Gye for his illustrious guest. Looked at as a whole, this was excellent, the only fault being that, the earlier exertions of the Shah in the course of the day taken into account, it was decidedly too long. This sort of entertainment must be very nearly, if not altogether, strange to His Majesty. The programme consisted of a scene from the second act of *Dinorah*, in which Madame Adelina Patti sang the famous "Shadow Song;" the final scene from *Hamlet*, with Mdlle. Albani as the deranged Ophelia; and the second and third acts of *Faust e Margherita*—the characters in which (we need not name them) were sustained by Madame Adelina Patti, Mdlle. Scalchi, Mdme. Anese, Signor Nicolini, MM. Faure, Maurel, and Tagliafico. The first and last were conducted by Signor Vianesi, the second was under the direction of Signor Bevignani. What seemed to excite the especial attention of the Shah was the "Shadow Song," the death scene of Ophelia, and the lovely scene of the Kermesse in *Faust*. Patti dances, after her own inimitably quiet manner, in the first; Albani prepares for the final catastrophe among a bevy of village dancers; and the second act of *Faust* contains plenty of dancing, illustrated by a waltz tune, which, though composed by a Frenchman, might have been signed "Weber" without any danger of its authenticity being disputed. In all these His Majesty was evidently interested. Still more gratified, perhaps, was he with the vigorous and stirring march of Signor Vianesi, styled the "Persian March," and including, as an episode, a characteristic air of undoubted Persian origin. This, under the direction of its composer, was performed by the orchestra of the theatre, accompanied by a contingent from the band of the Grenadier Guards, with such well-sustained fire and animation, that the whole audience rose and loudly applauded—their faces again turned to the State-box. The Shah, himself, and all around him, rose to acknowledge the compliment; the audience insisted upon a repetition of the March, and repeated it was accordingly. Between *Hamlet* and *Faust* His Majesty and most of the occupants of the State-box were conducted by Mr. Gye—considerate host—to the refreshment room, and so there was a brief and by no means unwelcome interval. During the third act of *Faust*, admirably as it was given by all concerned, the Shah was apparently overcome with the labours of the day. He nevertheless stayed it out manfully, and did not leave the theatre until the orchestra once more played "God Save the Queen," rising, as before, with the entire audience. Mr. Gye, who had been in the State box during the act of *Faust* to which we refer, then escorted His Majesty, who was conducted by the Lord Chamberlain to his carriage, the cheering of the crowd outside being renewed as if they had been waiting outside during the entire performance to renew it.

—o—

## THE SCHUBERT SOCIETY.

The fourth concert of the season was held on the 18th June, for the benefit of the director, Herr Schuberth. The audience was not so large as on former occasions, owing, no doubt, to the unpropitious state of the weather. The first part of the programme was devoted to compositions of the president, Sir Julius Benedict; and the following members appeared and fully acquitted themselves:—Pianoforte, Mdlle. Morgen, and Miss Jessie C. Hincks; violin, Herr Jung; Violoncello, Herr Schuberth; vocalists, Mr. C. H. Sanders, Mr. Albert James, Mdlle. Romanelli, and Misses Kate Thomson, Grace Armitage, and Emily Muir. The second part was miscellaneous, when, in addition to the above artists, Monsieur Libottom, (violincello) and Herr Hause (pianoforte) appeared.

This is the last concert of the season, and the seventh year of the Society, and the director is to be congratulated on the success which has attended his efforts.

Digitized by Google

## CRYSTAL PALACE.

The fifth summer concert was devoted to a performance of *Acis and Galatea*, a work which, although written for the stage, is best as a *Cantata di Camera*.

That such popular music was done full justice to need hardly be recorded. The chief vocalists were Madame Lemmens-Sherrington, Mr. Sims Reeves, Mr. Montem Smith, and Mr. Santley, and the choir, strengthened by professional assistance, was that attached to the Crystal Palace. Madame Lemmens-Sherrington's singing of the songs allotted to Galatea cannot be surpassed. Mr. Sims Reeves often selects "Love sounds an alarm" as one of his greatest displays, and his singing of this renowned air excited the usual amount of applause. Polyphemus' recitative "I rage, I burn," and the succeeding air, "O, ruddier than the cherry," is never heard to so much advantage as when rendered by Mr. Santley, and the effect this number produced on Saturday was, as usual, highly exciting. Mr. Montem Smith in "Would you gain the tender creature," was also highly successful, and much applauded.

—o—

## ROYAL ACADEMY OF MUSIC.

The students gave a concert at the Hanover Square Rooms, on Thursday evening (June 19th). The following is the programme:—

"Fugue, in E (MS.), for two Performers on the Pianoforte (Miss Baglehole and Mr. A. H. Jackson) A. H. Jackson (student); Aria, "Nobil Signor" (*Huguenots*) (Miss Roffe), Meyerbeer; Allegretto and Presto Agitato, from Sonata quasi Fantasia (Moonlight. No. 1, Op. 27, Pianoforte) (Miss Blake), Beethoven; Song, "Ave Maria" (Miss Perry) Schubert; Fantasia on an Irish Air, Pianoforte (Mr. Rose), Mendelssohn; Duet, "Venezia" (Miss Buley and Mr. Howells), Pinsuti; Two Musical Sketches, in B flat and G minor, Pianoforte (Miss Fernandez), Mendelssohn; Canzone, "Marinella" (Mr. Wadmore), Randegger; Præludium et Fuga, in E minor, Pianoforte (Miss Oliveria Prescott), Mendelssohn; Serenade, for Female Voices, "Lightly creeping" (Solo, Miss Spencer, Miss Goode, Miss Bagnall, Miss May, Miss Beasley, Miss Jones, Miss Edouard, Miss Mount, Mrs. Mann, Miss Roffe, Miss Hope, Miss Buley, Miss Bradley, Miss Mayfield, Miss Bolton, Miss Kaupp, Miss Barkley), Schubert; Song (MS.) "The sea hath its pearls" (Mr. Dudley Thomas), Eaton Faning (Mendelssohn scholar); Romance, in F, Violin (Miss Julia de Nolte), Beethoven; Terzetto, "Pensa e Guarda" (*Margherita d'Anjou*) (Mr. Wadmore, Mr. Pope, and Mr. Aldersey), Meyerbeer; Lento-Bravura, in B (No. 6), from Suite de Pièces, Pianoforte (Miss Curtis), W. S. Bennett; Trio, "Eventide" (Miss Beasley, Westmorland scholar, Miss Barkley, and Mr. Howells), H. Smart; Sonata, in A major, Pianoforte (Miss Turner), Scarlatti; Song, "The beating of my own heart" (Miss Daniel), G. A. Macfarren; Allegro, from the Seven Characteristic Pieces, Pianoforte (Miss Boxell), Mendelssohn; Part Songs, "Sweet stream," "Come, live with me," W. Sterndale Bennett.

Miss Chaunell, Mr. Walter Fitton, and Mr. Eaton Faning accompanied the vocal music on the pianoforte. The next students' concert is announced to take place at the Hanover Square Rooms, on Thursday evening, July 10th.

—o—

## LONDON MUSICAL FESTIVAL.

The third and last of the series of performances projected and conducted by Mr. Henry Leslie (with the intention of benefiting certain metropolitan charities) took place at the Royal Albert Hall on Saturday afternoon, when a large audience was attracted by the many interesting features of the programme, which included the re-appearance of Mdme. Christine Nilsson, Mdlle. Tietjens. Mdme. Trebelli-Bettini, Signor Campanini, and Signor Agnesi. The four last-named artists were heard in the solo music of Rossini's *Stabat Mater*, which formed the first part of the concert; and Mdme. Nilsson sang—in the second part—an air from one of Bach's Church cantatas (Englished as "My heart ever faithful"), with violoncello *obbligato*, skilfully played by Mr. Edward Howell; Handel's air, "Let the bright Seraphim," with the admirable trumpet *obbligato* of Mr. T. Harper; and the solo passages in the National Anthem at the end of the concert. The second part commenced with Handel's Coronation Anthem, "Zadok the Priest," in which, as in the *Stabat*, the co-operation of a band of 100 instrumentalists and a choir of 800 vocalists enhanced the general effect. Other pieces were comprised in the selection, to which Signor Rota also contributed.

## PHILHARMONIC SOCIETY.

The seventh concert, and last but one, of the sixty-first season took place on Monday evening, when the following selection was performed:—

Part I.—*Jupiter* Symphony, Mozart; Romanza, "Sin dall' età più tenera" (*Iphigenia in Tauride*), Gluck; Concerto for pianoforte, Brahms; Aria, "Dove sono" (*Le Nozze di Figaro*), Mozart; Overture, *Tannhäuser*, Wagner. Part II.—Symphony, No. 8, in F, Beethoven; *Lied*, "Al suon di tua melode," Mendelssohn; Overture, *Precioso*, Weber.

Although the above programme is one of great and varied interest, it offers little to call for comment, nearly every item being familiar from frequent repetition, with the exception of Brahms' concerto. Of this work, however, we spoke on the occasion of its clever performance by Miss Baglehole (a prominent student of the Royal Academy of Music), at a Crystal Palace Concert last year. On the occasion now referred to, the highly-cultivated mechanism and careful preparation of Herr Jaell were evidenced in his execution of an elaborate composition which especially calls for those qualities. Gluck's Romance, and Mendelssohn's *Lied* (sung by Signor Gardoni), were given as Italianized—the one from the original French; the other from the well-known *Auf Flügeln des Gesanges*. The latter was accompanied on the pianoforte by Mr. Cusins. Mozart's aria was assigned to Miss Whinnery, of whose merits we have several times recently spoken. Mr. Cusins conducted the performances with his usual care. The last concert of the series is announced for July 7, when the programme will comprise Beethoven's seventh symphony (in A), and a symphony by Carl Philip Emanuel Bach, second son of the great John Sebastian.

—o—

## SIR JULIUS BENEDICT'S CONCERT.

This concert—which has been for many years past one of the specialties of the London musical season—took place on Monday afternoon, for the third time, in the Floral Hall. Madame Adelina Patti, Mdlle. Albani, and other eminent members of the Royal Italian Opera Company contributed various successful performances, among which may be particularized the brilliant singing of the first-named artist in the Polacca from *I Puritani*, and Sir J. Benedict's popular ballad "The Rose of Erin" (encored), and the effective execution by the other *prima donna* of Donizetti's scena and aria, "Ah! che infelice," and "The Blue Bells of Scotland" (harp *obbligato* by Mr. J. Thomas). A demand for a repetition of the Highland ditty was replied to by giving "Robin Adair." Both artists were associated in the duet "Sull' aria," from *Le Nozze di Figaro*, which was also encored. Miss Edith Wynne contributed an expressive song of Sir J. Benedict's entitled "Love at Sea." Madame Patey, too, was heard, in addition to the numerous operatic artists. Among the novelties brought forward was a concerted movement, *Patria e Liberta* (composed by the concert-giver), which derived full effect from the co-operation of the principal solo baritones and basses, and the choristers of the Royal Italian Opera. Sir. J. Benedict's well-known skill as a pianist was exemplified—in association with MM. Charles Hallé, F. H. Cowen, and Lindsay Sloper—in an arranged version for two pianos (by Mr. Sloper) of his duet on "A Dream of the Past" and "Gallop Brilliant." Another pianoforte piece, by the same composer—the fantasia on airs from *Der Freischütz* (adapted for two pianos by Mr. F. H. Cowen)—was cleverly played by Sir J. Benedict's two youthful pupils—the Misses Molyneux. M. Vivier, the celebrated cornist, was heard in an *obbligato* accompaniment to a new song of his own composition; and Madame Norman-Néruda contributed two violin solos. Seven conductors were named in the programme, including those of the Royal Italian Opera—Signor Vianesi and Bevignani. As heretofore, the concert attracted a very large audience.

---

Bonn.—The preparations for the Schumann Festival, to be held here next August, are in full swing. The first programme has been somewhat modified. The festival is to last only three, instead of four days, as originally intended, and Brahms' *Requiem*, which would have taken on the first day, is, in consequence omitted. The Committee have engaged, in addition to the artists already secured, Mdme. Wilt, from Vienna, and Herr Diener, tenor, now of Berlin, but formerly of Cologne.

Digitized by Google

## MUSIC IN VIENNA.

*(From a Correspondent.)*

Madame Wilt has just signed a fresh engagement with the management of the Imperial Operahouse. She is bound to that establishment till the 31st May, 1874, without a break. In 1874, she will sing at the Royal Italian Opera, Covent Garden, London, during the months of June and July, and from 1875 to 1878, both inclusive, during the months of April and May as well, at a salary of 12,000 francs a month. During the other eight months, Madame Wilt will sing at the Imperial Operahouse here, her salary being 3,000 florins a month. It is stipulated, also, that she is to sing the part of Ophelia in M. Ambroise Thomas's *Hamlet*, and that of the Queen of Night in *Die Zauberflöte*, and, also, that she shall appear at least six times a month. At the expiration of the four years she will take her leave of the stage. She has been a member of the company at the Imperial Operahouse about six years, during which time, if we count her three appearances as "*Gast*" or "Visitor," she has sung three hundred times; she has appeared in *Norma*, 30 times; in *Il Trovatore*, 36 times; in *Don Juan*, 32 times (Donna Anna 13, and Elvira 19 times); in *Lucrezia Borgia*, 28 times; in *Die Zauberflöte*, 24 times (First Lady 10, and Queen of Night 14 times); *Le Nozze di Figaro*, 28 times; *Ernani*, 6 times; *Les Huguenots*, 32 times; *Le Prophète* (Bertha), 32 times; *Lohengrin* (Ortrud), 6 times; *Un Ballo in Maschera* (Amalie), once; *Tannhäuser* (Elisabeth), 20 times; *Robert le Diable* (Alice), 21 times; *Euryanthe*, 4 times; *Armida*, 3 times; *La Juive*, 7 times; *L'Africaine*, 3 times; *Die Entführung* (Constanze), 9 times; and *Così fan Tutti*, 3 times.

Madame Rosa Csillag gave a concert, on the 9th inst., in the small room of the Musical Union. She sang an air from *Le Prophète*, and an air from *La Juive*; "Ich grolle nicht," by Schumann, and "Vertrauen," by Eisser. Herr Grünfeld, from Berlin, performed several pieces on the piano, and Herr Friesberg, a violinist from Leipsic, Paganini's "Hexentanz." The concert concluded with the quartet from *Rigoletto*, in which Madame Csillag was supported by Herr Deckner, Dr. von Raindl, and Mdlle. Orlanda Riegler.

—o—

## THE CHOIR AND CONGREGATION.

The arguments in favour of congregational singing are sometimes so presented as to imply an antagonism to the service of a trained choir. Indiscreet allusions are made to "hired singers," "worship by proxy," "operatic performances," and the like, as if the praises of the congregation were simply impossible without the abolition of the choir. Over-zealous advocates inflict serious damage on the song service when they thus assume a conflict of interests between parties who are essential to each other. A fallacy of these disputants lies in the assumption that a choir must necessarily monopolize the music of the sanctuary, and reduce the congregation to a mass of inactive, perhaps protesting, listeners. A more obvious fallacy consists in taking it for granted that every choir is a band of "hired singers," whose sole business is to "worship by proxy," and contribute to æsthetic gratification by their "operatic performances." It is much to be regretted that the question of public praise should be thrown into confusion by the injudicious form in which, sometimes, the discussion has been conducted. A practical and dispassionate view of the case would prevent much of the thoughtless error and cheap witticism with which the subject has too often been treated. The relation of the choir to the congregation is one of mutual dependence and reciprocity. The two parties are engaged in a common work, each in its own sphere being complemental to the other. Neither of them can befittingly trench on the duty of the other, or take upon himself the service of both. To determine the limits within which each is supreme is to set at rest a gratuitous and mischievous controversy.

Congregational singing is made up by each individual expressing himself in song. The highest type of worship for the individual is the act of the individual himself. No one can perform that act for him. What he does himself affects him as he cannot be affected by a similar act done by another. He may silently assent to a religious truth formulated independently of his own participation; but when he utters it with his own lips, he confirms himself in the possession of that truth. No choir can rightfully deprive the worshipper of this high and profitable privilege. Congregational singing is the expression of praise in its greatest volume. There is a power in a multitude of voices which is at once peculiar and impressive. There are waterfalls more beautiful than Niagara, but none so overwhelming. The indiscribable effect produced by a thousand voices engaged in consonous song cannot be secured by any ordinary choir. All dissonances are swallowed up in the tremendous torrent of harmony. Even the cultivated ear gives up for the time its demand for exquisite execution, for the sake of that inspiring combination of sound which disarms criticism, and carries the unresisting soul on the tide of congregational praise. No performance of a skilled choir, however faultlessly rendered, can serve as a substitute for the mighty volume of song which is poured forth from a large body of devout worshippers. On the other hand, the praises of a congregation are most effectively rendered when they are directed by a disciplined choir. All experience goes to show that the singing of a religious assembly is best conducted under the leadership of a few trained voices. An organist alone finds himself in helpless subjection to the multitude whom he is attempting to lead. A precentor can do little more than strike a phrase or two in the beginning, and then suffer himself to be engulfed in the billows that overpower him. Little knots of singers, catching their time from the strongest voice in their locality, will follow their respective leaders, while Asaph bellows and gesticulates in vain to bring these different groups into anything like concerted utterance. A good, strong choir, sufficiently commanding to hold these asteroidal sections in the prescribed orbit, is a necessity, in order to secure the highest and best effect of congregational singing. Then, a choir is needed for forms of musical service beyond the ability of any congregation. There are times when the greatest benefit that can be conferred on a man is to make him passive, while some one else enters into his consciousness and interprets his wants as he himself would find it impossible to do. Thus it is that the minister, gathering up the experience of his congregation, gives vocal form to that experience when he leads the congregation in public prayer. As the heart of the silent worshipper is moved by the faithful reflection of his inner life in the petitions of the pulpit, so is he affected by a reverent listening to the voice of sacred song in the choir. In both cases, the conscious need of his own soul is set before him more effectively than would be possible if he were to attempt to express it himself. This is one of the solemn offices of the choir—to give musical utterance to the faith and experience of the congregation, and do it in such form and manner as that, if not so done, it must necessarily remain unperformed.

There is no contrariety of interests, therefore, between the choir and the congregation. Let the choir faithfully fulfil its function of leading the praises of the congregation in their richest and freest volume, and let the congregation gratefully acknowledge the service of the choir in those more complete forms of musical expression which no congregation can ever construct for itself.—*New York Musical Gazette.*

—o—

## SOMETHING FROM PARIS.

*(Extract from a Letter.)*

The select society of the real Théâtre Français will muster in force to-morrow at the funeral of their young *sociétaire*, Mdlle. Marie Rogers, who died yesterday, after only enjoying a short three months the dignity which is the aim of every Parisian actor. Quite young, she had been elected unanimously a member of the exclusive society, so well had her *rôles* been played, especially in *Andromaque* and *Le Gendre de M. Poirier*. She had also gained much applause in the prologue of *Maître Pathelin*, and *La Critique de l'Ecole des Femmes*, and promised to be a worthy rival of the many distinguished actresses who have been pupils of the Conservatoire.

The less dignified neighbour house in the Palais Royal has just produced some novelties—*Rallye-Champ doillard*, an operetta, in one act; *La Clarinette Postale*, a "*lever de rideau*;" and a little farce, *Les Esprits des Batignolles*. The first had been already performed on the semi-private stage of the Cercle Artistique, Place Vendôme, and is a lively squib of society.

Much flutter is going on in the theatrical world anent the benefit for Frederic Lemaître, and the rival critics of the various newspapers have arrived at challenging pitch in their anger at the prohibition of *La Fille de Madame Angot* at the Opera House. The *Liberté*, by the pen of "Jennius," stirred up the *Cercle de la Critique Musicale et Dramatique* to vote against the play, as a breach of dignity, at the Academy of Music; and, in revenge, the critics of the *Gaulois*, *Figaro*, and other influential newspapers, have sent in their resignations to the club.

The manager of the Folies Dramatiques, the home of *La Fille de Madame Angot*, certainly plays rather a trump card this morning by announcing that Tamberlik, who happens to be in Paris, is not too grand to come and sing in his small theatre, since the stage of the Grand Opera is too mighty for such a work of charity as the benefit for Lemaître.—*June* 23.

GENOA.—Signor Angelo Mariani, the well-known conductor, died on the 13th inst.

Digitized by Google

NOTICE.

THIRD EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

"ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublunary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.

DEATH.

On the 21st June, suddenly, at Tempe Villa, New Hampton, LETITIA, the beloved wife of JOHN TEMPLETON, Esq., aged 71.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, JUNE 28, 1873.

THE position of the public with respect to the music-publishing trade essentially differs from its position towards the book-selling trade. Music is purchased, beyond comparison, most exclusively by those who themselves play and sing, and consists, therefore, only of such as come within the sphere of their powers of execution and of their taste. Thus the regular market depends upon the majority of half-educated amateurs, whose taste is influenced principally by the music master, or the performances of *virtuosi*. The wants of Vocal Associations and Concert-giving Societies are of a different kind. Very limited, on the other hand, is the number of thoroughly educated musicians who purchase music with independent judgment and serious interest, in order, for pleasure or for instruction, to gain a comprehensive view or a connected knowledge of their art, either in certain special branches or on a more extended scale. Professional musicians have not always the education or the wish, and frequently not the leisure, for pursuing studies of this description. In most instances, the necessary means are wanting. Even at the present day it is but seldom that music is made the object of really scientific, and more especially historical, research, demanding a comprehensive apparatus; and consequently there is an almost total want of great collections, commenced and continued on a definite plan. With the exception of the great libraries of Berlin, Munich, and Vienna, there is probably scarcely a library in Germany that recognises and fosters music as a subject entitled to a separate department of its own; even the Conservatories and similar institutions appear not yet to have experienced the necessity of musical collections calculated for something more than the mere passing requirements of the moment. The system of supporting public libraries—a system of such moment in the case of literary enterprises of more than ordinary extent—is so seldom available for the music trade that it can scarcely be regarded as an element to be taken into consideration. The music trade is, therefore, immeasurably more dependent than the book-trade upon the wants of the day and all its caprices; and this affinity with the fashions explains many a peculiar phenomenon; such, for instance, as the decoration of the title-pages, to which we may generally apply the words of that modest critic who said: "It may not be in good taste, but still it is an ornament;" the custom, so unfavourable to historical research, and even to mere curiosity, of omitting the year of publication; and much more of a similar description giving a volume of music the look of a book of fashions. Though certainly arising in the first place from the fact that, on account of its having to be engraved, music costs more to print in proportion to the average sale than books cost, the high price of music is connected with the above considerations. It results from the constitution of the public that large editions constitute rare exceptions in the music trade, and that those works that do not go off at all, or in only small numbers, bear a larger proportion to those which find a sale than is the case in the book trade. A popular work has, therefore, to make up for the losses occasioned by a number of works which have not proved successful; and it need not be remarked that works which are good in a business sense, are not always so in an artistic one. A piratical publisher can, for this reason, easily sell at low prices, as he pays the author nothing, and prints only what his experience tells him has a large sale, without his being obliged to purchase that experience by ventures which do not cover the expense of production. The high price is connected, likewise, with the exorbitantly heavy discount usually allowed to the retail houses; but it also results, at least partially, from the peculiar position occupied by the public of musical amateurs. As an almost general rule, the music masters undertake to be the agents between the music-publishers and the purchasing public; the allowance which they claim has gradually become, in their eyes, a well-earned right, or, at least, an item of revenue they cannot conveniently spare, and which they possess sufficient influence to maintain. With such deductions we can very well understand that the shop-price must be fixed very high.

Though we may assume that what is printed in the way of books rightly represents, on the whole, the state of scientific and artistic production in literature, we cannot assert this to anything like the same extent of music. Until the last third of the eighteenth century, in Germany as in Italy, an overwhelming majority of compositions were circulated

Digitized by Google

only in manuscript copies, that is, in every respect, in a highly unsatisfactory manner. It certainly sometimes happened that, in order to ensure greater publicity for them, composers etched their own works: as for, instance, we know that Bach and Telemann did. At that epoch, therefore, mere casual circumstances exercised the greatest possible influence in determining which compositions should become extensively known, and which be hoarded up for, and rendered accessible only to, a subsequent generation. Thus the most uncertain standard for forming a just appreciation of any master is that furnished by his printed compositions: we have no right to assume either that the works of the best masters, or the best works of such masters, were made public by means of the printing press. A striking instance of this is furnished by Johann Sebastian Bach, of whom only very little was published during his lifetime. Even that little included not his great masterpieces, but merely the instrumental compositions, for which, at any rate, a considerably extensive public of pianists and organ players was to be expected. It was not till after the revival of the *Matthauspassion*, by Zelter and Mendelssohn, that Bach's vocal compositions began to be snatched from oblivion; and for years to come the Bach Society may go on publishing unprinted works, not one of which is without its peculiar significance. Of such a master as Hasse, who, for more than a generation, reigned supreme on the stage of Germany and Italy, only detached compositions have been made known by means of the press; in short, it is an exception when the labours of a celebrated composer are to be estimated by his printed works. In London, on the contrary, most of Handel's grand compositions were immediately printed; and in Paris, it was even the rule for operas to be engraved on being performed, a fact to be explained by the grand scale on which things are done in both those cities. The system, it is true, has since then been completely changed; and, at the present time, it is more especially the music-publishers of Germany who keep in view the high mission of permanently preserving great works of lasting value. But though, now-a-days, nearly all the works of any importance written by the principal masters—masters who exercise a determining influence—are printed, and thus preserved for the enjoyment and study of future generations, such works constitute only an extremely small portion of the mass of music brought into the market. Nor does this music, in the majority of instances, at all represent those superior, sterling composers, men with high and noble aspirations, who only under especially favourable circumstances succeed in seeing printed what they have created in true devotion to art; it represents only the caprice that changes with the hour, and the defective education of amateurs, who will never be at a loss for complaisant pens. Hence we may assert that, on the whole, the labours of the composers of our time, even though the history of art may never, or only imperfectly, become acquainted with them, are more serious and more important than the mass of printed works would lead us to expect—a fact which cannot in any way be declared of literature.

STUTTGART.—The performance of Schumann's "*Faust* Compositions," got up by Herr Stockhausen in the Königsbau, excited great interest, and attracted a very large audience, both from the city itself and from the neighbouring "*Bad*" of Cannstadt, celebrated for its mineral springs. The impression produced by the music itself was not as favourable as the admirers of the deceased composer could have desired. The part of Faust was sustained by Herr Stockhausen, and that of Gretchen by Mdme. Walter-Strauss. The other vocalists were Mdlle. Löwe, Mdme. Hegar, Herren Schütky, A. Jäger, and Hromada, the conductor being Herr Abert.

## OCCASIONAL NOTES.

JOSEPH HAYDN was a rare instance of musical fecundity. Between his eighteenth and seventy-third year, he composed 119 symphonies and overtures; 163 pieces for the viol da gamba; 20 divertissements for various instruments; 3 marches; 24 trios; 6 solos for violin; 15 concertos for different instruments; 30 sacred operas; 83 quartets; 66 sonatas; 42 duets; 5 German operas for marionettes; 5 oratorios; 366 Scotch airs; and 400 minuets and waltzes.

JOSEPH II., Emperor of Austria, had a fine bass voice. On one occasion he composed two trifles, and, on another, a grand air. The latter he inserted in one of the Italian operettas performed before him in his private theatre at Schönbrunn. No one was to know who wrote it, and all did know, Mozart among the number. "Mozart, what do you think of the air?" said the Emperor. "Well," replied ingenuously the celebrated composer, "the air is good, but he who wrote it is a great deal better."

THE signal for closing the Great Exhibition, Vienna, was at first given by means of bells, but, these being deemed insufficient, recourse was had to another method. This is an enormous horn, the invention of an Italian engineer. It is very simple in form, and is furnished with a metal tongue connected with a steam engine. The sound it emits varies with the pressure of steam applied. Such an instrument would be exceedingly useful on the sea-coast, as it can be employed, like a telegraph, alphabetically.

## CONCERTS VARIOUS.

THE last of the four concerts given by the Glee and Madrigal Union was numerously attended. Those English composers whose names are associated with a style of composition which may properly be called national were represented by Dr. Callcott, W. Horsley, M.B., T. Attwood, S. Webbe, and Sir John Goss, whilst the execution of the music, written for equal voices, was, as usual, undertaken by Messrs. Baxter, Coates, Land, and Lawler. More perfect quartet singing has rarely been heard, and we question much if the musical heroes of the Elizabethan period had their works so exquisitely sung as their later disciples. The solo singing was also interesting. Mr. Coates's rendering of Attwood's "Soldier's Dream" was worthy of Vaughan. Mr. Lawler's magnificent voice gave the best effect to Callcott's "Friend of the Brave," whilst Miss Jane Wells, in Bishop's "Should he upbraid," was thoroughly efficient. Perhaps, like every other musical institution in London, the Glee and Madrigal Union has suffered from the surfeit of musical entertainments which have been given, but, artistically, it has never been better supported. Mr. Land and his party were warmly congratulated by many of the subscribers at the close of last Saturday's performance.

At a concert given in St. George's Hall, last week, the proficiency attained by Miss Lillie Albrecht, under the tuition of Mr. Ignace Gibsone, was very satisfactorily displayed. Miss Albrecht's classical taste was shown in two solos which have long been recognised as masterpieces—viz., Beethoven's "Op. 13," and Mendelssohn's *Scherzo*, in F sharp minor; as, also, was her acquaintance with modern styles by the performance of Thalberg's arrangement of "Home, sweet home," and Mr. Gibsone's "Marche Brésilienne." In all these pieces Miss Albrecht succeeded in gaining the applause of her friends and exciting interest in her talents. The introduction of a pleasing *rêverie* of her own composition was attended with no less felicitous results. The singing of Madame Florence Lancia was the artistic feature of the concert. Mr. Guy and Mr. Pyat also were successful in their respective songs. The accompanists were Herr Ganz, Mr. Gibsone, and Mr. C. E. Stephens.

MILAN.—Herr von Flotow's opera, *Naida*, has been produced at the Teatro Manzoni, but has not created any very great enthusiasm. The libretto is generally condemned, while the music, though sometimes fine, is considered greatly inferior, on the whole, to that of *L'Ombra* and of *Marta*. The principal characters were well sustained by Signorina Tagliana, Signori Bacci, Brogi, and Marchisio. Another, but more successful novelty at the same theatre is *Il Viandante*, words by Signor E. Praga, music by the Duke Giulio Litta. The music pleased extremely, as did also Signora Pasqua and Signor Piazza, who were charged with the two leading parts. The noble composer was called on repeatedly to receive the applause of the audience.—In token of his satisfaction with the libretto of *Fosca* and with that of *Salvator Rosa* (which latter he is now setting), Senhor Gomez lately presented Signor Antonio Ghislanzoni, the author of the said librettos, with a splendid piano, bearing a suitable inscription.—Signor Faccio has been re-engaged for three years as conductor at the Scala.

Digitized by Google

## PROVINCIAL.

DUBLIN.—We find in the *Freeman's Journal*, of June 17th, a long account of Herr Elsner's annual concert, which took place in the Ancient Concert Hall, before a large audience. We extract the following remarks:—

"There appeared to be a very general desire to pay Herr Elsner a high compliment, as no other professional musician in the city stands higher in the estimation of the public than he does. Amongst those who gave their valuable assistance on the occasion were Mrs. Joseph Robinson, Sir Robert Stewart, Mr. Sproule, Mr. R. M. Levey, Mr. Hemsley, Mr. Gray, Mr. Grattan Kelly, and also a number of ladies and gentlemen amateurs, principally pupils of Herr Elsner, who joined most gracefully to show their respect and esteem for one deserving of both. The concert opened with Haydu's Quartet, No. 61, for two violins, viola, and violoncello. It was played admirably by Mr. Levey, Capt. Ruxton, the Hon. S. W. Skeffington, and Herr Elsner, and the first part of the concert was brought to a close by a most interesting performance, in which three of the pupils of Herr Elsner took part. We allude to Franz Lachner's Serenade for four violoncellos, which was played admirably by the worthy Herr V. Yeo, Mr. Elrington, and Dr. Cruise. The gentlemen who came forward to pay a most graceful tribute of respect to their teacher, have shown an excellent example in giving practical proof of their esteem and regard for an amiable man and a truly accomplished artist. The second part of the concert was opened most brilliantly by Mrs. Joseph Robinson and Mr. C. V. Stamford. They selected a pianoforte duet of Mozart, which they rendered faultlessly. We have to congratulate Herr Elsner on the success of the concert of yesterday, which reflected honour on all who took part in it."

## REVIEWS.

STANLEY LUCAS, WEBER & Co.

*Any Like Thee.* Words from BAILEY'S *Festus*. Music composed by H. A. RUDALL.

THIS is a very charming song—charming alike as to words, melody, and accompaniment. It is, moreover, adapted to be very effective in the concert-room; and we do good service to tenors on the look out for a good thing by advising them of the fact. Any work of the kind more entitled to popularity we very rarely see.

JOSEPH WILLIAMS.

*I saw Him on the Mountain.* Song. Poetry by JAMES BIRD. Music by JOHN BARNETT.

WHEN the author of the *Mountain Sylph*, *Fair Rosamond*, and *Farinelli*, opens his mouth, it behoves us all to listen, and, if needful, to pay for the pleasure of hearing. Therefore, with regard to the song before us, we shall only say—It is John Barnett's.

*With Verdure Clad.* From Haydn's *Creation*. Arranged for the Piano by BRINLEY RICHARDS.

THE greatest thing that can be said of a transcription is that it faithfully adheres to the original. This is the case with the work before us. Mr. Richards has shown a reverential regard for Haydn's text, and has limited his own work exclusively to adapting the song for pianoforte performance. Herein is a merit all can appreciate.

*Lohengrin.* The Wedding music from Wagner's opera, arranged for the pianoforte by HAROLD THOMAS.

IN this transcription, a portion of the procession music, the Bridal Chorus, and the spirited introduction to the Wedding Act, are welded together in a manner which certainly avoids great difficulties without much loss of effect.

ENOCH & SONS.

*Royal March.* Composed for the State visit of the Shah of Persia to the Royal Italian Opera. Arranged for the pianoforte by A. VIANESI.

THIS bright and characteristic effusion will be welcome just now, because *apropos* of the lion of the hour. But it has an interest of its own—such interest as springs from novelty of theme and well-considered effect. The Persian Royal March should be on every pianoforte.

METHVEN, SIMPSON, & Co.

*Fair fa' the gloamin'.* Song for Contralto. Melody and Words by J. B. Arranged by W. W. WATSON.

A SIMPLE, pretty melody, simply arranged, and only needing to be simply sung to make a good effect. Contraltos look at it.

ROME.—A new theatre, the Teatro Minerva, is to be opened in October.

## REPORTS ON DISEASES OF THE THROAT.

(*From the "Medical Press and Circular."*)

(*Continued from page* 412.)

### "OBSERVATIONS ON THE HUMAN VOICE."

BY MANUEL GARCIA, ESQ.

*Communicated by* DR. SHARPEY, *Sec. R. S.**

MANNER IN WHICH THE SOUNDS ARE FORMED.

As we have just said, and what we have seen proves it, the inferior ligaments, at the bottom of the larynx, form exclusively the voice, whatever may be its register or its intensity; for they alone vibrate at the bottom of the larynx.† But by virtue of what principle is the voice formed? It seems to me that the answer to this question can be but this: the voice is formed in one unique manner—*by the compressions and expansions of the air, or the successive and regular explosions which it produces in passing through the glottis.*

The ligaments of the glottis, situate about the mean level of the upper border of the cricoid, close the passage and present a resistance to the air. As soon as the air has accumulated sufficiently it parts these folds and produces an explosion. But, at the same instant, by virtue of their elasticity, and the pressure from below being relieved, they meet again to give rise to a fresh explosion. A series of these compressions and expansions, or of explosions, occasioned by the expansive force of the air and the reaction of the glottis, produces the voice.

This theory, though now generally admitted for reeds, and undoubtedly evident in the liquid vein, the tooth-wheel of Savart, the syrène of the Baron Cagnard Latour, &c., has not to my knowledge been yet applied to the glottis‡ If we consider that the lips of this aperture, taken separately, can give no kind of sound, however we may try to make them speak, we must admit that the sounds which they give forth by their mutual action, are only owing to the explosions of the air produced by their strokes.‖ It is not necessary, in order to obtain the explosion of sound, that the glottis should be perfectly closed each time after its opening; it suffices that it should oppose an obstacle to the air capable of developing its elasticity. In this case the rushing of the air is heard accompanying the sounds, and they take a veiled, and sometimes an extremely muffled character—an observation which we have already presented to the reader's notice in speaking of the falsetto.

CONJECTURES ON THE FORMATION OF THE DIFFERENT REGISTERS.

As the entire system of vibrations arises solely from the inferior ligaments, it is evident that the cause of the different tones called registers, must be sought for in the muscles which set these ligaments in motion; and that the other parts of the larynx must be considered only as apparatus for strengthening the sounds obtained, and for modifying their quality. In our efforts to discover the more intimate processes of the vocal organs which produce the sounds, we shall recur at once to the observations already mentioned, to some anatomical remarks which we are going to make, and to the sensations which we feel in the organ itself whilst it is producing sounds.

If we detach one of the halves of the thyroid cartilage, we shall see a large muscular surface of oblique fibres, which fills all the space between the arytenoid and thyroid cartilages. At its upper end is to be seen the muscle corresponding to the superior vocal ligaments, and which sometimes extends to the notch in the thyroid. After detaching this generally frail muscle, all the fibres constituting this muscular surface seem to start from two

* From the "Proceedings of the Royal Society of London," Vol. VII., 1856, Meeting of May 24, 1855. Page 399 to 410.

† We gladly acknowledge that this most important fact has been already announced by J. Müller, although we have our objections to the theory which accompanies it.—*Handbuch der Physiologie des Menschen.*

‡ I find that Dr. Müller hints at the possibility of the voice being thus formed, but only to attack and reject the notion.—*Ibid.*

‖ Many controversies have arisen respecting the sounds sometimes emitted by animals after the section of the superior and recurrent laryngeal nerves; sounds which have been perhaps occasioned by the struggling of the animal, causing a swelling of the neck and a mechanical contact of the vocal ligaments. However, without doubt, after the section of these nerves, voice, as a voluntary act, can no longer take place.

Digitized by Google

opposite centres, viz., the anterior surface of the arytenoid, and the re-entering angle of the thyroid. These centres, occupying the extremities of a diagonal line, send their fibres towards each other in parallel lines. Those which start from the anterior face of the arytenoid descend obliquely; the most external ones go to the cricoid, whose posterior half they cover at the side; the most internal ones descend to the vocal membrane,* which they cover entirely. The fibres which terminate at the membrane become longer as they become more internal. Those which start from the re-entering angle of the thyroid re-ascend obliquely to the summit of the arytenoid, then diverge in order to form the sides of the ventricles, and then disappear in the aryteno-epiglottidean folds, and even the under surface of the epiglottis. If we cut it away in successive layers, proceeding *from* the outside *to* the in, we reach a thick bundle of fibres, perfectly horizontal, which line the outer aspect of the vocal ligament, and which go from the anterior apophyses of the arytenoid to the re-entering angle of the thyroid.†

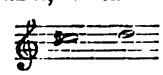
This bundle has its posterior half-covered by the lateral crico-arytenoid muscle, and its anterior half by the diverging fibres which start from the thyroid. If we cut away the horizontal bundle in successive layers, we see that the fibres are not all of the same length; the most external fibres are the longest, and the succeeding ones get gradually shorter as they become more internal; but they all originate in the anterior cavity of the arytenoid, and the muscle is inserted in the manner above explained throughout the whole length of the vocal ligaments, the thyro-arytenoid portion of it excepted. As the fibres all begin from the arytenoid, and terminate successively at more distant points of the membrane, we see that the muscle is thicker behind than before.

Thus the vocal ligament, and the membrane which depends from it, the sole sources of all vocal sounds, are under the direct action of the fibres, which come from the anterior cavity of the arytenoid; the ligament under the action of the horizontal bundle, the membrane under that of the oblique fibres. The long horizontal fibres, extending from one cartilage to the other, are placed at the exterior of the short horizontal fibres, and at the interior of the oblique fibres. The diverging fibres which start from the thyroid, acting only on the superior vocal ligaments and the folds, seem to influence by their contractions only the quality and volume of the voice.

The remarkable arrangement of the fibres which we have just examined enables us to explain a fundamental fact—the elevation of the voice. The fibres of the horizontal bundle being placed over each other, in layers—one covering the other, and getting gradually longer and longer, as they become more external—extend their action to the more anterior parts of the edges of the glottis. This progressive action from the back to the front encroaches gradually on the length of the vibrating portion of the ligament, and likewise increases its tension, and its faculty of accelerating its pulsations.

Another portion of the thyro-arytenoid muscle at the same time stretches and raises the vocal membrane more and more, causing a lesser depth of the ligaments to be in contact in proportion as the sounds become higher, and thus assists by increasing the mobility of the ligaments.

We shall see in a few moments that the rotary movement, which the external fibres of the lateral crico-arytenoid muscles give to the arytenoid, by making the vocal membrane deeper, partly counteracts the above effect, and produces the chest-register.

The crico-thyroid muscle, on the contrary, is a powerful auxiliary in the elevation of the voice. This muscle, which at the same time causes the thyroid to come forwards and downwards, gives rise to a mechanical tension, not only in the vocal ligament but even in the whole vocal membrane. The meeting of the thyroid and cricoid cartilages, which we can feel by the touch, becomes especially marked when the inter-ligamentous glottis alone produces the sounds, which takes place as we have seen at the notes do 3, ré 3,  in the chest-register, and an octave above for that of the head; with this difference, however, that for the latter a more vigorous and complete connexion is necessary.

Let us now see what we may learn from the sensations we feel in the vocal organ. When we produce a chest-note, the least attention enables us to distinguish a "*pinching*" at the posterior part of the glottis, which becomes more vigorous as the notes ascend. This pinching seems to be formed by extension of the depth of the touching surfaces, and may become very painful; whilst the notes of falsetto, when higher than chest ones, give comparatively great relief to this part, and the surfaces in contact seem to have become thinner.

If we combine these sensations with the different remarks which have been furnished to us by the examination of the muscles, we can fix the particular mechanism of each register.

(*To be continued.*)

* We thus designate that part of the membrane which goes from the bottom of the vocal ligament to the edge of the cricoid.

† Another portion of the thyro-arytenoid muscle.

—o—

## PERSIAN MUSIC.

(*To the Editor of the "Daily News."*)

SIR,—In reference to your remarks respecting Persian music, I beg to refer you to a volume of the *Popular Poetry of Persia*, by Chodzko, published for the Oriental Society, and obtainable in the library of the British Museum. At the end of this volume—containing popular songs of the Persians, Kalmucks, Astrakans, Tartars, Ghilanfs, and others—are a few—less than a dozen—Persian melodies, some of which are quite in accordance with our eight-bar rhythm, while others are quite irregular in this respect. They also show poverty rather than richness of melody: and, until other genuine collections are produced, your remark that there is a paucity of Persian music holds good.—Yours truly,

*Devonshire Gardens, Chiswick.* T. CRAMPTON, Ed. Part-Singer, &c.

## Lines for Music.

### THE HEART'S MISGIVINGS.*

I.

Ronald, tell thou the reason why
I see this coldness in thine eye!
Once it shone with radiant light
When I chanced to come in sight;
Now it doth cold and lifeless seem,
As thou wert in a waking dream.
Say, dost sight of me give pain?
Or art thou th' accepted swain
Of maid with form more fair than mine,
And to be near her dost thou pine?
The thought mak'st bitter tears to flow,
My heart's misgivings say 'tis so!

II.

Once thou loved with me to saunter
In yon pleasaunce, and to wander
Near the brook, and through the grove,
Passionately tell thy love:
Now, for long hours I hear no sound
Escape thy lips; thy hawk and hound
Alone seem to interest thee.
Dost thou, then, no more love me?
Have I no charms to please thee left?
Of all my worth am I bereft?
Am I, then, in thy mind so low?
My heart's misgivings say 'tis so!

III.

Take from these plants this summer sun
Ere yet to bud they have begun,
From the bee, her luscious bait,
Or the ring-dove from her mate;
Take from the lark its bright blue sky,
And soon they all will droop and die.
Spurn from thee this loving heart,
Let it of thine have no part,
Till, broken, in the dust it lies,
Then thou'lt see how it pines and dies;
Nought would remain for it but woe,
It's own misgivings tell it so!

ERNEST HOUGHTON.

* *Copyright reserved.*

Digitized by Google

## WAIFS.

In the Court of Queen's Bench, on Saturday, an action was tried, in which Mr. Littleton, a member of the firm of Messrs. Novello, music publishers, sought to recover damages from M. Gounod, the well-known composer, for libel. The observations complained of were contained in a letter written by the defendant in a journal devoted almost exclusively to musical subjects. It was admitted that the words were technically libellous, but M. Gounod declined to apologise, contending that he was justified in what he had said. The jury found a verdict for 40s., and the judge certified for costs.

The report of the Crystal Palace company informs us that the next Triennial Handel Festival will be held in 1874. During the 19 years since the opening, on June 10, 1854, the Palace has been visited by more than 33,000,000 persons. The directors state, with regard to the precautions taken since the fire at the Crystal Palace in 1866 against any future event of the kind, that the large reservoir (two acres in area) is distant only 240 feet from the main building, that the tanks and cisterns, including those on the high towers, are kept constantly full, and that the mains which pervade the building are always charged night and day.

Mdme. Billinie Porter was the vocalist at several of the Exhibition Concerts, Albert Hall, this week.

The French Opera House, in New Orleans, which cost $200,000, was recently sold at auction for $45,000.

The *fête* at the Crystal Palace, in aid of the sufferers by fire at the Alexandra Palace, took place on Monday last.

The expressed intention of Rubinstein is to play no more in public, but to devote the remainder of his life to composition.

Mr. Brinley Richards has a short sacred Cantata in hand, which will be produced at the Eisteddfod, to be held at Mold, in August next.

Mdlle. Sangalli, who was *première danseuse* at the Alexandra Palace, has been recalled to Paris by M. Halanzier, Director of the French Operahouse.

It is proposed to publish a life of the late Rev. Dr. Whewell, Master of Trinity College, Cambridge, with selections from his Correspondence and Remains.

The actor, Ligier, in dying, bequeathed a portrait of himself, in oil, to the Théâtre Français. This work has been placed in the green-room of the theatre.

Among the novelties in Vienna at this moment are concerts given by an orchestra of thirty-three females. Most of these are young and of prepossessing appearance, and many really talented.

M. Daldevez has been definitively appointed conductor of the orchestra at the Grand Opéra, Paris. He is the author of a work entitled *Curiosities Musicales, Notes, Analyses*, giving particulars concerning Mozart, Beethoven, and Spohr.

Messrs. Bentley and Son will publish, next autumn, the autobiography of Mr. H. F. Chorley. As Mr. Chorley did not live to complete the work, it has been continued by his literary executor, Mr. Hewlett, from Mr. Chorley's papers.

Every person who bought a half-fare ticket for the Cincinnati festival was obliged to buy a ticket for one concert at least, which was attached to the railroad ticket. This of course prevented many making the festival an occasion for a cheap trip to the city.

Behind the scenes: First singer—"I cannot understand how it comes, I have bought six bouquets and got only five." "Easily explained," said the other, "I bought six for myself too, but I got seven. May be yours is among them." The stage is indeed a sham world.

Rubinstein, playing in Albany, stopped in the middle of a piece; remarking, "What do the stupid people mean by their everlasting running about? It is quite impossible to play." He then rose, bowed and left the platform, to which he refused to return to play.

The widow of Adolphe Adam has given the music and manuscripts belonging to her deceased husband to the library of the Conservatoire de Musique. In this collection, in thirty-six volumes, are several of the principal scores of the author of the *Postillon de Longjumeau*.

The training classes of the Board of Education, Dublin, gave their usual concert at the end of their course, on Saturday, 14th June, when selections from Mendelssohn's *Odessus at Colonos* and Schumann's *Paradise and the Peri* were given. Professor Glover conducted.

The *Musical Standard* states that the *Ballet des Chevaliers*, a comparatively unknown work by Beethoven, is about to be printed for the first time. The work is mentioned by Nohl in his biography, and consists of eight movements. An arrangement for the piano is to be published at Paris.

Signor Verdi has informed the municipal authorities of Milan of his intention to write a funeral mass in honour of Alessandro Manzoni, to be performed on the first anniversary of the poet's death.

No complimentary tickets were given out to the festival in Cincinnati. The city press received season tickets, while editors and reporters from elsewhere had to make daily application for their allowance.

The lawsuit between the members of the German band which played at Boston, and the leader Saro, has been at last decided. The leader claimed for himself six times as much as was given to any of the band. To this the members demurred, and Saro is allowed but four times as much as a member, which is quite enough.

A projected wedding is much talked of in literary circles. The bridegroom is Joaquin Miller, the Californian poet and author of the "Songs of the Sierras," and the bride, Miss Hardy, the novelist, and daughter of Sir Thomas Duffus and Lady Hardy. Miss Hardy is not only one of the most talented, but one of the prettiest girls in London.—*Porcupine.*

Invitations were extensively issued for an amateur Italian opera entertainment at the Union League Theatre, New York, on the 22nd ult., but no names of singers were given. Full dress was requested, and an immense assemblage arrived in carriages, much to the astonishment of the janitor. A notice was finally posted at the door that the entertainment would be given at Robinson Hall. An adjournment of the fashionables took place there, but they were greeted by a placard with "The amateur opera postponed in consequence of the Modoc war."

Scene: Meeting of the faculty of a conservatory. Some committees are reporting, and try to display much profound learning. One of these demanded that new teachers should be engaged, making the astounding and very profound remark that the study of the *crescendo* alone required a teacher's full time. The Director listened very calmly to all their talk, and at last said: "I must agree with the speaker, and, to carry out his system, we must, for next session, engage *major* and *minor* professors." This remark, of course, settled our *crescendo* professor.

The ringing of Easter bells has lately led to troubles in Portsmouth, N. H. A law of the City forbids the ringing of bells before sunrise, on all days except the fourth of July—unless it be in case of fire. The rector of the Episcopal Church, thinking he owed allegiance first to the time-honoured ways, gave orders that his sexton should ring the bells in spite of all laws. The sexton wisely declined, feeling sure that the law has a strong arm yet in this country, so the pastor sent his son, who rang in Easter morning quite lustily, bringing hundreds of people from their couches, and stirring up a fire of indignation, which will likely burn him out of his office. So much for an untimely ringing of bells.

One, who had nothing else to do, wished to find out how much time is spent in a concert in performances, and how much in resting. He, therefore, timed the concert as follows: Overture, 7 minutes; Gipsy dance, from the *Huguenots*, 4 minutes; Waltz, by Strauss, 6 minutes; Air, from *Figaro*, by Mozart, 4 minutes; Overture to *Stradella*, 7 minutes; Pot-pourri, from *Traviata*, 7 minutes—Intermission—Overture to *Zampa*, 6 minutes; Quadrille, by Strauss, 7 minutes; Song, by Abt, 5 minutes; a Waltz, 5 minutes; Pot-pourri, from *Tell*, 7 minutes; Polka, 4 minutes—Total, 69 minutes. The concert lasted 4½ hours or 270 minutes, of which 69 were spent in playing, while 201 minutes were devoted to resting.

A short time since, a number of amateur musicians in a town of western Pennsylvania made an effort to organize an orchestra. They were successful in procuring all the performers they desired except a clarionet player. One of the number finally volunteered to take up the instrument and learn it. He had no clarionet, but hearing that he could probably borrow one from a young man in town, who was thought to own one, he met him on the street one day, and accosted him with "How are you, Brown? I heard you had a clarionet." The fellow looked at him in utter amazement, having, probably, never heard of such a thing before, and stammered out, "*Well, I—I—was sick about two weeks ago, but I don't think I had that.*"

Mr. Mapleson, of Her Majesty's Opera, at Drury Lane, who has a specialty for discovering tenors, has hit upon the "happy thought" of allowing all unknown and ambitious vocalists to try their voices on Tuesday afternoons on the stage of Drury Lane, a pianist being on the spot to accompany the vocal efforts of the ambitious Marios, Grisis, Tamburinis, Lablaches, and Albonis, as yet unheard. I was present at one of these *après midi* rehearsals, the other day, and I heard a young Englishman singing a tenor air in Italian with an amount of fervour, taste, and richness of voice which aroused even Mr. Mapleson from his managerial stolidity,—always requisite on such occasions. I shall not be surprised if Mr. Mapleson's novel experiment is some day rewarded by the discovery of an operatic Koh-i-noor which will make his fortune, and give us once more that long hoped for *rara avis*—a real successor to Mario and Giuglini.—*Porcupine.*

Digitized by Google

Speaking of a performance of *Don Pasquale* at Sarzana, the *Lunigiana* says:—

"The tenor, Signor Giorgio Bentami, sustained the part of Ernesto most exquisitely. He was tumultuously and continuously applauded, and repeatedly called on. At the general request, he obligingly repeated the serenade ('Com' è gentil'). This gentleman sings with precision and soul; his extensive, silvery, and sympathetic voice is well adapted to music of a delicate kind, like that of *Don Pasquale*, in fact, so much is this the case, that we may say the opera appears to be expressly written for him. With such vocal gifts, such zeal, and such love for the divine art of Euterpe, his career (we do not hesitate asserting) will be a most brilliant one."

The *Trovatore* remarks, in reference to the same artist:—

"Signor Bentami, the eminent tenor, obtained a brilliant success, at Sarzana, in *Don Pasquale*. He was greatly applauded in all his pieces, and encored in the serenade. He was, also, recalled several times."

The Romans were very fond of roses. Cleopatra received Anthony at one of her banquets in an apartment covered with rose leaves to a considerable depth; and Anthony, when dying, requested roses to be strewed on his grave. Roman generals, who achieved remarkable victories, had roses sculptured on their shields. Rose-water was the favourite perfume of the Roman ladies, and the most luxurious even used it in their baths. In the East, or, indeed, all over the world, the rose has been a favourite with poets. The Turks believe that roses sprang from the perspiration of Mahomet; for which reason they never tread on a rose leaf, nor suffer one to lie on the ground; they also sculpture the rose on the tombs of unmarried females. The red and white rose gave their name to the "War of the Roses," between the contending houses of York and Lancaster, in English history. The same uses of the rose have everywhere descended to our own times. The term *sub rosâ* (under the rose) is universally proverbial, and, it is said, arose from one of the Popes having ordered consecrated roses to be placed over the confessionals of Rome, to denote secrecy. Roses were first planted in England in 1622.

Royal Gallery of Illustration.—Last week, in the little theatre which has now so long and favourably been known as the home of light comedy, character sketches, satiric touches, and pleasant song, under the direction of Mr. and Mrs. German Reed, a *matinée* was given, of which a part was quite new and a part quite old, yet cheerful to hear and lively to see. The new part, under the name of *Dora's Dream*, recites in dialogue and song the loves of Dora Leslie (Fanny Holland) who dreams only of poets, and Fred Fencourt (Mr. Arthur Cecil), her cousin, who is a stockbroker. Many pleasant passages at arms, of the arrow kind, have taken place before Dora gives up her poetic fancies; but, in the end, she resigns her Tennysons, her Brownings, her Rosettis, her Morrises, and the whole of the *genus irritabile* for the jovial stockbroker, and they wed with every prospect of mutual happiness. The sketch has been adapted from the French by Mr. Arthur Cecil, and the music arranged by Mr. Alfred Cellier. It was well received by a crowded house. It need scarcely be said that Mr. Corney Grain's Musical Sketch, so full of fun, frolic, and *folâtrerie*, kept the audience in a state of continuous laughter; and the bright little piece which followed—*Charity Begins at Home*—did not allow it to flag much till the curtain fell.

A nice little civil war is at present raging in the dramatic and operatic circles of the metropolis in connection with a social club called "The Bohemians," which is located in Grafton Street, Bond Street. This club was established for the purpose of bringing into friendly union the aristocratic and wealthy patrons of the theatres and opera-nouses and the chief dramatic and vocal artists of the day. The idea was a very good one, but so far it has been a failure. "The Bohemians" hold their meetings on Sunday evenings, and have music and conversation, but as yet the chief musical artists have never met their sisters of the English stage, and the actors refuse all invitations. The result is a deal of ill-feeling; and, for interested reasons, many of the "swell" "Bohemians" have spread reports that the foreign artists will not meet English actresses. Now, the real facts of the case are simply these. Up to the present time, the only English "actresses" who have appeared at "The Bohemians" have been the Totties, Tillies, Topsies, Mauds, and other "ballet ladies," arriving in the broughams and drags of the "golden youth" who haunt the *coulisses* and stage-doors of the various theatres. As a matter of course, ladies like Mdlle. Tietjens and Miss Madge Robertson will not meet in private the "pets" whose photographs figure in all the shop-windows, and this circumstance has been taken advantage of by the friends and admirers of the "pets" to sow discord between the foreign and native artists of established position and reputation. The result of this triangular squabble will either lead to the break up of "The Bohemians" or the establishment of a club where lady artists can meet one another without scandal and without embarrassment.—*Porcupine.*


# THE VOICE & SINGING
BY
## ADOLFO FERRARI.
THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.
London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,
For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.
New Edition, Revised and Improved, of
A COURSE OF STUDY AND PRACTICE FOR
## THE VOICE,
By T. A. WALLWORTH.
A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.
Full Music size, price 7s.
London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## "HAMLET."
"There thou sleepest,
Where the flood is deepest."
(*Bianca e bionda*),
OPHELIA'S SONG.
Sung by Madame Christine Nilsson and Mdlle. Albani, at the Royal Italian Opera, Covent Garden.
The English words by JOHN OXENFORD, Esq.
Price 1s. 6d.
London: Duncan Davison & Co., 244, Regent Street, W.

## "HAMLET,"
THE DRINKING SONG,
Sung in the Opera of "Hamlet" by Mr. Santley and Mons. Faure, at the Royal Italian Opera, Covent Garden.
The English words by JOHN OXENFORD, Esq.
Price 4s.
London: Duncan Davison & Co., 244, Regent Street, W.

## "HAMLET."
By AMBROISE THOMAS.
As sung at the Royal Italian Opera, Covent Garden.
The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.
All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by Ketterer, and other popular composers.
(Editions of Heugel & Co., Paris.)
London: Duncan Davison & Co., 244, Regent Street, W.

## "CARNEVAL DI VENEZIA."
Sung by Mdlle. ILMA DI MURSKA, with distinguished success at the Royal Albert Hall,
Arranged by Sir JULIUS BENEDICT.
Price 4s.
London: Duncan Davison & Co., 244, Regent Street, W.

Just Published,
## "OUR DARLING,"
SONG,
(in C and in E flat).
The Words by ETTY LOVELL.
The Music by J. HALLETT SHEPPARD.
Price 3s.
London: Duncan Davison & Co., 244, Regent Street, W.


Digitized by Google

# MIGNON.

## Opera, in Three Acts,

BY

# AMBROISE THOMAS.

**The Opera complete, for Voice and Piano, with Italian and French words, net 20s.**

*All the following Songs, Duets, &c., can be obtained at* HALF *the marked* PRICES, *either with Italian or with French Words:—*

| | | s. | d. |
|---|---|---|---|
| 1. | STANZE (Basso)—"Fuggitivo e tremante" ... ... | 3 | 0 |
| 2. | ARIA (Tenore)—"Si, solingo ognor pel mondo" ... | 6 | 0 |
| 3. | ROMANZA (Mezzo Soprano)—"Non conosci il bel suol" ... ... ... ... ... ... ... | 5 | 0 |
| 4. | DUETTO (Mezzo Soprano e Tenore)—"Leggiadre rondinelle" ... ... ... ... ... ... | 5 | 0 |
| 5. | TRIO—"Riconoscente amore, se nel cor" ... ... | 5 | 0 |
| 6. | STROFE (Soprano)—"Chi m'ama or venga meco" | 4 | 6 |
| 7. | MADRIGALE—"Bella Diva, per pieta" ... ... | 5 | 0 |
| 8. | DUETTO (Soprano e Tenore)—"Non darti alcun pensier" ... ... ... ... ... ... | 5 | 0 |
| 9. | VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ... ... ... ... ... ... | 6 | 0 |
| 10. | STIRIANA (Mezzo Soprano)—"Io conosco un garzoncel" ... ... ... ... ... ... | 5 | 0 |
| 11. | MELODIA (Tenore)—"Addio Mignon fa core" ... | 5 | 0 |
| 12. | RECIT. (Cantabile) (Mezzo Soprano)—"Ella e la presso a lui" ... ... ... ... ... ... | 5 | 0 |
| 13. | DUETTO (Mezzo Soprano e Basso)—"Sofferto hai tu? conosci il duol?" ... ... ... ... | 5 | 0 |
| 14. | POLACCA (Soprano)—"Io son Titania la bionda" | 6 | 0 |
| 15. | CORO—"Or—sù sciogliam le vele" ... ... | 5 | 0 |
| 16. | NINNA-NANNA (Basso)—"Del suo cor calmai le pene" ... ... ... ... ... ... ... | 4 | 0 |
| 17. | ROMANZA (Tenore)—"Ah non crede a l'afflitta nel vergin suo candore" ... ... ... ... ... | 4 | 0 |
| 18. | DUETTO (Mezzo Soprano e Tenore)—"Ah! son felice! io son rapita" ... ... ... ... | 7 | 6 |
| 19. | PREGHIERA (Mezzo Soprano)—"O vergin Maria il Signore sta conte" ... ... ... ... ... | 3 | 0 |
| 20. | FORLANA (Soprano)—"Finche resti al prato un fior" | 6 | 0 |
| 21. | ARIA (Soprano)—"A meraviglia, a meraviglia" ... | 6 | 0 |
| 22. | RONDO GAVOTTA (Mezzo Soprano)—"In veder l'amata stanza d'alle" ... ... ... ... | 5 | 0 |

*N.B.—All the above Songs are published in different Keys, to suit all Voices.*

LONDON:

**DUNCAN DAVISON & CO.,**

244, REGENT STREET, W.

*Arrangements for the Pianoforte of the above Opera, by the best Composers, can be obtained from the Publishers.*

# HUTCHINGS & ROMER'S LIST OF SONGS

## JUST PUBLISHED.

### FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* MISS HAVERGAL.

### CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

### VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

### JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. | Sonata in G ..... Haydn | 4 | 0 |
| 2. | Sonatina in C (Op. 37) ..... Clementi | 4 | 0 |
| 3. | Posthumous Rondo in B flat ..... Mozart | 4 | 0 |
| 4. | Sonata in D (Op. 47) ..... Dussek | 5 | 0 |
| 5. | Sonata in C sharp minor ..... Haydn | 5 | 0 |
| 6. | Sonatina in E flat (Op. 37) ..... Clementi | 4 | 0 |
| 7. | Bourrée in A minor (Suites Anglaises) ..... Bach | 3 | 0 |
| 8. | Sonatina in G ..... Beethoven | 2 | 6 |
| 9. | Echo (from the Partita in B minor) ..... Bach | 2 | 6 |
| 10. | Sonatina in F (Op. 38) ..... Clementi | 4 | 0 |
| 11. | Sonatina in F ..... Beethoven | 3 | 0 |
| 12. | Sonata in C ..... Haydn | 4 | 0 |
| 13. | Prelude and Caprice in C minor (1st Partita) ... Bach | 4 | 0 |
| 14. | Sonata in E minor ..... Haydn | 5 | 0 |
| 15. | L'adieu ..... Dussek | 3 | 0 |
| 16. | Two Minuets in C and D ..... Beethoven | 3 | 0 |
| 17. | La contemplazione ..... Hummel | 4 | 0 |
| 18. | Abschied ..... Schumann | 3 | 0 |
| 19. | Allegro, Sarabande and Scherzo in A minor (3rd Partita) ..... Bach | 4 | 0 |
| 20. | Sonata in F ..... Haydn | 4 | 0 |
| 21. | Andante in B flat (Op. 75) ..... Dussek | 4 | 0 |
| 22. | Rondo a Capriccio (Op. 129) ..... Beethoven | 5 | 0 |
| 23. | Souvenir ..... Schumann | 2 | 0 |
| 24. | Allegro, Sarabande and Passacaille in G minor (7th Suite) ..... Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

## SEQUEL TO THE ABOVE—Price 6d.
## KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,

BERNERS STREET

LONDON.


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, June 28, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 27. SATURDAY, JULY 5, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), July 5, "NORMA." Pollione, Signor Aramburo; Oroveso, Signor Medini; Flavio, Signor Sinigaglia; Adalgisa, Mdlle. Bauermeister; Clotilda, Mdlle. Filomina; and Norma, Mdlle. Tietjens.

MONDAY NEXT, July 7 (last time but one this season), "FAUST." Faust, M. Capoul; Mephistophiles, Signor Castelmary; Valentino, Signor Mendioroz; Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bettini; Marta, Mdlle. Bauermeister; and Margherita, Madame Christine Nilsson.

**"Le Nozze di Figaro."**

TUESDAY Next, July 8 (first time this season), Mozart's Opera, "LE NOZZE DI FIGARO." Cherubino, Madame Trebelli-Bettini (her first appearance in that character these three years); Il Conte, Signor Rota; Figaro, Signor Agnesi; Bartolo, Signor Borella; Basilio, Signor Rinaldini; Don Curzio, Signor Sinigaglia; Antonio, Signor Casaboni; Susanna, Mdlle. Ostava Torriani (her first appearance in that character); and La Contessa, Mdlle. Tietjens.

**Notice.**

In preparation, and will shortly be produced (for the first time), a new and original romantic opera, entitled "IL TALISMANO; or the Knight of the Leopard." The music by M. W. Balfe. The libretto by Arthur Matthison. Principal characters by Signor Campanini, Signor Rota, Signor Del Puente, Signor Cantoni, Mdlle. Marie Rozé, and Madame Christine Nilsson.

Doors open at Eight o'clock. Commence at half-past. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

---

CRYSTAL PALACE.—This Day, SATURDAY, July 5.—SECOND NATIONAL MUSIC MEETINGS.—Public competition of the selected singers in Class IX. (contralto solo) and in Class XI. (baritone and bass solo). The competition in Class VII. for brass bands will also take place. Judges for Class IX.—Mr. John Hullah, Signor Arditi, and Mr. Henry Leslie; for Class XI.—Mr. John Hullah, Signor Arditi, and Mr. J. Barnby; for Class VII.—Mr. Henry Leslie, Mr. J. Barnby, and Mr. F. Godfrey. The competitions will commence in the central transept at Two p.m. precisely. A Grand Concert, including the competitors, at Five o'clock. Full Orchestra. Conductor—Mr. Manns. To be followed by a Garden Fête in the evening, with open air music. Reserved stalls for competition and concert, Half-a-Crown. Admission to the Palace, Five Shillings, or by ticket purchased before the day, Half-a-Crown, or by Guinea Season Ticket.

---

CRYSTAL PALACE.—SECOND NATIONAL MUSIC MEETINGS.—The second series of these annual meetings, instituted to encourage competition in Practical Music, take place this year on the undermentioned dates: July 3, 5, 8, 10, and 12; when prizes of the aggregate value of £1,827 will be awarded by elected juries of the most distinguished musicians, including the great Challenge Prize, value £1,000, and a purse of £100 for Choral Societies, 500 voices each.

---

## ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.
Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening Next, the 10th inst., commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

---

## ST. GEORGE'S HALL.

MISS LIZZIE MOULDING begs to announce her EVENING CONCERT, on THURSDAY, July 10. To commence at Eight o'clock. Under the distinguished patronage of the Duke and Duchess of Beaufort. Miss Moulding will be assisted by the following eminent artists:—Vocalists—Madame Florence Lancia, Miss Matilda Scott, and Mr. R. Latter. Instrumentalists—Violin—Herr Hugo Heermann. Violoncello—Herr Schuberth. Pianist—Miss Lizzie Moulding. Accompanist—Herr Henseler. Boxes, £2 2s. and £1 11s. 6d.; sofa stalls, 10s. 6d.; stalls, 5s.; balcony, 3s.; admission, 1s. Tickets at St. George's Hall; and of Miss Moulding, 20, Moreton Street West, South Belgravia.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), July 5, (second time on the Italian Stage in England), Auber's Opera, "LES DIAMANS DE LA COURONNE." Caterina, Madame Adelina Patti (her second appearance in that character); Diana, Madame Monbelli; Sebastiano, Signor Cotogni; Rebolledo, Signor Ciampi; Campo Mayor, Signor Tagliafico; Mugnoz, Signor Raguer; Barbarigo, Signor Rossi; and Enrico, Signor Bettini. The Recitatives composed for the Royal Italian Opera by Signor Vianesi. The Italian translation by Signor Zaffira.

On MONDAY NEXT, July 7, "IL TROVATORE." Leonora, Madame Adelina Patti; and Manrico, Signor Nicolini.

On TUESDAY Next (first time this season), Mozart's Opera, "LE NOZZE DI FIGARO." With the following powerful cast:—La Contessa, Mdlle. Albani; Susanna, Madame Monbelli; Cherubino, Mdlle. Smeroschi (their first appearances in these characters); Il Conte, M. Maurel; and Figaro, M. Faure.

ON THURSDAY Next, "FAUST E MARGHERITA." Margherita, Mdlle. Smeroschi; and Faust, Signor Nicolini.

On FRIDAY Next, "LES DIAMANS DE LA COURONNE."

On SATURDAY, "LE NOZZE DI FIGARO."

---

M. RIVIÈRE'S PROMENADE CONCERTS at the ROYAL ITALIAN OPERA HOUSE, COVENT GARDEN, will commence on August 16th, and continue for a season of sixteen weeks. Mr. R. D'OYLEY CARTE has the honour to announce that M. Rivière has entrusted him with the engagement of the solo vocalists and instrumentalists. All communications to be addressed to Mr. R. D'Oyley Carte, Opera and Concert Agency, 20, Charing Cross, London.

---

MISS BESSIE M. WAUGH will play (with Mr. Radcliffe) Sir Julius Benedict's Grand Duet for Flute and Pianoforte at Miss Edith Wynne's Grand Evening Concert, St. George's Hall, Langham Place, on Wednesday Evening, July 9th.

---

**"CLOUDS AND SUNSHINE."**

MR. OBERTHÜR will play his new and admired Harp Solo, "CLOUDS AND SUNSHINE" (Illustrated), at Mr. Suchet Champion's Concert, July 5, and at Dr. Charles G. Verrinder's Concert, at Lancaster Gate, July 9.

---

**ORGANIST AND CHOIRMASTER.**

WANTED, for ST. JAMES'S CHURCH, Latchford, near Warrington, on Sept. 20, an Experienced TEACHER and Competent PERFORMER, who is also an attached member of the Church of England. An Adult Choir to be trained in sight singing. Salary, £30, with other advantages. Apply, in the first instance, to Silvanus Chandley, Esq., Egypt Street, Warrington.

---

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The THIRD TERM commences on MONDAY, October 20. Madame Sainton-Dolby receives Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, every Tuesday Afternoon, from Three to Four o'clock, until the middle of July, when she leaves town until the Academy re-opens. Prospectuses, containing all particulars, can be obtained of Mr. George Dolby, 52, New Bond Street, and Messrs. Chappell, 50, New Bond Street.

---

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

Digitized by Google

Now ready, in Two Vols., with Portrait, 24s.,

LIFE OF MOSCHELES; with SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE. By his WIFE.

This work comprises numerous interesting particulars respecting almost all the musical celebrities of Moscheles' time, including Auber, Beethoven, Berlioz, Bishop, Benedict, Bennett, Balfe, Barnett, Bochsa, Braham, Clementi, Cramer, Cherubini, Czerny, Chopin, Costa, Catalani, Caradori, Dragonetti, Dreyshock, Dupres, De Beriot, Ernst, Field, Garcia, Grisi, Gounod, Hummel, Halevy, Hensel, Heller, Henselt, Hiller, Halle, Joachim, Kreutzer, Kemble, Lindley, Lablache, Liszt, Litolff, Mendelssohn, Meyerbeer, Mayseder, Malibran, Macfarren, Mario, Mori, Neukomm, Novello, Pleyel, Pacini, Paer, Pasta, Paganini, Patti, Rossini, Romberg, Ries, Rubini, Rubinstein, Ronconi, Reeves, Schubert, Spohr, Spontini, Schumann, Smart, Sivori, Sontag, Staudigl, Tamburini, Thalberg, Weber, Wagner, &c.

HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

THE OPEN WINDOW. Words by LONGFELLOW. Music by ALFRED SCOTT GATTY. An elegant ballad. 3s. Free by post for 18 stamps.

O FAIR DOVE, O FOND DOVE. The immensely popular song, by Mr. ALFRED SCOTT GATTY. No. 1, in F, for contralto or baritone: No. 2, in A flat, for soprano or tenor. Post free for 24 stamps each. "We have seldom met with so much beauty concealed in so apparently simple a song."—*Edinburgh Courant.* London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street. May be had everywhere.

SONATA for PIANOFORTE, in A major. Composed by HERBERT S. OAKELEY, Mus. D., and Professor of Music in the University of Edinburgh, (Op. 26). Just published by LAMBORN COCK & Co., 63, New Bond Street.

SIR W. STERNDALE BENNETT'S

NEW SONATA FOR THE PIANOFORTE,

"THE MAID OF ORLEANS,"

In Four Movements, is now ready.

Post free for 63 stamps.

LAMBORN COCK, 63, New Bond Street.

"THE SKIPPER'S WIFE."

NEW SONG,

(in E flat and in F).

Words and Music by LOUISA GRAY.

Price 4s.

London: R. MILLS, 140, New Bond Street.

"MY WHITE ROSE."

SONG,

(in F and in B flat).

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

Published this Day,

NEW SONG BY SIR JULIUS BENEDICT.

"LOVE AT SEA."

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG."

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"LE RAT DE VILLE,"

BY

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE.)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day.

"IN THE MORNING,"

SONG.

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.

All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

Also, OPHELIA'S SONG, and HAMLET'S DRINKING SONG, with English words, 4s. each.

(Editions of Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.
"LE PRESSOIR" .. ... .. .. .. .. .. .. ,, 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"

MELODIE.

De Mdme. WILLY DE ROTHSCHILD.

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## MUSICAL REMINISCENCES OF TRAVEL.*

By W. Langhans.

When, at the end of April, I set out southwards, in order to escape from a northern winter, which seemed as though it would never end, nothing was more distant from my mind than any idea of musical enjoyment, the more especially as, during the course of the season, our good town of Berlin had lavished upon me an unexampled profusion of such enjoyment. But—naturam furca expellas—I was no sooner at Geneva, where I could breathe for the first time, than I broke my vow of musical abstinence, and, though perfectly aware I was in Switzerland, the most unmusical country in the world, directed my steps instinctively in the direction of the Theatre, where Halévy's *Charles VI.* was announced in the bills of the evening.

Yes, Switzerland is an unmusical country *par excellence;* I cannot retract the assertion! It is only where the Rhine, after long youthful blustering, has tamed down and stretches its huge arc towards the north, where an ancient and solid bridge establishes the most intimate connection with the land of Baden; and where, upon the other side, songful Alsatia, complacently displays her broad expanse—it is only at Basle that Music has reason to rejoice at its lot, for there it is certainly cultivated in a manner which many of our musical centres in Germany might take as a model. The nearer, however, we approach the mountains, and the more grandly Nature is unfolded before us, the more exclusively are the thoughts of the inhabitants directed to the Practical, and the slighter is the need experienced of beauty, a need which Mother Nature has undertaken in so liberal a fashion to satisfy. Look at Geneva, for instance, where, in addition to everything else, the breath of a bigoted Protestantism suffocates in their very germs the impulses of joyous art-development, and a thoroughly French system of culture has placed its seal upon public as well as private life. I was not, therefore, at all astonished to find the performance of *Charles VI.* worthy only of a French provincial town of the third or fourth class. Singers, chorus, orchestra, and scenery, could not really have been more mediocre in Macon or Besançon, but the public were below even that level. It was only in one scene that a little life was infused into the sleepy assembly, namely, at the well-known line:—

"Jamais en France l'Anglais ne règnera!"

which, first given by the tenor, and then repeated by the soprano, is finally bellowed out by the chorus; three verses each time, which makes, according to Cocker, nine repetitions. It was clear to me that the opera, utterly unknown among us, owes its long life in France exclusively to this chorus; and, as I saw even the phlegmatic Genevese take fire at the above passage, I could picture vividly to myself the scene at Dijon, where, during the Prussian occupation, the same chorus, only with the variation,

"Jamais la Prusse ne règnera."

was sung amid frantic jubilation. I cannot recollect whether our soldiers smiled at the intellectual joke, or whether they turned "nasty;" for my part, I would not, under the circumstances, begrudge the French any amusement of this description, and I have no doubt that *Charles VI.* will frequently render similar service, if the French continue in the path they have pursued since 1870.

On the following day, I allowed myself to be hurried through the black abyss of the Mont Cenis tunnel to the country which Mephistophiles might have named "das Land des Weins und der Gesänge" ("The Land of Wine and Song,") with quite as much justice as he denominated Spain so, if not with more. Why does he mention wine first? Certainly as a result of the same train of thought which caused me to designate the soil of Switzerland as unmusical. Yes, a wine-producing country is, without doubt, especially favourable to the development of song, and, therefore, I may well be allowed, without sinning against logic, to open my account of music in Turin by a eulogy on the Piedmontese wines, above all the sort called Barolo, which I earnestly beseech my readers not to confound with the inklike fluid which fills travellers in the Venetian territory with insurmountable but just disgust. Barolo, on the contrary, is a fairy drink, as delicate in taste as beneficial to health, and which, moreover, when arrived at its destination, possesses the quality of causing the world to appear in a far more pleasant light than before. Though, too, it may not have had the effect of making me behold "Helena in jedem Weibe," I am assuredly indebted to it for a portion of the pleasure afforded me by Apolloni's opera, *L'Ebreo*, which followed my dinner.

Again I had to do with neither first-class artists nor a first-class audience (for, as we all know, the great operahouses of Italy restrict their efforts to Carnival time). The quarter in which the temple of the Muses was established was not more elegant than the spectators which filled it, and yet what a difference to Geneva! What rapidity of comprehension this side the float; what admirable talent and self-devotion on the other! The last quality I feel inclined to characterise as absolutely indispensable to any artist, male or female, coming out at Turin, for I never in any place met with a more merciless public. Both the *Prima Donna* and the *Primo Uomo* were born artists, admirably trained, liberally gifted by Nature, and plainly needing only experience to be ranked among the best; the audience, however, did not seem to think much of them. The first act went off without any encouragement, but when, at the commencement of the second, the *Prima Donna*, who had till then sung as clearly as a bell, was unfortunate enough to bring out a difficult interval a trifle too low, and with a somewhat compressed tone, there arose among the audience a mixed storm of howling, whistling, laughing, and ironical calls, that would have caused the heart of a German singer to sink into her shoes; and when, on the repetition of the passage, the lady did not succeed in correcting her fault, her stern judges, on their side, would not forego their right of repeating the scene, only more violently. The same thing happened to the tenor when—for the only time the whole evening—he failed, and supported a high chest C by a slight rocking on his knees. This was the signal for a truly infernal hubbub, in which, besides the expressions of opinion already enumerated, you might have plainly distinguished the cries of the most dissimilar animals. I oscillated between indignation and an irresistible irritation of the risible muscles, but the two victims of this musical folks'-justice did not allow themselves to be disturbed in the least by the tempest. On the contrary, they sang and played with redoubled zeal, and, in the *finale* of the same act—a perfect masterpiece, by the way, of Italian operatic style, with which, as well as with the whole opera, I should be sincerely glad for the German public to be acquainted—were rewarded by enthusiastic applause and a triple recall, for their perseverance and artistic fidelity. Hereupon, I became reconciled with the Turin public, and actually caught myself wishing that a portion at least of such critical pugnacity could fall to the lot of our own public; the numerous bad habits under which dramatic singers labour among us could not possibly flourish with their present well-known luxuriousness, were they crushed in the germ, as at Turin, by spontaneous measures of repression.

*(To be continued.)*

* From the *Neue Berliner Musikzeitung*.

Karlsbad (Bohemia).—The concerts of our excellent Cur-Orchestra, under the distinguished leadership of music-director A. Labitzky, are this year one of the chief attractions of this charming watering-place. The programmes, not too long, are always interesting, and are judiciously framed to suit the demand of every legitimate taste. Amongst the solo players, Fräulein Anna Dubery, the talented harpist, and kammer virtuoso of H. S. H. the Duke of Mecklenburg-Schwerin, is, as in previous years, a particular favourite. In the Curhaus concert of June the 4th, she had great success in a romance of Schulhoff's, arranged for harp and horn, the latter being capitally played by Herr J. Behr. By special desire she played also Oberthür's effective harp solo, "Clouds and sunshine," with immense success. In the same concert, also a selection from V. Wallace's tuneful opera, *Lurline*, was performed amidst great applause. At the concert of the 9th, Fräulein Dubery played a duo for harp and clarionet by Venzl, the clarionet part being played by Herr E. Troll, who has a beautiful tone and plays with great taste. At the same concert Fräulein Dubery also played Oberthür's "Elegie" (Una lagrima sulla tomba di Parish-Alvars), producing great effect with this highly interesting composition. The overture at this concert was Weber's *Preciosa*.

Erfurt.—A successful performance of Mendelssohn's *St. Paul* was lately given by the members of Soller's Musical Union, under the direction of Herr Adolf Golde.

Digitized by Google

## MUSICIANS WHO HAVE DIED AWAY.*

By Joseph Seiler.

(*Concluded from page* 427.)

Thus, among other marks of the esteem in which Meyer was held may be stated the fact that, in the year 1747, he was summoned by Prince Abbot Cœlestin to St. Gallen, for the purpose of giving instruction to the musical establishment there. He remained several months, during which he finished his Opus 1, the 40 songs by Metastasio already mentioned as set by him in the style of Durante and Pergolese. They were published by Joseph Samm, who had them printed at the Prince's printing office.

In the middle of October the same year, Meyer was named inspector of the Arsenal in his native town.

In May 1748, he was betrothed to Eva Margaritha Pfyffers von Altishofen, daughter of a Swiss captain of the Guard in Vienna. "But," says our Chronicle, "on account of all kinds of intrigues, the parents on both sides were by ear-whisperings placed in an embarrassing position, as if the love between the young betrothed couple had begun to change its ardour into coldness, and had entirely died out in the month of August, 1750, so that both parties put an end to the acquaintance in a perfectly friendly manner, and with all the honour with which they had cultivated it, when it was commenced—anno 1748."

Whatever may have been the "ear-whisperings" here mentioned, the whole business appears to have produced a deep impression upon Meyer von Schauensee, as his relatives and friends considered it requisite that he should travel for the benefit of his health, and prevailed upon him to set out in the course of the same year. "It happened," says the Chronicle, "that on the return journey, as he passed through Zurich, there was, on the very same day, a public concert held, being the first of a series of concerts got up by some great amateurs of music, and to take place once a week at the celebrated Music Collegio. He proceeded, therefore, to the music-hall, which was fitted up in an admirable and costly manner. He flattered himself that he should be able to listen incognito to the magnificent musique, but he was immediately recognised by some gentlemen of the town, who, without more ado, welcomed him as Councillor and Arsenal Inspector of Lucerne, and earnestly begged him: To do the respectable auditorio (among whom was also the Dutch Minister, Msr. de Calmette) the especial favour of letting them hear his far-famed art. After some complimentary excuses, he allowed himself to be persuaded, and mounted the raised orchestra, on which the Prince's piano was carried up by two men. On this he performed in a masterly style one of his rare pianoforte concertos accompanied by the usual instrumental musique,† and amid a general and almost tempestuous clapping of hands."

Meanwhile, in the year 1749, Meyer had composed, and himself conducted, his most important sacred work, the grand Mass with three Choruses for the festival of St. Michael at Münster. Unfortunately, this splendid creation, written in imitation of Orazio Benevoli's compositions with several choruses, for 26 distinct parts, has never been printed. Yet it deserved better than any other of Meyer's productions to be known at the present day. It far surpasses in melody the work of the Berliner, Tasch, which sprang from a similar cause, but not from such love and enthusiastic faith, while it is perfectly equal in the management of the parts and profound contrapuntal combinations.

In 1751, Meyer was appointed to the office of "Sest-und-Reis-Waag-Herren," then one of the most lucrative offices in Lucerne. But this appointment was the last worldly mark of consideration bestowed on him, for, in the year 1752, he resolved a second time to enter the Church, and, despite all opposition on the part of his relatives, carried out his resolution forthwith. Resigning his posts of honour and his rights as an eldest son, he entered the noble foundation, already several times mentioned, of St Leodegar, on the 18th March, 1752. He soon became honorary chaplain, organist, musical director, etc. He was also, "in the space of three weeks, consecrated a priest by his Excellency Monsignor Acciajuolo, Nuntio Apostolico. Some weeks later, the said Nuntio appointed him Apostolic Pro-Notary."

The narrative concerning the life and doings of this highly gifted man does not unfortunately extend beyond the period of his entering the Church. That, however, he never proved unfaithful to art, but on the contrary—though in greater retirement—always exerted himself in its cause, is testified by his works, which extend to the year 1764, when he published the last, the Organ Concerto.

Facts relating to the latter years of one who did such honour to art and to his native land are probably to be found at Lucerne, Einsiedeln, St. Gallen, and Augsburg (the place where most of his works were published). It would be extremely gratifying if those who came across such facts would make them generally known, and I now beg them very earnestly to do so.

If, finally, I were now called on to state in a few words what I think of Schauensee's importance as regards art—so far as it is possible for me to come to a decision from the opinion of his contemporaries and from the repeated examination of some of his principal works—I should, in reference to and in connection with the introduction to these lines, say: Meyer von Schauensee was a persistent, valiant, and indefatigable labourer in the vineyard.

If it did not fall to his lot to discover new paths of his own, he smoothed the difficulties in the way of such a consummation for those who came after him, and were greater than he was.

And when, at the end of his day's labour he received his penny, he did not look with an evil eye on other, and younger men who—perhaps at the last hour—overtook and cast him in the shade.

The Lord of the vineyard, however, knows all he has summoned and all he has chosen. He alone is aware of their worth. He alone is aware why he hired them.

And when night was approaching and the day had already declined, the Lord came and gave each a penny—no matter at how much higher a price many among the labourers had valued themselves.

But Meyer's motto, as was to be seen on all his manuscripts and music books, was the words of the royal singer: "Non nobis, Domine, non nobis, sed Tuo nomini da gloriam."—Psalm cxiii. v. 9.

And a new time came and a marvellously resplendent triple constellation glowed with the intensity of Sirius in the firmament of art: Gluck, Joseph Haydn, Wolfgang Amadeus Mozart! Before the all-powerful stream of primitive light sent forth from that constellation Meyer's mildly shining star was doomed to pale and set.

His name—has died away.

Meyer's compositions published down to the year 1764 are:—

Opus I.—De Femine bono, etc. (40 airs for soprano and alt.)
Opus II.—*Obeliscus Musicus* (16 Offertories, Motets, etc.) 1752.
Opus III.—*Ecclesia Triumphans* (Te Deum, Tantum ergo, etc.) 1753.
Opus IV.—*Pontificale Romano-Constantiense* (Masses). 1756.
Opus V.—*Cantica Doctoris* (Maria Antiphones). 1756.
Opus VI.—*Pantheon Musicum* (Organ Concertos). 1757.
Opus VII.—*Phœbus, sive Apollo musicus* (Vespers, etc). 1757.
Opus VIII.—*Tabellarius musicus* (Symphonies for 4 Voices). 1757.

He left in manuscript twenty other important sacred works, including the *Michael Mass* with three Choruses, *Te Deum*, *Requiem*, *Litanies*, &c.

Meyer composed for the stage:—

1. *Il Trionfo della Gloria.* 1742.
2. *Il Palladio conservato.* 1743.
3. *Applausi festosi della Sardegna.* 1744.
4. *Hortus conclusus, Eine dem hohen Liede nachgebildete Kantate.* 1745.
5. *Die Parnassische Gesellschaft, deutsche Operette.* 1746.
6. *Musikalisches Fried- und Freudenfest, eine Götteroper.* 1751.
7. *Brutus*, a tragic opera. 1753.
8. *Der Geldbeutel des Geizigen.* A farce with songs. 1754.

Of these dramatic works, which—with the exception of 7 and 8—were all occasional compositions, only the librettos were published—the first three at Cagliari, and the others at Lucerne. No pianoforte arrangements or scores of any of these cantatas, musical pieces, and operas, were published.

Some other sacred compositions by Meyer were published without Opus number at Augsburg and Nuremberg. On the last: Concerti d'Organo, 1764, the composer is styled: "Oberkapellmeister von Luzern" ("Chief Chapelmaster of Lucerne").

* From the *Neue Berliner Musikzeitung*.

† This is the spelling of the Chronicle, which is written in an antiquated German not to be rendered in a translation.—Translator.

Digitized by Google

## REPORTS ON DISEASES OF THE THROAT.

(*From the "Medical Press and Circular."*)

"OBSERVATIONS ON THE HUMAN VOICE."

BY MANUEL GARCIA, ESQ.

*Communicated by* DR. SHARPEY, *Sec. R. S.**

### CHEST REGISTER.

In fact, when the arytenoid muscles have brought in contact the arytenoid cartilages, and closed the glottis, the voice may take two very different characters; nay, more, it will be produced in pitches widely apart from one another, and will give forth the chest or falsetto registers, according as the fibres of the thyro-arytenoid attached to the vocal membrane are active or not. By the action of these fibres, as we have seen, this muscle raises the vocal membrane, and makes its apposable part thinner; whereas the lateral crico-arytenoid gives a rotatory movement to the cartilage, which brings the apophyses into deep contact. This deep contact, which continues even after the apophyses no longer partake in the vibrations, gives a deep tension to the membranes, increases the depth of their contact † and, as a necessary consequence, augments the resistance they present to the air. It is to the extent of this resistance that we attribute the formation of the chest-register, so distinct by its particular amplitude. To it we attribute also the slowness of the beats of the glottis, and the consequent low pitch of the sounds—a pitch which, even in the highest tenor voices, is at least an octave lower than the head notes of ordinary soprani.

### REGISTER OF FALSETTO.

When, on the contrary, the external fibres of the lateral crico-arytenoid muscle remain inactive, we produce the falsetto. The lips of the glottis, stretched by the horizontal bundle of the thyro-arytenoid, come in contact by their edge alone, formed at once by the ligament and the apophyses, and offer little resistance to the air. Hence arises the great loss of this agent, and the general weakness of the sounds produced here.

But as soon as we reach the sound $\frac{do,}{4}$ the beats are produced by the ligaments exclusively, and we have attained the head-register. It is certain, as we may deduce from the movement of the ligaments, that then the vocal membrane is raised by the action of the fibres of the thyro-arytenoid muscle, and its surface is diminished to an edge; but we think that the external fibres of the lateral crico-arytenoid, which would prevent this movement, remain inactive. Then also the very decided tension, which the crico-thyroid muscle effects on the vocal tendons, and which accelerates their movements, takes place.

During the chest register, therefore, the vocal ligaments are stretched, and are in contact to an extent corresponding with the depth of the anterior apophyses of the arytenoid, whilst in the falsetto the edges alone of the ligaments are stretched and apposed; in both cases the sounds being formed, not by the actual vibrations of either the whole or part of the tendons, but by the successive explosions which they allow.

### PRESSURE OF THE AIR.

Until now, in our remarks on the manner in which the voice is formed, we have only referred to the rigidity of the glottis, a rigidity necessary to accomplish the 1,056 vibrations in one second ‡ which form the $\frac{do}{4}$ of the chest-voice, and to accomplish the double number which produces the octave above in the head-voice. There is, notwithstanding, another indispensable element for the production of vocal sounds, the pressure of the air. Pressure, as is well known, developes an elastic force in this agent, in a degree inverse to the volume which it occupies. It is by means of this power that the intensity of the sounds is obtained. The intensity of the sound can only depend on the quantity of air which goes to each *sharp* explosion. I say *sharp* explosion, as an express condition: the glottis should close itself perfectly after every vibration; for if the air found a constant passage, as in the notes of falsetto, then the greatest movements of the glottis and the greatest waste of air would produce precisely the weakest notes. To reject this theory would be to attribute the intensity of the sound to the extent of the vibrations accomplished by the lips of the glottis, and to suppose that these lips, each taken separately, possess the power of producing sounds, suppositions quite contrary to the facts.

The elastic force of the air arises not only from the compression of the lungs, but also from the contractions of the trachea, which adjusts its calibre to the different dimensions of the glottis. It is by means of this force that the air conquers the continually-increasing obstacle presented by the lips of the glottis when they produce sounds more and more intense.

Thus the problem of the elevation of the voice, always complicated with that of its intensity, in order to be complete, ought to show the connection which exists between the tension of the lips of the glottis, the pressure of the air, and the number and intensity of the explosions obtained. As a consequence, we may state that the greater pressure of air necessary to produce the greater intensity, would at the same time increase the number of pulsations, and so raise the tone; but to prevent this, the glottis must at the same time be lengthened, and *vice versâ*; or, in other words, that the different lengths of the glottis can, under different degrees of pressure, produce the same number of shocks, but at different degrees of intensity.

### OF THE QUALITIES OF THE VOICE.

Various simultaneous causes modify the qualities of the voice:—1. According as the glottis partially or entirely closes the passage between the explosions, it produces veiled or brilliant sounds; 2. The tube which surmounts and surrounds it also greatly effects the quality of the voice; by its contractions it gives brilliancy to it and its widening volume; 3. The epiglottis also plays a very important part, for every time that it lowers itself, and nearly closes the orifice of the larynx, the voice gains in brilliancy; and when, on the other hand, it is drawn up, the voice immediately becomes veiled.

(*Concluded from page* 435.)

* From the "Proceedings of the Royal Society of London," Vol. VII., 1856, Meeting of May 24, 1855. Page 399 to 410.

† It is then that we feel the pinching of which we have spoken.

‡ Pouillet, *Physique*, Sixth Edition, vol. ii., page 77.

## OPERA UTILIZED.

(*From "Dexter Smith."*)

We learn from an exchange that a German musician intends to compose a series of airs to a medley of newspaper advertisements. The idea seems to us to be a good one, and it has occurred to us that we may help the composer a little perhaps by arranging a few advertisements in a suitable form for adaptation to music. For instance, suppose it is a tailor's advertisement that is selected. We should work it up in some such tender strain as this:—

Oh! come into the garden, Maud,
And sit beneath the rose,
And see me prance around the beds
Dressed in my Sunday clothes.

Oh! come and bring your uncles, Maud,
Your sisters and your aunts,
And tell them Johnson made my coat,
My waiscoat and my pants.

This is pathetic and practical. The verse is filled with sentiment and with a sweet, melodious cadence peculiarly its own; and yet it makes Johnson's pants charmingly conspicuous, and calls attention to his waistcoat, while he idealizes and spiritualizes that useful but comparatively uninteresting article. Then, say we want to set a tobacconist's advertisement. Would we not choose some such fairy-like verse as this:—

Gaily young Ferguson
Bought his cigar—
Bought it at Mulligan's,
Where the best are.

When he wants fine-cut, or
Snuff for his nose,
Gaily young Ferguson
Purchases those.

Few poets could soar as we thus do into the realms of fancy with such a theme; but it is ever thus with genius when its salary is promptly paid, as ours is. We would soar higher if the compensation were larger. As it is, we have given exactly the money's worth.

Digitized by Google

## ROYAL ITALIAN OPERA.

Since we last recorded what was going on at this establishment (not, of course, taking into account the State visit of the Shah), repetitions have been in a great measure the order of the day. We have had repetitions of nearly all the most favourite operas in which Madame Patti and Mdlle. Albani appear, and of others in which they do not appear. We need not again specify them by name, for their names must be familiar to the opera-going public, and they have probably been given oftener this season than on many previous occasions. At any rate there has been an event of considerable interest,—we mean the revival of one of the earliest of Signor Verdi's operas—one of the earliest at least to which he is indebted for the great popularity he enjoys. This was interesting because it had not been heard in London for seven years, and because it afforded that gifted and versatile lady, Mdme. Adelina Patti, an opportunity of acquiring fresh distinction. *Ernani*, owing its libretto (like *Rigoletto* and Donizetti's *Lucrezia Borgia*) to one of Victor Hugo's most famous plays, exhibits a marked advance upon *Nabucco* (1842) and *I Lombardi* (1843)—by a year or two its immediate precursors. If not to be compared with Verdi's riper and more strikingly original works, it nevertheless contains indications, too evident to be overlooked, of his future adopted style. Among them the most conspicuous are the recitative and *cavatina* of Elvira, "Ernani involami;" the scene in which Ernani makes the solemn pledge to Don Silva—his Nemesis in an old man's garb and beard; the grand *finale*, where the conspirators are surprised by Don Carlos, now King of Spain; the amatory supplication, "Vieni meco," addressed by the King to Elvira; and the trio where the lovers, united at last, are interrupted by the notes of the fatal horn, the signal proposed by Ernani; who, as a true Castilian, redeems his pledge and stabs himself, Elvira falling prostrate over the body of her lover, while Don Silva exults in the consummation of his revenge. These are all in Verdi's best manner, and rank among his happiest inspirations. Portions of the opera are comparatively weak, but such writing would redeem a work of even less pretensions. More it would be superfluous to say; both the music and story of *Ernani*—although of recent years it has enjoyed fewer opportunities of appreciation than other operas from the same hand—being more or less familiar to the majority of amateurs.

It is always agreeable to hear Madame Patti in some new part. She invariably brings a reading of her own, and puts the stamp of her individuality upon whatever she undertakes. Since Sophie Cruvelli, who possessed unlimited means for the task, we have not heard the music of Elvira sung so uniformly well, except by Angiolina Bosio; while it would be difficult to imagine anything more poetically conceived, more justly balanced, or more thoroughly finished than Madame Patti's dramatic realization. This was observable from the opening *cavatina*, "Ernani involami," to the concluding trio, when Don Silva obtains the retribution for which he has waited with such exemplary patience. We shall not go through the opera scene by scene; it is unnecessary. Enough that the last—the scene of the festivities in the palace of Don Giovanni of Arragon to celebrate the wedding of Elvira with the proscribed Ernani, now restored to position and estate by the clemency of the king—was, as it ought to be, the real climax. Here every situation, every point, was made the most of, from the joy of the bride to the despair of Elvira on witnessing the terrible catastrophe. The rush, dagger in hand, as if with an uncontrollable impulse, to kill Don Silva, and the transition, when, as suddenly conscious of her impotency, Elvira sinks at his feet and implores his mercy, were not less finely conceived than admirably executed—picturesque both, and both at the same time natural. But further minute details are uncalled for. Madame Patti has imagined and pourtrayed a new character, in which we have only to fear that the waning popularity of the opera of which that character is the heroine may prevent her from often being seen.

Signor Mongini played Ernani on the first night, and gave the opening air, in which the chorus of banditti are engaged, with all his well-known power of voice and declamatory vigour. Signor Graziani's pure baritone was heard to rare advantage in "Vieni meco," which he might sing even better if he would deliver its tuneful phrases in stricter time, and let them speak for themselves in a manner worthy their own unaffected simplicity. Signor Bagagiolo, with a bass voice equally fine, and precisely suited for the music allotted by Verdi to Don Silva, gave it in most instances with full effect, but left something to desire in the histrionic delineation of the obdurate old Spanish grandee. The general execution of the opera was, on the whole, very good.

The first performance of the *Huguenots*, this season, was in some respects hardly up to the Covent Garden mark. Although, as we have already said, possessing unquestionable merits, including a pleasing voice, a certain intelligence, and an engaging personal appearance, Mdlle. d'Angeri is by no means yet equal to the adequate representation of Valentine—a part more trying and arduous than that of Selika in the *Africaine*, with which she made her *début* this season. There were good points in her performance; but we earnestly recommend her for the present to curb her ambition. About the Marguerite of Madame Sinico, the Urbain of Mdlle. Scalchi, the Raoul of Signor Nicolini, the Marcel of Signor Bagagiolo, the Nevers of Signor Cotogni, and—last not least—the St. Bris of M. Faure, there is nothing new to say. The young lady who made her *début* with *I Puritani*, as Elvira, is hardly yet capable of sustaining a character in which so many distinguished artists, from Grisi and Persiani downwards, have appeared before her. Her intentions may be good, but her means of carrying them out are insufficient. Let Mdlle. Trisolini try again, but in an opera exacting less responsibility. Certain points in her performance were agreeable enough, but, taken as a whole, it was not what the public has a right to look for at the Royal Italian Opera. The Arturo of the evening was the new tenor, Signor Pavani; Signors Graziani and Bagagiolo, as usual, appearing as Riccardo and Giorgio. The opera on Saturday night was *Rigoletto*, Mdlle. Albani repeating her charming impersonation of Gilda, and Signor Graziani once more, *vice* Signor Cotogni—to whom it was intrusted earlier in the season—resuming the part of the Court Buffoon. Signor Graziani sang with his accustomed expression and acted with all his old vigour and characteristic enthusiasm. His greatest success was the duet with Gilda, in the Palace of the adventurous Duke of Mantua (Signor Nicolini), after which he was recalled, with Mdlle. Albani, before the curtain, and compelled to repeat the last movement. Mdlle. Scalchi, as usual, played Maddelena; and Signor Tagliafico, as usual, played Sparafucile.

The operas performed during the week have been—*La Sonnambula*, with Madame Albani (Monday); *L'Elisir d'Amore*, with Mdlle. Smeroschi (Tuesday); *Les Diamans de la Couronne* (at last), with Madame Adelina Patti as Caterina, and Madame Monbelli as Diana (Thursday); and *Martha* (Friday). *Les Diamans* is announced again for to-night (Saturday). About this, more in our next.

## EXHIBITION CONCERTS.

*Apropos* of the excellent and, we are happy to learn, prosperous concerts conducted every afternoon in the Albert Hall, the *Musical Standard* observes:—

"Turning to the daily performances of orchestral and vocal music, under the direction of Mr. Barnby, we still find much to admire, little to criticise, and nothing to object to. Even our criticism would be chiefly directed at the empty benches which too often face the clever performers, instead of lines of attentive listeners. We are inclined to think, however, that the numbers of the audience are increasing, and it is certainly only to be expected they should. The highest tribute must be paid to the judgment with which the pieces are selected. In fact, if a daily attendance at the Albert Hall did not improve a pupil's taste, we are not aware of any public performances that would have that effect. As a rule, two classical overtures, one symphony, and two or three good songs are given. Our readers can readily imagine the symphonies and overtures usually played, but it may be mentioned that works so little hackneyed as Gade's Symphony, No. 4, Spohr's (so-called) Historical Symphony, and Mr. Henry Gadsby's concert overture, 'Andromeda,' have been introduced. The orchestra is highly efficient, and a good analytical programme is sold at the unusually low price of threepence. Another step in the right direction."

We may add to the foregoing that on Monday and Tuesday next will be performed Bach's Overture and Suite in B minor for flute and strings—a work which, so far as we know, has never been publicly heard in England.

PARMA.—If report speaks truly, Signor Mercuri's *Adelinda* is to be produced here next Carnival.

Digitized by Google

## CRYSTAL PALACE.

The musical proceedings on the occasion of the Shah's visit to Sydenham began with the "Coronation March" from Meyerbeer's *Le Prophète*, one of the most imposing pieces of pageant music belonging to modern opera. This was given with much effect by the Crystal Palace orchestra, augmented by large reinforcements from various military bands. Then followed the "Chorus of Dervishes," from the music composed by Beethoven to Kotzebue's *Die Ruinen von Athen*. This wondrously suggestive piece—which conveys so strong an impression of the gyrations of a body of fanatics—was well given by the large choir associated with the orchestra. Another extract from the same work, the beautiful march and chorus, "Twine ye the Garlands," was also given; preceded by the romanza from *Luisa Miller*, sung by Signor Urio, and the lament of Fides, "Ah! mon fils," from *Le Prophète*, by Mdme. Irene de Sassi. The Barcarole of *Fra Diavolo* was given by Signor Naudin, after which Mdlle. Marimon sang, with great success, the bravura song of the Queen of Night, "Non paventar," from *Il Flauto Magico;* and the aria, "Sorgete," from *Maometto*—rendered by Signor Foli—was followed by a so-called Persian March, by Strauss, which replaced that by Signor Vianesi, originally announced. The duet, "Si la stanchezza," from *Il Trovatore* (Mdme. Sassi and Signor Naudin); Bishop's serenade, "Sleep, gentle lady," well sung by the choir and encored; the duo from *Marta*, "Solo profugo" (Signori Urio and Foli); the march and chorus from *Tannhäuser*, by the united bands and choir; the "Shadow Song," from *Dinorah*, by Mdlle. Marimon; and the "Marche et Cortége," from M. Gounod's *La Reine de Saba*, completed the list of familiar extracts. The military bands then played some pieces, and the March from *Le Prophète* was given—as before—while the Shah was proceeding to the Royal dais. When His Majesty was seated, a "Persian love-song" was performed. This was an adaptation, by Mr. Manns, of a chorus for female voices in the Russian opera, by Glinka, *Ruslan and Ludmilla*. The words, as given yesterday, are written by Mr. Sutherland Edwards, in imitation of the Persian by Mirza Schaffy; and the piece produced a pleasing effect in its performance by the ladies of the choir, accompanied by the Crystal Palace Band. The concert terminated with a characteristic instrumental piece, for the united bands, entitled "Kurroglou." This is the name of a famous bandit-minstrel of Northern Persia, referred to by Mr. Carl Engel in his elaborate work "On the Study of National Music," from which source Mr. Manns has derived his theme and hints for its treatment, which he has turned to very good account. With this appropriate finale the concert terminated, after a continuous course of about two hours. Mr. Manns conducted with his well-known skill. Other performances, by military bands, including various national airs, followed.

—o—

## M. WALDEC'S BENEFIT.

An interesting performance took place last Saturday afternoon at the Olympic Theatre, for the benefit of M. Waldec, himself an agreeable and accomplished concert-singer, with a sympathetic baritone voice and a cultivated style.

Probably the most interesting feature was the pianoforte performance of M. Gounod. Those who fancied that the composer of *Faust* was about to take up the part of a thorough-bred, thoroughly trained pianist; that he would exhibit himself, for instance, in one of Beethoven's sonatas, or in a steeple-chase show piece by Liszt, were, of course, mistaken. He simply played, neatly, with nice expression, and generally, it may be imagined, as it should be played, his own *Marche funèbre d'une Marionette*. The little march is very pretty, and one fancies that there is something fantastic about it; an idea derived chiefly from the title. There is, however, a certain thoughtless gaiety in the theme which contrasts with suggestions of a funereal kind in the accompaniment; the former, we suppose, being indicative of the careless, insouciant sort of life led by a marionette; the latter, of extinction, which, even to marionettes, is a serious thing. What it may be in other hands we cannot say; but, as played by its own composer, this *Puppet's Funeral March* is a charming production. The warm applause which the very appearance of M. Gounod on the stage elicited ought, in some slight degree, to console him for the tribulations to which, from no matter what cause, he has been exposed since his residence in England. Legally, in a country which piques itself on its "law-abiding" disposition, everything, no doubt, takes place in England precisely as it should take place; but our copyright, and especially our acting-right, laws, in regard to foreign productions, are cruelly insufficient. Unfortunately for M. Gounod, he could not foresee, in composing *Faust* for the Théâtre Lyrique, that he was producing a work which, before long, would not only gain for its composer a European reputation, but would cause a *furore* in every European capital. Dickens was not worse treated by the publishers of the United States, nor Balzac by the publishers of Belgium, than M. Gounod, in the matter of *Faust*, has been treated by the operatic managers of England. A very small per-centage on the receipts or, let us say, net profits derived from the representations of *Faust* would have placed thousands of pounds in the pockets of the man who created, by the purest act of invention, the rich artistic property *Faust* has shown itself to be; a property by which managers, *prima donnas*, tenors, and all sorts of operatic notabilities, down to, and including, the librarians who speculate in tickets, have derived special benefits, but which, to its composer, as far, at least, as England is concerned, has not brought a farthing. It may be said on behalf of managers that everything has taken place according to law, which only proves that under the law acts of the most crying injustice may be committed.

But to return to the Olympic, where the two best performances of the day—both by artists who took care not to travel out of their proper region—were those of M. Waldec, who was heard in a composition for a single voice, and in a duet with Mrs. Weldon, both pieces by M. Gounod; and of Herr Ferdinand Hiller, who looked on and listened from the stalls until his turn arrived to take his place as an executant on the stage. Then, nothing in particular being set down for him on the programme, he profited by what he had heard, and improvised a free fantasia on the subject of M. Gounod's pianoforte piece, *Marche funèbre d'une Marionette*, and one of his songs, "La biondina." It was already known that this artist and humourist could be ingenious and fanciful as well as severely classical; and, apart from the thing played, the playing itself was something to hear.

—o—

## HERR WILHELM GANZ'S MORNING CONCERT.

One of the best concerts this season was that given on Friday, the 27th, by Herr Ganz. Its only fault was its great length, and its only disappointment the inability to appear of Mr. Sims Reeves, whose place was taken by Mr. Edward Lloyd. This now popular tenor has much improved during the last year or so. Schumann's quintet was the first piece, and the pianoforte part was sustained by the concert-giver, his coadjutors being Mr. Colyns, Messrs. Ries, R. Blagrove, and Paque. Mr. Ganz, in this work, and in a portion of Weber's *Concertstück*, as well as in two other *morceaux*, displayed, as usual, his chief characteristic—neatness. If there be no great genius in his playing, smoothness and precision may generally be observed; grand *crescendo* and power marking some passages, exquisite delicacy and tenderness distinguishing other passages. He appears to be quite content with placing his author before his hearers in an unobtrusive way. It is not every pianist that can make the listener hold his breath, nor is it every pianist that can please; and, to judge from the applause that Mr. Ganz received, it may safely be inferred that he gave his admirers very great pleasure. The other instrumental solo was by Mons. Paque, whose violoncello playing is too well known to need any description here. Suffice it that his performance evinced its usual characteristics and excellences.

The vocal music was rendered by Mdlle. Marimon, Miss Edith Wynne, Mdlle. Carola, Miss D'Alton, and Madame Patey; Signori Gardoni and Foli, M. Jules Lefort, and Mr. Edward Lloyd. Mdlle. Marimon's vocalisation is peculiar. The facility of execution with which, among other things, she rendered a waltz by Mattei bordered on the marvellous. Miss Edith Wynne sang a ballad in her well-known expressive style. Mdlle. Carola sang Ganz's new song, "La Camelia," which was encored, though its rendering seemed laboured rather than spontaneous. Madame Patey and Miss D'Alton were recalled after their songs to receive special plaudits. The same honour was conferred upon Signor Gardoni and M. Lefort for the manner in which they proved themselves true artists. Signor Foli gave one verse of "Qui sdegno" in his well-known style. The hall was crowded. Signori Visetti, Tito Mattei, Mr. Emile Berger, Herr Lehmeyer, and Mr. Ganz, were the accompanists.

Digitized by Google

## THE RAISING OF LAZARUS.

(*From the "Morning Post."*)

The performance of a new work by an English composer is an event demanding more than a passing notice, especially if it is the production of one who has already achieved success in his art. Mr. J. F. Barnett is favourably known as the composer of the *Ancient Mariner* and *Paradise and the Peri*, works highly esteemed by choral societies all over the country. The latest composition from his pen is an oratorio, *The Raising of Lazarus*, a subject entirely novel as regards musical treatment. That Mr. Barnett has approached his task with a thoughtful mind those who heard the work performed will most readily admit, and that he has not been unsuccessful the frequent expressions of applause at every possible opportunity may be mentioned as one among many proofs of the effect produced. The oratorio is in two parts, the first dealing with the sickness and death of Lazarus and the departure of Jesus to Bethany; the second details the sorrows of the sisters of Lazarus, Martha and Mary; the tender human sympathy of the Saviour, the raising of Lazarus, and his thanksgiving joined with that of the people. The words have been selected with much care from the Douay version of the Holy Scriptures, and to suit the purposes of the music have been grouped into thirty numbers. The whole work has been so arranged that the interest once excited is well maintained, and the unity of the treatment is one of not the least remarkable features of the composition. A short, massive introduction in the key of F prepares the way for a fugal subject in D minor, written in a most scholarly style; and this piece, while answering the purpose of an overture, also serves as a prelude to the first chorus, into which it leads without pause. This chorus, "Great is the Lord," shows at once a great improvement upon Mr. Barnett's choral pieces in his former works, for the demands upon the voices are more moderately made, and, consequently, a greater, broader, and more pleasing effect is obtained than if the higher register of the several voices had been used for the sake of obtaining a temporary brilliancy. In this, as in all the succeeding choruses, a certain amount of wisdom and good taste has been shown in the manner in which the vocal parts have been laid out, while the instrumentation—always a strong point in the whole of the work—arrests the attention of the musical hearer by its apt character and general fitness. Mr. Barnett has also done wisely in breaking what might otherwise be a monotony by a free use of fugal counterpoint in nearly all the longer choruses. This, while it is not inconsistent with the character of the subject, interests both hearers and performers, and secures an amount of variety not easy to gain by other means.

Following his chorus is the first of the recitatives, and the manner in which they have been designed shows an earnest desire to trust to his own thoughts rather than tamely to repeat worn out forms. Credit must also be given to the composer for disregarding the wearisome and unsatisfactory style of accompanying recitatives with a violoncello and double-bass, a method which limits power and effect. There is no reason why a recitative should not have an occasional colouring suitable to the matter described by its words—all who have seen or who have made rough sketches know how telling a little bit of local colouring often is—and as recitatives are more or less sketches in music, Mr. Barnett is to be praised for having treated his in such wise as to make them often interesting, and always as suggestive as possible. The arias in the work possess grace, melody, and that special charm of symmetry that always delight an audience; and the good disposition of those who heard the performance last night was increased as the work progressed after the first aria. "Show forth thy wonderful mercies" was sung by Madame Lemmens-Sherrington. There is a duet for soprano and contralto, "Why turnest Thou Thy face away," which is one of the many gems in the work; and following this is a chorus, "Blessed are they," which will always be pleasing for its graceful and striking themes and motion. The sixth number, a contralto air in D flat, is one that will always be effective, even when given by voices of less power and beauty than that of Mrs. Patey, who sang it last night; and the unaccompanied trio for soprano, contralto, and tenor is a piece of such graceful writing that it will doubtless always secure the reception accorded to it on its first performance. After the trio the voice of Lazarus (Mr. Santley) is heard for the first time in an aria descriptive of his sickness and distress; and a chorale for the organ, with a few effective notes for the horns, is supposed to depict the solemnity of death—as the almost unaccompanied quartet which precedes, "Blessed are the dead," does the comfort, arising to the survivors from the death of a righteous man. But, as human sorrow often refuses to be comforted, the sentiments conveyed in the duet, "O Lord, why hast Thou cast us off," are not altogether out of place at this point.

The hymn of the disciples on the banks of the Jordan, for men's voices only, is by no means a bad piece of writing, full of melody and agreeable harmonies. For the better performance of this number the voices of the contraltos were employed to strengthen the upper part, but it would have been more effective if men's voices alone could have been heard in the piece. The recitatives and choruses which follow describe the determination of the Saviour to go to Lazarus, in the face of the fact that His life is threatened by the Jews; and His departure is supposed to have been made, and His arrival anticipated, in a very well worked-up quartet and chorus, "Blessed is He who cometh in the name of the Lord," with which the first part ends.

A bold and effective chorus, "O magnify the Lord," opens the second part, in which a striking subject is proposed and imitated by all the parts in succession, in a somewhat more shortened form than is needful to make a perfect fugue, but the theme to the words "But the countenance of the Lord" is more completely treated, and, with a return to the first subject, the chorus ends satisfactorily. It should be stated that the narrative part of the work is given to a tenor voice, and there are also some pieces of melodious writing for that voice other than the declamation of the connecting incidents and the words of Jesus, notably in the duet, "Lord, if Thou hadst been here my brother had not died." Concerning this it may be remarked, in passing, that Mr. Barnett has laid himself open to criticism for having set the word "died," now as though it had two, and now as having but one syllable. This is, however, not a grave fault, but it is one that might have been avoided with advantage. There is also an excellent air for tenor, "Blessed are they that mourn," which was sung in musician-like style by Mr. Wilford Morgan, by whom the whole of the tenor music was given most creditably, more especially as it was undertaken at a short notice in consequence of Mr. Vernon Rigby's indisposition. The part for the principal bass voice is comparatively limited, but it is well designed, the aria, "Praise ye the Lord," being a good specimen of joyful declamation. It may not be considered desirable to speak further of the details of this excellent work, as from the description given above it will be gathered that there is enough in the oratorio to make an era in the career of its composer, who may be honestly congratulated upon having produced a melodious and well-written work that will be gladly welcomed as an agreeable addition to the repertories of choral societies.

Mr. Barnett has evidently taken Mendelssohn as the model upon which he has based the style of his work; has set his well-ordered libretto in a most acceptable style; and has, in short, produced a composition of which he may with reason be proud.

## SIGNOR TITO MATTEI'S CONCERT.

Signor Tito Mattei's grand evening concert was given in St. James's Hall on Saturday evening, the 21st ult., his friends and patrons assembling in sufficient numbers to completely fill the large room. The concert began with Verdi's terzetto "Te sol quest anima," which was capitally sung by Madame Colombo, Signor Danieli, and Signor Caravoglia. Mdlle. Marimon, whose first appearance this season was heartily welcomed, gave a good rendering of Mattei's "Che Gioja;" she also joined Madame Colombo in Rossini's duet "No Matilde, non marral," both ladies at the conclusion of the piece being recalled amid much and deserved applause. Mdlle. Ilma di Muraka contributed Mattei's valzer, "Vo danzar" (recalled), and achieved a great success in the "Shadow Song" from *Dinorah*, having to return to the platform three times to acknowledge the plaudits of the gratified audience. Madame Lablache was heard to advantage in "Ah! mon fils," and Mdlle. Colombo was recalled for a good rendering of "The Nightingale's Trill" (Ganz). Non e ver" (Mattei) was splendidly sung by Signor Naudin, and repeated in response to a unanimous encore, which had doubtless not less reference to the merits of that most successful piece than to the merits of its execution. A new and effective romanza by the same composer, entitled "Si e ver," was sung by Signor Caravoglia, and was received with much favour. Signor Gardoni was recalled for a graceful delivery of Raimo's serenata, "Nel silenzio e nel mistero," and Signor Foli obtained a like honour for his capital singing of Halèvy's aria "Se il rigor." Songs were also contributed by Signor Danieli, Signor Borello, M. Jules Lefort, and Mr. Maybrick. An interesting feature of the concert was the performance (first time) by Signor Mattei of Rossini's pianoforte solo, "Tarantella pur sang," with chorus. It was splendidly rendered and repeated in response to a vociferous encore. We hope soon to be able to say more about this very interesting novelty, but enough for the present, that its production gave a special interest to Signor Mattei's concert. The *bénéficiaire* also delighted his audience by the brilliant execution of two of his own pianoforte solos. Other instrumental pieces performed were a violin solo, well played by Mr. Colyns, and a quartet for four pianos, in which Signori Li Calsi, Bevignani, E. Mattei, and Tito Mattei were associated. The accompanists were Signor Pinsuti, Signor Randegger, Signor Li Calsi, and Herr Ganz. We congratulate Signor Mattei on the success of his capital concert, which demonstrated alike his own ability, and the favour that ability has secured from the general public.

Digitized by Google

## MR. BRINLEY RICHARDS' CONCERT.

We are late with our report of this successful entertainment, but "better late than never" applies to the case in a particular sense. It is the last of a series of echoes that people must strain their ears to catch. The concert took place in Hanover Square Rooms on the 12th ult., and was attended by a very full and enthusiastic audience, who seemed delighted with everything that was done. Mr. Richards' varied talent as composer and executant was largely represented in the programme. The first piece was his chorus, "The harp of Wales," sung by the St. Thomas's Choir, under Signor Randegger. The second piece was the "Boat song," also sung by the St. Thomas's Choir. The fifth piece was his arrangement of the "Monk's march," from *Songs of Wales*. The sixth piece was his chorus, "The soldier's glorious duty," also from *Songs of Wales*. The ninth piece was his "She must be mine," from *Songs of Wales*, sung by Mr. Lewis Thomas. The tenth piece was his "Welsh Carol," from *Songs of Wales*. The eleventh piece was his pianoforte Fantasia, *Songs of Wales*, played by himself, and lustily applauded. The twelfth piece was his arrangement of a Welsh air, entitled, "Loudly proclaim." The fourteenth piece was his new part-song, "Let the Hills resound," capitally sung and enthusiastically encored as it deserved. The fifteenth piece was his arrangement of a Welsh air, "March to Battle." The sixteenth piece was his first fantasia, *Recollections of Wales*, played by himself and rapturously encored. The seventeenth piece was his arrangement of "Y Deryn pur" (also encored). The nineteenth piece was his "Cambrian Plume." The twenty-first piece was his arrangement of a Welsh air, "Idle Days in Summer Time." The twenty-second piece was his arrangement of "The Ash Grove." The twenty-fourth piece was his arrangement of "The Men of Harlech;" and the twenty-fifth piece was his "God Bless the Prince of Wales." We give these things in detail that it may be seen how far the occasion was a Festival of Welsh Song, and how far Mr. Richards and the music of his country are able to present an entertainment which can be heard from first to last with unflagging zest. Mr. Richards is wise to make his concert thus distinctive, and he has only to choose to do so in order to lay the basis of a real Welsh festival in the capital of the "Sassenach."

—o—

## ST. JAME'S THEATRE.

The production of another opera by the composer of *La Fille de Madame Angot* was the natural result of the general favour with which that most graceful and pleasing work of M. Lecocq was received. If *Les Cent Vierges*, now being played by the St. James's *troupe*, does not contain so many airs of a remarkable character as its predecessor, the music is throughout brisk and sparkling, and well adapted to the numerous comic situations of the piece with which it is connected; while the subject and dramatic framework of the the latter is far better suited, by its bustling movement and farcical breadth, to the taste as well as the intelligence of an English audience. The notion is decidedly a funny one—of two married women, one a lady of some rank, the other a plebeian, who has attached herself by main force to her aristocratic acquaintance, picked up on a travelling tour, being accidentally carried off, while innocently visiting a ship in the Thames, with a cargo of candidates for matrimony; emigrating to a colony of disconsolate bachelors, called by the author L'Isle Verte, while their husbands are left to trace them as best they can to their destination; where they arrive only just in time to save them from being absorbed by the ravenous demand for home partners existing among the colonists. The presence of the husbands in the island, and the disturbance which their claims make in the arrangements about to be made, lead to a series of droll adventures; in the course of which, to save themselves from the severity of the governor of the isle, they are induced to assume female garments. The humour of such resources as the latter for raising laughter is apt in this country; and when trusted to such actors as we possess likely to undertake parts of this character, is apt to degenerate into something very objectionable to English ideas of decency and delicacy; but handled by these artists the grossness evaporates in the light and airy treatment, and the tact shown in gliding over delicate ground, as well as the unconsciousness of manner with which risky things are said and done, renders palatable and enjoyable, even to the fastidious, an entertainment which would, without modifications seriously endangering the fun of the whole affair, inevitably meet with a very different reception. The whole opera bouffe is admirably acted. Mdlle. Luigi, who carries off her songs with that effective dash which makes her such a favourite, is capitally contrasted with the broad, homely humour of Madame Delorme as Madame Foulardot. Mario Widmer, as the husband of the former, Le Marquis Quillembois, makes up as a strapping virago, with just as much of the feminine graces as keeps the characterisation within the lines of what is tolerable, and acts with undoubted spirit; while the actor with whom he is associated in his feminine masquerade, without being intensely droll, fills his part adequately and with the same amount of good taste. The life of the whole piece, however, is M. Joly, as the governor of the wifeless islanders, whose facial grotesqueness is the source of unceasing laughter, and whose acting is conceived in the spirit of the most genuine, although rollicking, drollery, which, abounding in flashes and outbreaks of eccentric gesture and expression, as it does, frequently bordering on and touching the utmost limit of even French license, yet never becomes "positively shocking"—to use the stereotyped expression used by our neighbours to denote outraged English prudery. The alternation of *Les Cent Vierges* with *La Fille de Madame Angot* in the bills of this house now gives an opportunity of gratifying either a taste for opera bouffe in its quietest and most elegant form, or that in which it gives its eccentric tendencies the fullest elbow-room permissible by the laws of decorum and the scrutinising censure of the Lord Chamberlain.

—o—

## CAROLINE VAN BEETHOVEN.*

We extract the annexed communication from the *Neue Freie Presse*: "The Viennese correspondent of the *Cölnische Zeitung* writes to us as follows: 'There is living here in Vienna in a state of the deepest poverty—that genteel poverty, of course, which shuns aught like ostentation—Mdme. Caroline van Beethoven, the widow of Beethoven's nephew. The writer would fain excite an interest in her fate among those circles in Germany where pious veneration exists for a great man. The good old lady, in her dire distress, petitioned the Intendancy of the Imperial Theatres kindly to allow her a per-centage on the performances of *Fidelio*. Her petition was flatly refused, but subsequently, during Münch's administration, and through the mediation of Dingelstedt, she was allowed an annual pension of 'one hundred' florins. This small grant was, however, inexorably cancelled at the last change of management, and now the poor and aged lady, who lives with her weakly, yet most industrious, daughter in the strictest retirement, is left almost destitute —of course without daring to take any fresh steps, which she foresees would be useless, with the proper authorities. Perhaps the directors of the Operahouses of the different sovereign courts of Germany might resolve to allow the great composer's niece an honorary salary, which they still owe him.'" The *Neue Freie Presse* then goes on to remark: "With reference to a letter to the *Cölnische Zeitung*, quoted in our edition of this evening, the official *Oœsterreichische Correspondenz* contains the following *communiqué*: In the year 1865, a petition signed 'Caroline van Beethoven, widow of a nephew of Ludwig van Beethoven,' was sent in, praying for a per-centage on the *Fidelio* performances. The Chief-Board-of-Theatrical-Management rejected the petition, which was unsupported by any sort of proof. The petitioner renewed her request in 1866 and 1867. She was informed in reply that, if, by the production of her baptismal and marriage certificates, she could legally prove her asserted relationship, everything possible should be done. To this request, the fulfilment of which, as the *Cölnische Zeitung* itself must allow, was an indispensable condition of anything to be done for the benefit of the petitioner, the latter took no notice, either then, or in her later petitions. Though, however, the proof of the relationship with the great master was never furnished, nor ever even referred to, the petitioner has received from the General Intendancy, on two different occasions, a sum of 100 florins. (This is a striking contradiction. The Chief-Board-of-Theatrical-Management should not have granted the petitioner, if perfectly unknown, assistance to the amount of several hundred florins; but if they were morally convinced—as the grants show they were—of the petitioner's identity, pious reverence for the great composer certainly demanded a more humane course)."—In order to be quite sure whether the wife of Beethoven's warmly loved nephew Carl is really in so sad and destitute a condition, we have applied to gentlemen of approved competence and standing to make the requisite enquiries. If the mournful account should be corroborated—and it seems likely it will be—we hope we shall see the musical world of Berlin prove by vigorous action that the name of Beethoven, a name that says so much, lives not only on their lips, but in their very inmost hearts as well.

* From the *Neue Berliner Musikzeitung*.

Digitized by Google

NOTICE.

THIRD EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

"ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublunary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**

BIRTH.

On the 1st inst., at Cork Street, Burlington Gardens, the wife of LAMBORN COCK, Esq., of a daughter.

DEATHS.

On the 26th June, at Gravesend, in the 65th year of his age, Mr. WM. MILLER, of Park Road, Dalston, formerly organist of the Sacred Harmonic Society, and 41 years organist of St. Giles, Cripplegate.

On the 29th June, at his residence, Glebe Place, Paradise Row, Stoke Newington, Mr. GEORGE PEACHEY, of Bishopsgate Street Within City, aged 79.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*

# The Musical World.

LONDON, SATURDAY, JULY 5, 1873.

THE due recognition of honest merit is its best, or one of its best rewards. Such a prize is by no means easy to win; least of all among quiet, steady-going English folk. We have indeed our gusts of fashion, swaying from time to time the popular taste, but these affect chiefly the lighter forms of public entertainment. The demand for the graver kind of music is little touched by them. "Classical" art—would that it could be christened by some less repellent name!—is the pursuit, for the most part, of serious people. Their likes and dislikes take some time to form, and it is not one ordeal, but a long series of many, spread over many years, which musicians must pass before they can be recognised as leaders among the artist brotherhood. Such recognition is most worth having when it comes unsought. The art-world is full enough—though not fuller, perhaps, than other worlds—of self-seeking, of small ambitions, of the baser "commercial" spirit, and it is pleasant to see a career showing just the opposite of all this crowned with a success which no man grudges or disputes. The lesson is one which it is as well not to lose, in the interests of art and of all true artists. The moral of it is, indeed, old enough. Plato's perpetual antithesis about being wise and seeming wise, knowing and seeming to know, is true of music as much as of philosophy. The struggle of most artistic careers is to *seem* to be a great artist. Even when the artistic power is real, and not seeming, the use it is put to shows that the ambition to be *thought* great has been the main stimulus to work. But these are examples which remind us that the best way, after all, to be thought a great artist, is to be one.

A genuine devotion to the art, as to a sacred ministry of beauty, is the best strengthener of the artistic faculty. The power gathered by self-suppression can give even plain talent the inspiration of genius. But the mad thirsting after fame for fame's sake, who shall say how many of the tragedies of genius have come from this? Every art has had its Haydons and its Chattertons, its stories of careers blighted by the passion for *seeming*, the desire to astonish the vulgar world by the flash of a passing celebrity. For this sentiment, this type of art, as applied to matters musical, there is a special name. It is called "Virtuosity"—a relic, we suppose, of that miserable artistic vocabulary current in the last century, which regarded art as a "fancy," and treated the products of human genius chiefly according to their capacity for being ticketed and put under glass cases, as articles of *vertu*—that is, as testimony to the elegant taste of their possessor. "Virtuosity" regards music as a means of glorifying the cleverness of the artist, just as the Strawberry Hill or Walpolian view of sculpture and painting regarded those arts as providential arrangements for distinguishing the upper classes from the *proletaires*. The little good it has done to music is limited to the degree in which it has helped to enlarge the limits of mechanical attainment. The harm it has done to the art—that is, to the world in relation to the art—by degrading the business of producing music into an entertaining craft, has been, on the other hand, infinite. Against this vice of "virtuosity" some artists—let us be thankful for it—make a magnificent protest. We may see sometimes—most of us have seen—artists of great fame and of real power whose every note betrays that they think of their art solely (or chiefly) as a contrivance for displaying their own cleverness. Your *virtuoso* proper exhibits this not only in every stroke of his bow, every turn of his wrist, but in the manner in which he walks on and off his platform, in the air with which he bows to his audience. And when he plays, you will feel instinctively that he is not displaying the beauty of the music by his skill, but displaying his skill in the music. You will feel the same if he is but leading a quartet. In every stroke, strong and masterly as it may be, you will detect a subtle emphasis of self-obtrusion—an extra turn, or unexpected pressure, which seems to say to the listeners, "Never mind these three respectable people—listen to me—

Digitized by Google

I am the *artiste*, the *virtuoso*. See what a charming tone this is—how cleverly I did that cadence—how neatly I got through that double stopping." In other cases you have the artist absorbed in the music. You see mechanical resources which might furnish the armouries of half-a-dozen *virtuosi* used without the least apparent consciousness of having anything to display. The player is wrapped up in the music, and he carries the listener with him right into the heart of what he is playing. When hearing Beethoven, you think only of Beethoven, or perhaps not even so; but only of the music. The result so absorbs you that you forget the process, and it is only when you deliberately watch the process that you have leisure to note how marvellous it is. This is real art. The man who has reached this point has attained a power over men. The *virtuoso's* craft is but the jugglery which makes small children wonder. L.

—o—

IN one of those frank disclosures of private doings which give zest to the *Musical Union Record*, we find it stated that Herr Rubinstein visited Herr Bülow during his short stay in London, and adjured him thus :—

"Go to America, I have paved the way. Previous to my visit, the American amateurs had been regaled with nothing but bravura and sensational music. The ground is now clear, and you will command success. There is very little poetry or romance among the Americans; their all-engrossing object in life seems to make and spend money. Nevertheless, they are far *more impressionable* than the English, the least musical of all people on the face of the earth."

Assuming this to be correctly reported, we have here a "wondrous tale," compounded of impudence and—well, tarradiddles. What will our American cousins think when they learn that, till Rubinstein visited them, they were musical savages, and that even now, destitute of poetry and romance, their only enjoyment is in making and spending money? What did Herr Bülow think on hearing that Rubinstein had kindly "cleared the ground?" And what will the English think on being told that they are the "least musical of all people on the face of the earth?"—Probably they will, in their goodness of heart, excuse Herr Rubinstein;—he never took much money out of England.

—o—

## "*ANOTHER WORLD.*"*

We read in the pages of our learned contemporary, the *Scotsman*, the following remarks upon *Another World*, about which intelligent people in all circles have been talking for months past, which has now reached its third edition, and, the important contents of the book taken into consideration, will, doubtless, before it has been exhaustively examined and digested, reach its twelfth:—

"It is a natural wish on the part of those who are anxious to set the world straight to clothe and present their ideas, wishes, suggestions, and hopes in such a manner as to make them acceptable to those it is desired to influence. There can, moreover, be little doubt that much of good honest thought—which would, if presented in the nakedness of theoretical definition, find comparatively few people disposed to take the trouble of analysing it—appeals, and appeals not without results, to the many when put into an attractive shape. Simply to sit down and pen an elaborate essay on the evils of this our present world, and on the wickedness and folly of its inhabitants, is not likely to do much active definite good, for the few who will read such pessimistic lucubrations may possibly admit its partial or its entire truth, but the world at large will wag on undismayed. But if an author has sufficient play of fancy at his command to robe his ideas in the similitude of a purely ideal creation, he may beguile his readers into listening to his say. Some such idea would seem to have prompted the author of *Another World*, who, in the volume now before us, expatiates on the customs obtaining in some other planet than ours, peopled by the "constitutents of a highly civilised and even polished society," whose attention seemingly has been occupied by many subjects analogous to those which form the leading problem of civilisation among us, such as "health, education, marriage, the removal of disease, the prevention of madness and of crime, the arts of government, the regulation of amusement, the efficient employment of physical forces," &c. It is pleasant enough to finger the pages of such a volume as this, but it is extremely difficult to criticise its contents. *Another World* lacks the strong romantic charm of Lord Lytton's *Coming Race*; it is equally deficient in the pungent satire of *Grenhow*; but we are entitled to place it on a much higher level than the insane drivel of *Kennaquhair*. It is a pleasant enough, if vague, Utopia the author conjures up; only, as is not unfrequently the case with such creations, no special provision seems to be made for doing the rough manual work of life, and, indeed, *the* problem—the labour question—is shirked. Some of the customs obtaining in *Another World* are instructive enough, such as their mode of slaughtering animals. The doomed animal, it appears—

'Is placed in a large lighted stable, over which is a loft, communicating with it by means of a grating. In this a man is stationed, who thrusts through the grating a long stick baited with a bunch of fresh grass, in the middle of which is contained a small globule endowed with the property of depriving the animal of all consciousness and sense of feeling. As soon as the beast has eaten the grass, and consequently eaten the pill, he staggers and falls; and before he has time to recover, the butcher despatches him by cutting his throat and letting out the blood, whereupon he dies a painless death, without a struggle. Only one animal is despatched at a time in the same stable, so that one does not see another killed.'

"For the mode of producing 'flying children' or of 'rearing hippopotami,' we must refer the curious reader to the book itself; nor have we time to dwell on the odd characteristics of preparing for marriage and of wedded life. We are inclined to think that, on the whole, our actual world, notably in such arrangements as these, is not inferior to *Another World*."

The writer of the foregoing should be informed that the editor of *Another World* makes no pretence whatever to have composed an imaginative fiction, or to have set down anything but that which, through means he may some day or other be disposed to communicate, he knows to be *absolute truths*. Moreover, "Hermes" has very much more to say, and only awaits the proper time to say it. That he will say it with the same candour, outspokenness, and genuine enthusiasm which he has told us the many interesting facts we already possess, may be accepted as certain. But he knows best when the time will be ripe for his disclosures. He has already divulged much of which advantage might be taken in this world of ours, and divulged it in language of such simple and persuasive eloquence that we feel bound to put implicit faith in every word he utters. Would that things among us could be as things are in the Star City of Montalluyah; we should be all the better for it—not only in the matter of painlessly slaughtering beasts for our provision, nor in that of the easy transition of man from life to death, but for the eternal happiness to which we all aspire. If the editor cannot precisely exclaim with Lucretius

"Sunt, per quæ possis cognoscere cætera tuis,"

which Montaigne translates, "*Mais ces traits si légers suffiront à un esprit pénétrant pour deviner le reste*," he can at least say, with a firm conviction of the truths he has partially revealed:—"I have told you thus much, and if you receive what I have told you seriously and in good faith I can and will tell you a great deal more." To treat *Another World* as if it was a mere fantastic invention, a play of imagination, or, worst of all, a satire, is absurd. Either we must believe that "Hermes" discourses of facts, his knowledge of which (how obtained we must wait until he may think fit to enlighten us) is unquestionable, or we must reject his book altogether. And yet what a pity to scout, as "Utopian," such a beneficent rule as that of the great "Tootmanyosol!" If only we could ponder it thoughtfully, and profit by it actively, we should surely reap a golden harvest. Proteus says to Menelaus in one of the most famous Dialogues of Lucan: "*Why should you be so surprised, Menelaus?—it is not a whit stranger than true.*" But the revelations of "Hermes" are far more suggestive, curious, and significative than the transformations of Proteus.

DISHLEY PETERS.

* "*Another World; or, Fragments from the Star City of Montalluyah.*" By Hermes. London: Samuel Tinsley. 1873.

SIR HENRY THOMPSON had the honour of a special invitation from their Royal Highnesses, the Prince and Princess of Wales, to meet his Majesty the Shah of Persia at the garden party recently held at Chiswick.

Digitized by Google

## OCCASIONAL NOTES.

THE entertainment to the Shah at the Royal Albert Hall was ot a very diversified nature. First the Shah got a glimpse of that pecular western institution the ultimate achievement of which is bewilderment and headache. We refer, of course, to the International Exhibition. His Persian Majesty saw machinery, pictures, and various productions in the "dry goods" line. Whether he looked upon these things with the "intelligent interest" of the reporters we are not able to say, but he was so late in entering the Hall that we will venture to assume his lingering among the bottled sweets of the "upper west quadrant." In the Hall itself a much finer exhibition awaited him—an exhibition of Clothes—a gorgeous illustration of what tailors and milliners can do for humanity. How we could have wished for the presence of Mr. Carlyle's Clothes Philosopher, Dr. Teufelsdröck. The sight would have inspired him to the production of materials for another chapter in *Sartor Resartus*, and formed the text of one of his most serious homilies. The Professor never saw anything like it in his prosy German experiences—never could have imagined so many thousands in such a Hall, clothed with such varied hues, such diamonds, stars, garters, orders, ribands, swords, velvets, ruffs, silk stockings, and what not besides. It was the apotheosis of Clothes, and Mr. Poole, as representative of the clothing art, should have been then and there hoisted to the pedestal of the Albert Memorial as a greater, if not a better, than the "Great and Good." Hence, O Clothes Philosopher! with the horrid suggestion of what might have happened had every scrap of clothes miraculously vanished from the splendid scene, and left nothing but so many "forked radishes." The idea befits thy cynical humour, but it must not be mentioned here. Great goodness! some one will presently ask what the Shah would be worth without his diamonds!

---

A GREAT compliment is paid to the universality of the musical instinct when it is taken for granted that every civilised, semi-barbarous, or wholly savage potentate that visits England loves the "divine art," and plenty of it. No matter whether our guest be an Emperor of the French, or a Cham of Tartary, we insist that, like the Old Lady at Banbury Cross, he should have music wherever he goes. In fact, music becomes the chief expression of the nation's welcome. We frantically hunt up Tartarean tunes; we puzzle our brains to find harmonies for them, which never fit; we set our verse-makers to work at Odes full of praises which everybody reads or sings with his tongue in his cheek; we write Tartarean Marches, quadrilles, and *pièces de salon*, wherewith to catch a penny and be in the fashion at one and the same time; and generally we harness the "heavenly maid" to the earthly potentate's wheel as the noblest feature in his "triumph." Against all this we have nothing to say. It is a harmless form of human activity, which profits some people, and pleases more. By all means, then, let it go on. But nobody thinks of the poor visitor in whose honour we evoke the Muses. Nobody takes the trouble to ask the Cham what he thinks of our music, or ascertain whether it be torture or delight to his Asiatic ears. This is a decided oversight. The highest duty of a host is to please his guest, and he is not qualified to entertain until he knows something of the "purtikler wanities" of the entertained. Of course it might be said, as it has been said relative to the Shah—"Our visitor comes to see us as we are, and not in masquerade, as we usually are not." Very good; then let us do nothing beyond that we usually do. Let us go about our respective businesses, and permit the curious guest to watch us at his leisure. This would be carrying the argument to its logical issue. But when we get up entertainments and spectacles in the stranger's honour the assumption is that we want to please him, and not to show him that which pleases us.

---

DR. FERDINAND HILLER, one of the greatest of living German musicians, has been among us for some weeks, but has had no opportunity of any importance of making himself heard in public. This, however, was entirely his own fault. His magnificent quintet in G, for the pianoforte with stringed instruments, so admirably played by Mr. Hallé and his associates at one of the last "Recitals," will alone suffice to commemorate his visit.

## CONCERTS VARIOUS.

MR. ALBERT GILBERT AND MADAME GILBERT gave the second of the series of their interesting concerts (designated "The Classics of the Pianoforte"), at St. George's Hall, last Saturday. The programme contained many and varied novelties. Mr. Gilbert, in conjunction with Herr Straus and Signor Pezze, gave an artistic rendering of Beethoven's grand trio in B flat (Op. 97), and the same composer's trio in E flat (Op. 1). Mr. Gilbert also played, as a solo, Handel's "Troisième suite de pieces," in D, executing all the movements capitally. Herr Straus, in Molique's *Saltarello*, played with the finish and skill that has long ranked him one of our ablest performers on the violin. Signor Pezze played a solo on the violoncello, and a Sonata Sesta in G minor, by Benedetto Marcello (who flourished over a century back). Its quaint style, together with the performance of Signor Pezze, gave it a peculiar interest to many present. Madame Gilbert and Miss S. Cole sang Mendelssohn's "In His hands" (the 95th Psalm), with much fervour. The former also gave Cherubini's "Ave Maria;" the latter, Mr. George Macfarren's "The beating of my own heart." Both artists were much applauded. Mdlle. Helene Arnim sang two of Schumann's *Lieder* in her usual excellent manner. Mr. Percy Rivers gave a song by Schubert; and Mr. Richard Latter, in Mozart's "Mentre ti lascio," was favourably received. Mr. Charles Edward Stephens was the accompanist to both solo instrumentalists and singers, and he performed his task to perfection.

MR. OTTO BOOTH gave the fourth and fifth of his series of Six Chamber Concerts, on June 19th and 26th, in St. George's Hall. At the former he gave, with his coadjutors, Messrs. Dando, Richard Blagrove, and Pezze, a faithful interpretation of Haydn's Quartet in C, (Op. 7), and Beethoven's Quartet in G, No. 2, both receiving great applause; Mendelssohn's Trio in D minor, the pianoforte part well played by Mr. H. Parker, was also effectively given. Mr. Otto Booth played, as his solo, Tartini's "La Fille du Diable." The vocalists were Mdlle. Helene Arnim and Mr. Chaplin Henry. The former displayed her contralto voice in a song of Mr. Booth's and one of Schumann's; the latter sang "The Fisher," by Mr. Otto Booth, and Wallace's "Bellringer." At the concert on the 26th the quartets were Mozart's in A (No. 5), Haydn's in G (Op. 12), by the same artists. Schubert's Trio in B flat was also played, with Herr Jules Sprenzer at the pianoforte, and received every justice. Mr. Otto Booth gave Handel's Violin Sonata in A, with his usual care. Miss Purdy, the young and rising contralto, sang "Autumn Leaflets" and a song of Niedermeyer's in capital style. Mr. Albert James gave "The Message," and Ascher's popular romance, "Alice, where art thou?"—receiving for the latter a loud encore. Mr. Henry Parker accompanied the vocal music and solos with his usual judgment.

GROSVENOR HOUSE.—Under the patronage of their Royal Highnesses the Duchess of Cambridge and the Duchess of Teck, with the Marchioness of Westminster and other distinguished personages, a concert, by permission of the Marquis of Westminster, was given at this noble mansion on behalf of the building fund for the Children's Convalescent Home, at Rhyl, North Wales, in presence of a numerous and fashionable assembly. This institution is, we are informed, "open to children from all parts of the country." Further, it is stated, that "the purchase, enlargement, and fitting up of the new premises will require nearly 4,000*l*., towards which the treasurers have already received about 2,500*l*., leaving 1,500*l*. to be provided. The cause is good, and there can be little doubt that the balance will be readily forthcoming. The programme, selected by Mr. Brinley Richards, who consented to preside on the occasion, was varied and excellent, as might have been expected from him. It included both vocal and instrumental music, the former comprising choruses and songs, the latter solos for the pianoforte, by Mr. Brinley Richards; harp, by Mr. John Thomas—both high authorities in all that concerns the music of Wales—and violin, by Mdlle. Friese. The members of the chorus were from the Royal Academy of Music, chiefly pupils of Signor Randegger, who directed their performances, which chiefly consisted of compositions or arrangements by Mr. Brinley Richards—among others, "The men of Harlech," and, as a wind up, "God bless the Prince of Wales." The solo singers were Misses Edith Wynne, Sophie Ferrari and Marie Davies, Messrs. Henry Guy, Wadmore, and Pope. To these were assigned a variety of ballads, &c., all more or less interesting. Miss Edith Wynne had two; Miss Sophie Ferrari had two; Mr. Henry Guy had two; and Miss Mary Davies had a Welsh national air, like the last piece allotted to Miss Wynne—"Eos Cymru," as all the accomplished lady's admirers are aware, There was also an Italian opera quartet for the other singers we have named. The accompanist-in-general at the pianoforte was Mr. Edwin Bending, but Mr. Richards was Miss Wynne's associate in the Welsh air, "Y Deryn pur." The circumstances under which the aid of these able and well-known artists was gratuitously lent would render criticism ungracious. Happily there was no occasion for criticism, as all went admirably. In short the entertainment was legitimately entertaining.

Digitized by Google

Miss Amy Stewart, a young pianist, and pupil of Herr Sauerbrey, gave, on Saturday last, an evening concert in the Beethoven Rooms, which was well attended. Miss Amy Stewart has every element of a good pianist, but she must work hard. She gave a concert reading of Beethoven's sonata, Op. 24, for violin and pianoforte, with Mr. Otto Booth, the same composer's "Sonata Pathetique" for piano solo, Chopin's "Valse brillante" (Op. 34), and her master's "Paraphrase de Concert," *Loreley*, in all of which she exhibited a good touch and genuine expression. Madame Sauerbrey sang "O mio Fernando," and Eisoldt's pretty spinning song, "The snapped thread," receiving much and deserved applause. Miss Catherine Poyntz gave a song by M. Buccalossi, and one from the opera of *Betly*—the latter encored. Mr. Pearson, in Benedict's "Eily Mavourneen," and Donizetti's "Di Pescatore," displayed a capital tenor voice. Mr. Maybrick gave "The Trooper," and "True to the last," with his usual judgment; and Herr Hugo, in a song by Boieldieu, and another by A. Müller, proved beyond doubt, his possession of a voice of great power and extended compass. Mr. Otto Booth played a brilliant solo on the violin by Leonard. Herr Sauerbrey accompanied the vocal music on the pianoforte.

Messrs. Charles and Arthur Le Jeune, in conjunction with their father, Mr. C. W. Le Jeune, gave the third of their "Recitals" on Friday, the 27th ult., in the Queen's Concert Rooms, Hanover Square, with decided success. The programme was interspersed with several interesting pianoforte, organ, and vocal pieces, together with three "Orchestral combination" pieces, which gave infinite satisfaction to all present. Mr. Charles Le Jeune played an organ solo of his own writing and an arrangement of Handel's "O ruddier than the cherry," receiving loud applause for his talented performance, as well as for two solos of his own composition. His brother, Arthur, played a march in D, on the organ, a pianoforte solo, "La Naïveté" (both composed by himself), and Thalberg's Fantaisie on *L'Elisir d'Amore*, in all of which he showed talent both as a composer and an executant. The performance of the three Messrs. Le Jeune, in the "Orchestral combination," was well received by the audience, who evinced their satisfaction by loudly re-demanding each piece. Mdlle Helene Arnim, in Gluck's "Che farò," and Schumann's "Ich grolle nicht," and "Sonnenshein," created a marked effect on the audience; as did Mr. Pyatt, the possessor of a capital bass voice, of good quality and extensive range, exemplified in Schubert's song of "The wanderer," and the late Willoughby Weiss's "Village Blacksmith." Mr. Charles E. Stephens accompanied the vocal music with judgment and care.

Her Majesty's Opera House was on Friday week, the scene of a grand concert given by Prince Poniatowski, whose name and attainments drew together a large and fashionable audience. The programme, moreover, was an unusually attractive one, containing the names of Mesdames Tietjens, Nilsson, and Trebelli, and MM. Campanini, Capoul, Rota, and Rocca. The first part of the concert was entirely devoted to a selection from the Mass in F of Prince Poniatowski, a work of sound merit, written in accordance with the best traditions in that class of composition, and listened to on this occasion with evident signs of appreciation. The second part of the selection was, however, from its variety and excellence of the pieces, no less than the brilliant rendering they received, an undoubted relief after the serious strains of the mass. The most effective items were the scene from *Der Freischütz*, sung in English by Mdlle. Tietjens; a romance of Herold's "Un Robe legère," rendered by M. Capoul in his most finished style; and the trio, "Le faccio un inchino," from Cimarosa's *Matrimonio Segreto*, all three of which were demanded a second time. Two songs by Prince Poniatowski—"Margarita," sung by Signor Rizelli," and the "Flower Girl," assigned to Mdme. Nilsson—were also received with considerable favour. An excellent orchestra contributed its aid to render the concert one of the most brilliant of the season.

St. George's Hall.—The entertainment given at St. George's Hall, on Monday afternoon, in the names of Mdlle. Marie Dumas and M. Jules Lefort might have been shorter with advantage. A mistake was made by the clever *bénéficiaires*, who evidently imagined the need to supplement their own performances with a lot of ordinary morning concert doings. No such need existed. Had the programme contained only the piquant and characteristic French dramatic scenes of Mdlle. Dumas and the equally piquant and characteristic chansons of M. Lefort, with, perhaps, by way of variety, a selection from the Gavottes, Rondeaus, and Bourées of the last century, the result would have been an entertainment altogether *sui generis* and altogether enjoyable. But we must not complain, seeing how often both Mdlle. Dumas and Mr. Lefort appeared, and how successfully they did their work. The lady was at her best in Stell's "Une Tempête sous un Cache Peigne," and in a monologue entitled "Le Jour de l'An de la Comédienne," as, also, in a French version of a Caudle Lecture. Nothing could have been happier than the choice of these sketches, which enabled the cultivated artist to exhibit not only her rare *finesse*, but also her clear perception and expression of character. Even those who could not understand a word that fell from the lips of Mdlle. Dumas must have so "heard with their eyes" as to follow all she did with interest and admiration. As regards M. Lefort, he may be said to have excelled himself. The able French vocalist was set down for no fewer than ten of his most admired songs, and all ten were given with that perfection of style which satisfies the most exigent taste. It is hard to particularise when all is equally good, but if we must do so then we select to mention for special praise M. Lefort's rendering of Quidant's "Ma barque," and Gounod's serenade, "Chantez, ma belle." But, as a matter of fact, the artist's entire performance was an effort as rare in its merit as in the demand it made upon his resources. How much M. Lefort was applauded and how often recalled there is no need to tell. The *bénéficiaires* were assisted by Miss José Sherrington—who sang a very superior sacred song, "Sun of my soul," by Grace Sherrington—Miss Purdy, Mdlle. Castellan, Madame Lancia, MM. Paque, Rizelli, Tito Mattei, and others, and *facile princeps* among the accompanists was Herr Wilhelm Ganz.

Mr. Wilford Morgan's Concert.—In the days when a good tenor singer is as much a *rara avis* as the bird of sable plumage, it is pleasant to be able to cite in one of our native singers an instance in which the *prestige* of our countrymen is maintained. In Mr. Wilford Morgan we possess a vigorous *tenore robusto*, who unites to this talent that of a composer, he having written several pretty and thoroughly English ballads. Mr. Morgan is, therefore, the right man in the right place at a ballad concert such as he gave on Monday week at Exeter Hall. The songs contributed by the *entrepreneur* were Sullivan's "Once again," delivered with considerable taste and feeling; his own ballad, "My sweetheart when a boy;" and Sam Lover's "How to ask and have," given with much humour. Mr. Winn displayed his voice and skill in Prince Poniatowski's "Yeoman's wedding" and the old sea song, "The mermaid;" and Miss Edith Wynne sang Clay's pathetic ballad, "She wandered down the mountain side," exquisitely, and was rewarded with an encore for Molloy's naïve little composition, "So the story goes." Miss Emily Mott, a rising young singer, sang Hatton's "Voice of the western wind" and "Thady O'Flynn" with ability; Miss Banks favoured with Ganz's "Sing, sweet bird," and "Comin' thro' the rye;" and Signor Tito Mattei and Mr. Aptommas performed upon their respective instruments, pianoforte and harp. The Quaver Glee Union assisted with some part songs.

The Misses Sherrington gave a *matinée musicale*, in Portland Place, last Saturday, and were favoured by a large and fashionable audience. Miss Josephine Sherrington, whose voice resembles her distinguished sister's, Mdme. Lemmens-Sherrington, in its beautiful quality and extraordinary flexibility, sang several *morceaux* with marked success, especially a charming song by her sister, Miss Grace Sherrington. Miss Josephine also joined Signor Rizzelli and M. Jules Lefort in Adolph Adam's once popular trio, "Ah! vous dirai-je maman," in which her facility of execution was prominently brought into notice; and her sister, Mdme. Lemmens-Sherrington, in a duet by the Abbe Clari, a composer who flourished some three centuries back. Mdme. Lemmens, besides the duet we have named, sang one with M. Jules Lefort, from Paer's *Le Maitre de Chapelle*, in which both artists were heard to infinite advantage, both as vocalists and comedians. Signors Rizelli, Monari Rocca, and Naudin contributed severally to the gratification of their audience by their clever singing; and Signor Foli, in Signor Pinsuti's popular song of "The Raft," came in for a large share of applause. M. Cros St. Ange (violoncello) and Signor Rendano (pianoforte) were the instrumentalists, and the vocal music was cleverly accompanied on the pianoforte by Miss Grace Sherrington.

Mr. Edward Hollands, a young baritone, who has lately returned from Italy, gave a *matinée* on Wednesday, at 45, Wimpole Street. Mr. Holland displayed his voice to much advantage in Verdi's aria, "Alla vita," and Donizetti's "A tanto amor," and (with Mr. Maas) in the duet "Sul' campo della gloria." Randegger's trio, "I Naviganti," was effectively rendered by Miss Dora Hope, Messrs. Cobham and Stevens. Miss Hope sang remarkably well "Ombra Adorata," and, with Mr. Trelawny Cobham, a duet from *Trovatore*. The latter gave "Dalla sua pace" in a manner that gained him an encore. Miss Auguste Roche gave the page's song from *The Huguenots*, and was recalled. Miss Agnes Drummond, MM. Edouard, Daniel, and Stevens sang several songs and duets, and Signor Tito Mattei gave two of his effective solos on the pianoforte. Signor Li Calsi accompanied the vocal music.

A very full audience attended the concert given in Willis's rooms, on Monday afternoon, by the clever young pianist, M. Henri Logé. The *bénéficiaire* was well supported, and the entertainment had diversified attractions, but the performances of M. Logé himself took precedence of all others, not only as a matter of courtesy, but as a matter of right. Modestly enough, M. Logé chose to open the proceedings with the *andante* and *finale* from Beethoven's Sonata *Appassionata*.

Digitized by Google

The modesty was pleasant to see; nevertheless, such music should not have been played, and played so well, at a time when late comers prevented its due appreciation. In spite of distractions, however, the fact was made clear that M. Logé's ability as an interpreter of strictly classical music entitles him to a place among the *élite* of his profession. He subsequently performed two solos by Chopin, Mendelssohn's *Capriccio* (No. 2), Dupont's "Danse des Ombres," and Liszt's "Raphsodie alla Zingarese." These selections were varied enough fully to test his powers, and it is only just to say that the young artist "passed" with honours. That nothing remains for him to do in the matter of improvement cannot, of course, be asserted, but years and experience will, undoubtedly, supply all that is now wanting to completeness. M. Logé was assisted by Madame Corani—whose excellent rendering of Randegger's "Marinella" obtained for her a recall—Madame De Gurieff, Herr Werrenrath, Mr. Trelawny Cobham, Signor Franceschi, and Signor Gardoni, who sang "La Mandolinata" as he only can. M. Paque played a *Fantaisie* for violoncello, from his own pen, with much acceptance.

Mr. John Thomas (the accomplished Harpist to the Queen) gave a morning concert at the residence of the Marquis of Downshire, 24, Belgrave Square, which was fully and fashionably attended. Several compositions by the concert-giver were introduced on the occasion. Mr. Thomas and Mr. Wright commenced the concert by performing Mr. Thomas's grand duet in E flat minor for two harps, each movement of which was loudly applauded. Mr. Thomas also played his duet for harp and pianoforte on airs from *La Favorita* (with Mr. W. G. Cusins), a selection from his harp studies, his arrangement of two of Mendelssohn's *Lieder ohne Worte* and of some Welsh melodies, in all of which he received great and deserved applause. Miss Edith Wynne sang charmingly a new song, "Love at sea," by Sir Julius Benedict, which met with a very favourable reception, and was loudly encored. Mdme. Nita Gaetano, in some Spanish songs and an *aria* by Vaccaj (*Romeo e Giulietta*), evidently pleased her audience. Madame Patey, in a song by the late Vincent Wallace, gained a unanimous recall; and Mdlle. Elene Angèle sang "Marguerite," by Mr. Cowen, effectively. Mr. Vernon Rigby, in "Salve dimora;" Mr. Lewis Thomas, in "Home and Love;" Signor Gardoni (who never sang better), in "Mandolinata;" and M. Jules Lefort, in a song by Bordese, delighted all present. Mdlle. Theresa Castellan gave a brilliant solo on the violin, and Mr. W. G. Cusins, in piano solos by Chopin, gave much gratification to all present. Sir Julius Benedict, Signor C. Pinsuti and Mr. W. H. Thomas were the accompanists.

A very interesting musical entertainment was given recently by the pupils of the London Society for teaching the Blind, Upper Avenue Road, Regent's Park. The society is doing excellent work in every department of its labours, but most of all, perhaps, in that of music, thanks to the aptitude of the poor students and the ability of their instructor, Mr. Edward Barnes, who for sixteen years has discharged his duties with conspicuous success. That Mr. Barnes's teaching is of a high order may be gathered from the fact that the pupils have already performed *Elijah*, the *Creation*, the *Messiah*, and other kindred works, so as to give unqualified satisfaction. The same result attended the production lately of Sullivan's *Prodigal Son*, all the choruses in which —and all are not easy—were rendered with a precision and taste really surprising. A good choice of soloists had been made; Miss M. A. Condon, Miss Esther Stevens, Mr. G. Matthews, and Mr. Edward Long acquitting themselves with an intelligence which showed that good teaching had been brought to bear upon innate musical ability. Special praise was deserved by Mr. Long, who, both in the oratorio and to the selection following it, sang admirably. Among the noteworthy features of the second part were a performance, by Mr. Alfred Short, of two movements from Beethoven's sonata (Op. 79), and, by the choir, of Macfarren's capital part song, "The Three Fishers." But, generally, the whole entertainment was a success, and must have delighted all present, from the chairman, Sir Thomas Gladstone, down to the least cultivated. Another concert will be given on July 28, and if any of our readers wish to combine enjoyment with an opportunity for supporting a noble institution that stands in need of help, they cannot do better than attend on the occasion.

By the death of Mr. J. F. Puttick, the auctioneer, the Sacred Harmonic Society has lost one of its earliest and most active supporters. Mr. Puttick had for many years been identified with the management of the Society as one of its directors, and more recently, on the death of Mr. Hill, he became its honorary secretary, while he was also chiefly instrumental in founding the Benevolent Society, which has been most useful to the members. In former years Mr. Puttick was engaged as a newspaper reporter in the House of Commons.

## PROVINCIAL.

Cork.—A concert was given on Monday, in the Munster Hall, by Mrs. Adolphe Fitzpatrick, a young and clever vocalist, lately returned from the United States. Mrs. Fitzpatrick possesses a soprano voice of the best and most sympathetic description, which she fully proved before an audience of some 1,500 or 2,000 persons, who applauded her to the echo. She sang a *cavatina* by Millard, "Waiting," the Irish melody of "The Harp that once thro' Tara's Halls;" and, with Mr. E. O'Mahony, the late Vincent Wallace's duet, "Of fairy wand" (*Maritana*); and, with Mr. H. Baker, the duet, "I saw from the beach," in all of which she roused the audience to enthusiasm, and was encored after each. Mr. Baker gave an artistic rendering of "Alice, where art thou?" and was loudly applauded. Mr. O'Mahony, in Verdi's "Eri tu" and Moore's "Bard's Legacy," sang with feeling and taste. Mr. Charles Malcolm, the pianist, played in a brilliant manner Liszt's "Don Juan" and "Wehli's "Home, Sweet Home." Mr. John Keenan, from America, recited Major Sigourney's poem, "Beautiful Snow," and Tennyson's "Charge of the Light Brigade." Mrs. A. Fitzpatrick, it is rumoured, is engaged at one of the leading theatres for the autumn, to play in opera bouffe; she is young, clever, and handsome, and sure to make a hit.

Brighton.—There was a numerous, fashionable, and appreciative audience at the Aquarium Concert last Saturday afternoon. Madame Patey, who was the special attraction, was warmly greeted, and her singing gave the greatest satisfaction and delight.—The band of the Queen's Bays played on Wednesday afternoon. Very attractive arrangements have been made for this day, Saturday. Mdlle. Berthier (from La Scala, Milan) and Herr Nordblom will both take part in the Promenade Concert. There is to be a performance of sacred music to-morrow and each Sunday evening.—On Monday evening a new service of sacred song illustrative of "The Creation," was given, for the first time, in the Music Room of the Pavilion. Despite the very wet weather—says the *Brighton Guardian*—there was a good audience; and those who braved the downpour of rain to visit the Pavilion were well repaid for the exertion. The new service has been compiled by the Rev. J. Wilkins, Minister of Queen's Square Baptist Chapel, and it is only another of the many efforts which have been made by that gentleman to advance the popularity of sacred song. The choral portion of the service was rendered by a number of Sunday School senior scholars, who completely filled the orchestra; and the connective readings were given by the Revs. R. Hamilton, A. D. Spong, and Dr. Winslow. Mr. A. Habens was the conductor. Attention and care were manifested on the part of the choir, and pains and perseverance on the part of the conductor. Mr. C. T. West presided at the organ with his usual ability.

## APHORISMS.

Translated from Schumann by Walter E. Lawson.

Thou must invent new and vigorous melodies!

"It has pleased," or "it has not pleased," the people say, as if there were no higher aim in art than the pleasure of the people!

To send light into the depths of the human heart is the vocation of the artist.

No one is able to do more than he understands.
No one understands more than he is able to do.*

He who in literature is not acquainted with the more important works of his day is accounted uneducated. In music we ought to be equally advanced.

That which has cost artists days, months, years of thought, the dilettanti think to comprehend in a moment.

Milan.—Signor Pedrotti's opera, *Olema, la Schiava*, book by Signor P. M. Piave, has been produced at the Teatro dal Verme; but, though its composer was called on some twenty times, it will probably not achieve a very long run. It contains some few fine specimens of composition, such as the duet between Olema and Don Philip of Austria, the romance of the soprano, "Tutta tremai quel primo dì," in the third act, and the final trio; as a whole, however, it failed to move the audience—the real audience, as distinguished from the composer's friends—to anything like enthusiasm. The principal artists were Signora Galletti, Signora Teresina Ferni, Signori Aldalghieri, Augusti and Lombardelli.—At the Teatro Manzoni, the season was brought to a close with *Neida*, by Herr von Flotow, and *Il Viandante*, by the Duke Litta.—The Municipality have accepted Signori Brunello and Cattaneo as managers of the Scala.

* This is a forced and incorrect antithesis.—Ed.

Digitized by Google

## THE 150th ANNIVERSARY OF THE ORGAN BUILT BY JOHANN JOACHIM WAGNER, FOR THE CHURCH OF ST. MARY, AT BERLIN..

Not long ago an interesting ceremony took place in the Church of St. Mary, at Berlin, with regard to the organ built by John Joachim Wagner, in 1723, who was a highly-renowned artist in the construction of church organs. Such a ceremony deserves imitation when and wherever an occasion presents itself. The commemoration shows the respect and acknowledgment with which the builder and his work are still appreciated, not only by the authorities and the members of the church, after such a length of time, but by the public in general. How many may have been inspired and elevated to religious feelings by its solemn tones while attending Divine service? How many borne down by grief may have been soothed and comforted by listening to its enlivening voice, and have gathered hope and encouragement for the future? How many may have united in the joyful chorus of praise to the Almighty for the manifold bounties and tokens of grace they have thankfully received under its guidance? And how many may have listened with delight to the artistic performances of great musicians interpreting the greatest master-works written for the instrument, from its erection 150 years ago up to the present time?

The next celebration of a similar kind will take place in 1875 in the Garnison Kirche (Military Church), at Berlin. The organ for that Church was also built by Wagner in 1725. He lived in the first half of the last century, and was considered one of the best organ manufacturers at that time. His domicile was in Berlin, for which town he built numerous organs. The disposition of the above mentioned organ in the church of St. Mary counts 40 stops, 3 manuals, and pedal, worked by six bellows. In the Garnison Kirche (Military Church) the organ has 51 stops. Other works of his are:—The organ in the Parochial Church, erected in 1730, which is particularly remarkable for its vigorous and sumptuous tone. It has 32 stops, 2 manuals, and pedal, and is worked by five bellows, and its bass parts are exceedingly fine. The organ in the church in Jerusalem Street, which originally belonged to the Military Church at Potsdam, was presented by King Frederick William the First of Prussia, in 1730, to the first-mentioned church. Other organs of his construction are in the French Church, situated in the Kloster-Strasse; in the Frederick Hospital, and one in the Military Church at Potsdam. In nearly all the old churches at Berlin the organs are built by him, and are admired for their clever construction and splendid tone.

In concluding this narrative it may not be out of place to observe that our organ-builders are not so sufficiently honoured and estimated as they deserve to be, considering the merit of their artistic productions. Many of the public look upon an organ as a quantity of wooden and metal pipes arranged in rows and worked by wind or steam, without knowing or even thinking what an amount of knowledge and ability the organ-builder must possess and become master of before he is able to produce an instrument of so complicated a construction. He must not only, for the technical part of it, be a perfect carpenter and worker in zinc and other metals, but he requires to be well up in the rules of lever, versed in acoustics and mathematics, must have a well-trained ear to voice the pipes for the different stops, and, consequently, be able to tune the whole instrument accurately and give the many different registers the proper characteristic colours in sounds, and bring the whole work into complete harmony, not to mention a great many other particulars.

It would be a most deserving undertaking if some one versed theoretically and practically would give some lectures on the construction of this wonderful instrument for the benefit of the public and our future organists. Why have our lately-formed societies for promoting the art and science of music not taken in hand this subject instead of rivaling societies long established before them?—We appeal for this purpose to the Honourable College of Organists, who have done so much for our future organ-players by raising good taste and abilities for the performances on the King of Instruments. Let them take the subject into consideration, if they have not already done so, and they will add to their great endeavours of spreading knowledge, and also to the circle of organists a new branch, extending it to the examination of the student in obtaining the diploma, and for the information of those amateurs who wish for instruction on the subject.

DR. FERDINAND RAHLES.

*Malvern House, Queen's Terrace, Grove Street Road, South Hackney, June, 1873.*

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*June* 25, 1873.

The concerts, four times a-week at the Etablissement, seem to be "going" very well, and attract more and more visitors each time. I have no need to criticise any of them this week, but to record the performance of one *pièce de resistance* on Friday last, in the programme, "Fragment de Symphonie," better known as Haydn's Ninth (Imperial) Symphony, the andante movement being the Fragment. It was deliciously played and thoroughly appreciated, and, at its conclusion, met with quite a round of applause.

To-day the valse of Ettling, "La Fille de Mdme. Angot," makes a first appearance. The opera season, as I informed you last week, commences on Tuesday with *Faust*. The engagements at present are Mdmes. Telmard, Noalle, Céline May, Champenois, Descamps, Kinnel, Messieurs Bresson, Descamps, Ytrac, Larriveé, Kinnell, Cifoleli Lodève, Herbert, and Leburton. A chorus of 24, and band of 32, under the able direction of M. Champenon, with M. David as first violin, make up the company M. Clement Martino opens his season with.

On Monday (June 30) we are to have a treat in the shape of a comedy played by Brasseur and the Palais Royale Company of Paris. The play is *La Cagnotte*, 5 acts, by Labiche and Delacrois. Whether they will play a second time as an "off" night of the opera is as yet a mystery. In fact the telegram announcing their intentions only arrived this morning.

M. Millet, our tenor at the end of last season, has, I hear, got an engagement, while in Paris, with Signor Giacomelli, and is going to sing in Italy.

Boulogne is looking more gay every day, and visitors arrive fast. The sands now present a lively appearance. The bathing machines conduct people a short distance into the Manche to bathe, "en société," in costumes of various hues and fits; the gentlemen generally go in for stripes. (N.B.—Not above measure). There is also a new feature on the sands consisting of what may be likened to porter's hall chairs in basket-work, which are light and portable and let out at the rate of 2d. a day.—All the omnibuses have been painted and turned out to run all day long from the market to the *Etablissement*.

One more musical note before I close. Our only permitted blind organ-grinder has turned up again, so the season must be said to have begun.

*July* 2, 1873.

As I wrote last week, the season was to open on Monday at the Theatre, with Brasseur and the Palais Royale Company—and so it did. The house was crammed, and *La Cagnotte* was thoroughly appreciated; so much so that after the curtain had fallen for the last time, M. Brasseur came to the front and announced his intention of playing again to-night. By the bill of fare of to-day we may again anticipate a crowded house, and success in every way, for it consists of *Le Misanthrope et l'Auvergnat*, by MM. Labiche, Labize, and Siraudin; *La Mariée de Mardi Gras*, by M. Eugène Grangé and Lambert Phiboust; besides a chansonette, and a small comic scene, *La Baptême du petit Leon*, undertaken by M. Brasseur all alone.

The opera season began last night with *Faust*. As it was the first performance of a new company, orchestra, &c., I will say nothing about the individual artists till next week, but simply record the fact that the opera was a success, and the theatre was well attended. *La Fille du Regiment* to-morrow.

The out-door concert did not take place on Monday on account of the rain. One, under the direction of M. Panis, by "L'Harmonie Boulognaise," is announced for the 4th. The one on Monday was to have been by "La Société Musicale"—and, till quite lately, the latter, gave its name to both, but there has been a split, and "l'oiseau dit je suis l'Harmonie."

A new journal, entitled *La Semaine Théatrale*, is about to be published at Boulogne, with M. Ch. Quettier as editor.—Boulogne is getting fuller every day.

S. C.

Digitized by Google

## MDLLE. DESCLÉE.

*(To the Editor of the "Musical World.")*

Dear Mr. Editor,—Being in town for a few days, I thought I would look in at the French plays last night and see Victor Sardou's new comedy *La Maison Neuve*. I was much pleased, and think it one of his best pieces. He is very severe upon the "new ideas" of the young generation, as severe as you, Mr. Editor, are (most justly) upon the "new ideas" in music, as expounded by Messrs. Wagner, Liszt, and Co.; but what I wish to tell you more particularly is the profound impression made on me by Mdlle. Desclée. Here we have an actress who, for subtlety of conception and intense realism, has few rivals. Her conception of the character of Claire is a profound study and a marvellous piece of acting, and the fidelity and consistency is carried out to the end. Those who deny to Mdlle. Desclée powers of the highest order should go and see her in *La Maison Neuve*, and if they are not then convinced I shall be content to remain, dear Mr. Editor, for ever A Rustic.

*July 3rd*, 1873.

## AN ITALIAN ON OPERATIC MUSIC IN FRANCE.

A correspondent of the *Gazzetta Musicale di Milano* says there are only two theatres in Paris where a composer of any reputation can have his works brought out properly: the Opera and the Opéra-Comique. There used to be the Théâtre Lyrique as well, but, since the Commune set fire to it, the little Athénée has taken its place. No master, however, who is well known, can possibly make up his mind to produce an opera in so small a house and with so limited an orchestra. The other theatres, or rather *teatrini*, give only buffo operas, operettas, parodies, and so on. There are, therefore, only the two already mentioned. How do they respond to the exigencies of the public and of art? The first, the Opera, restricts itself to giving a new score every year, and does not always give that. Last year, for instance, it gave none. This year it has given *Le Roi de Thulé*, which has only two acts. It adds, when it chooses, a ballet, and that is all. Is it possible to satisfy at this rate those composers who do not choose to write comic operas? Yet the Opera receives a Government grant of from 600 to 800 thousand francs annually. Nor must it be supposed that there is any deficiency of composers for this theatre. David, Thomas, Massé, Reyer, Vaucorbeil, Mermet, Membrée, &c., have each an opera cut and dried in their portfolio. What is there to prevent one being brought out? It must be stated, however, that if the manager decided this very day on producing one of their operas, it could not be performed before next year, seven or eight months' rehearsals being indispensable at the Opera.

Let us pass on to the other theatre. The Opéra-Comique has at length published its conditions, which have been accepted by the Society of Dramatic Authors and Composers. The Management binds itself to give every year *ten acts* (in Paris, it is usual to reckon by the number of acts), but, out of these, it reserves the right of producing three belonging to another theatre, and of giving every two years a translation. The novelties are, therefore, reduced to seven acts, since three are not new. This year, for instance, the Management has taken from the old Théâtre Lyrique Gounod's *Roméo et Juliette*, in five acts. Next year, it will take one in three, and so on. Of the seven acts remaining, three or four will, probably, be represented by little one-act comic operas, which are neither one thing nor the other, unless they are by a very clever composer, such as all Grisar's, *Les Noces de Jeannette*, by Victor Massé, and others of a similar kind. There would be, also, a real opera, in three or four acts, should there be only three operettas instead of four.

Well, this is not much; indeed, it is not enough, especially if we reflect that it is the Opéra-Comique which fosters more than any other theatre musical art in France. Young composers, and even composers who have had several operas performed, do not easily succeed in getting the doors of the Opera opened to them. They are, therefore, under the necessity of applying to the second musical theatre; but how is it possible, with only one opera, and three or four one-act operettas every year, to satisfy so many applicants? Nor can it be asserted that they will write for somewhere else. They write for Paris or not at all. A case like that of *Pétrarque*, produced at Marseilles, is exceedingly rare. The provincial cities do not give new operas; they live on the repertory of the Capital. And what is the contingent of the latter every year? It is soon reckoned up. At one of the two theatres, sometimes an opera and sometimes not; at the other, one opera necessarily; in addition to this, three or four one-act trifles. This is enough to employ four or five masters at most, and that only sparingly, because the majority would not be able to give more than an insignificant act each. What are the others to do? Write romances for albums and chamber music, or give singing or pianoforte lessons. Such is the work of the great mass of composers in France, notwithstanding a Conservatory, a competition for the *Prix de Rome*, and various professors of harmony and counterpoint selected by Government.

In Italy, a composer who cannot get a new opera produced at the Scala, will, at any rate, endeavour to have it brought out at the Pergola, the Fenice, the San Carlo, or some other of the great theatres in the principal cities, or even at a theatre, comparatively speaking, secondary. In France, this is not so; the lyrical tragedy which is not produced at the Opera cannot be given anywhere. I repeat that *Pétrarque* was an exception, and only proves the rule.

It is this which constitutes the evil. If the above were not an exceptional case, things would go on much better. Lyons, Marseilles, Bordeaux, &c., might bring out new works, which, if crowned with success, might subsequently be performed in Paris. But no; no one can make up his mind to offer his work to a country theatre. It is true that, were he to do so, the country manager might not accept it, on the pretext that he was more sure of the success of *Robert le Diable* and of *Les Huguenots* than of any *Pétrarque* in the world.

Genoa.—The death of Angelo Mariani, the well-known conductor has created a very deep impression, for he was greatly and universally esteemed. At the request of the city of Ravenna, his remains were transported for interment to that place, and every lover of art here accompanied them to the railway station. The ceremony had no official character, but, despite this, all the leading authorities, political and municipal, such as the Prefect, the Syndic, the Questor, etc., took part in it. Signori Rossi and Faccio came on purpose from Parma and Milan respectively. Among the other persons present was Signor Serra, conductor at the Carlo Felice before Mariani. His advanced age—he is upwards of eighty—did not prevent him from paying the last tribute of respect to his successor. Signor F. Sanguineti, manager of the Carlo Felice, has commissioned Signor Santo Varni, the sculptor, to execute a bust of Mariani for the vestibule of the theatre.

Madrid.—The twelve members of the Section of Music lately created by a resolution of the Academy of Fine Arts are Hilarion Eslava, Emilio Arieto, Francisco Asenjo Barbieri, Jesus de Monasterio, Valentin Zubianere, Juan Quelbuza, Mariano Vasquez, Baltazar Saldoni, Rafael Hernandez, Antonio Romero, José Juzenga, and Antonio Maria Segovia.

Baden.—Mdme. Clara Schumann is stopping here. So also is Herr Niemann, who, it is said, intends making this his permanent residence.

## Lines for Music.

### FORGOTTEN.

I.

Forgotten are those lov'd days when we strayed,
Two happy children, by the river's brink;
When in the meadows green we oft had played,
And each its share of childhood's joys did drink;
When in the confidence of youthful love
Each other's troubles then imparted we,
And childlike homage gave to One above—
Forgotten are they all—though not by me.

II.

Forgotten is that hour when 'neath the trees
Thou asked and gained my foolish, trusting heart,
When love o'erflowing, there upon our knees
We vow'd, Heaven helping, never should we part.
How smiled the sun, how gay the brooklet laughed;
Too kind and good, thou then appeared to be—
How of each other's love the wealth we quaff'd—
Forgotten is that time, alas! by thee.

Ernest Houghton.

* Copyright reserved.

Digitized by Google

## WAIFS.

Mdlle. Ilma di Murska—her engagement with Mr. Mapleson having expired—left London last week for Vienna, *viâ* Paris. She will, while at Paris, we are informed, study the part of Ophelia with the composer. Mdlle. Ilma di Murska positively goes to America next fall, to join the operatic company of Mr. Maretzek.

The celebrated pianist (the "Lion pianist," as he used to be called), Leopold de Meyer, is making a brief sojourn in London. He is playing more wonderfully than ever, say those who have heard him in private. Why are we forbidden to hear him in public?

Dublin University Choral Society.—A very excellent performance of Dr. Ferdinand Hiller's romantic cantata, *Lurline*, took place on Tuesday last in Trinity College. A full band and chorus gave effect to this attractive composition, which was given for the first time in Ireland. The choruses went smoothly and like clock-work, thanks to the drilling of Sir Robert P. Stewart, conductor of the society. The second portion of the concert was of a miscellaneous description; an attractive vocal quartet by Sir Robert P. Stewart, "From visions sad awaking," was sung with effect, and was deservedly applauded. Mr. Hercules Macdonald, an amateur, gave Balfe's buffo *aria* from the *Siege of Rochelle*, "Travellers all," to the satisfaction of his friends present, and several instrumental pieces varied the programme. The hall was crowded to overflowing.

A Western genius has invented a steam fiddle.

Miss Therese Liebe has become a great favourite in Boston.

The Alcazar Theatre, at Marseilles, has been destroyed by fire.

Miss Alice Fairman will return to England during the summer.

A Wagner Society has been founded at Barcelona. Where next, and next?

Messrs. Nelson Varley and F. C. Packard have withdrawn from their New York engagements.

Fechter has sued Mr. Sherman, proprietor of the Lyceum Theatre, New York, for 412,000 dollars.

The Operahouse at Venice is still closed for want of an *impresario*. Where are the "enterprising" of that ilk?

A monument to the late Lefébure-Wély was solemnly "blessed," on Wednesday, in the chapel of Pére-la-Chaise.

London critics are huffy because Balfe's opera is announced under the foreign title of *Il Talismano*, instead of *The Talisman*.

Nilsson returns to Boston, Oct. 6th, her first appearance after her return from Europe being made here.—*Dexter Smith.*

A Mdlle. Blanche Dieudonné has been engaged by M. Strakosch. Let us hope that the lady will justify the name she bears.

Signor Vianesi had the honour of receiving an invitation to the Garden Party, from their Royal Highnesses the Prince and Princess of Wales, to meet the Shah at Chiswick.

The festival of the parish choirs of the diocese of Oxford was held in the cathedral at Oxford on Tuesday. The sermon was preached by the Rev. Sir F. A. G. Ouseley, professor of music in the University.

The Prince George Royal Military Band of Saxony have just sailed from Hamburg for the United States, on a concert tour. The Germans of New York are preparing to give them a suitable reception.

A niece of Beethoven's is said to be living at Vienna in great distress. The French musicians are stirring themselves on her behalf. Of course, Vienna, which treats composers as Jerusalem treated prophets, would let her starve.

The band of the Fifeshire Artillery Volunteers have received notice from the War Office that their services will no longer be required, in consequence of their having accompanied the Fife and Clackmannan miner's demonstration at Perth.

There are rumours floating about the American musical world that Mr. Maurice Grau, who managed Rubinstein so successfully, intends forming an English Opera *troupe*, next season, with Mesdames Parepa-Rosa and Seguin, and Messrs. Castle and Karl for the principal artists.

A public meeting, in connection with the Welsh Choir Prize Fund, was held on Thursday night, in the lecture hall of the Literary Institution, Aldersgate Street. Mr. J. H. Pulleston occupied the chair; and, besides speeches from several Welsh gentlmen, there was a selection of national music under the direction of Mr. Brinley Richards.

The dispute between the Mayor of Boulogne-Sur-Mer and the late Directors of the Museum has resulted in the confirmation of the new directors appointed by him. As there are many English residents at Boulogne, and donors to the Museum, the Mayor wished England to be represented—and she is so now by M. Delattre, the manager of the General Steam Navigation Company, and by Dr. Sidney Chater.

One of our ministers recently announced the hymn as follows:—

"Page one hundred and thirty-three,
Nearer, my God, to Thee;
This being my favourite hymn,
Rise, and sing with all your vim."

The subjoined letter appears in the *Ménéstrel*:—

"Monsieur le Redacteur,—Permettez-moi de vous informer que les détails qu'on vous a donnés sur Henri Amsel, le ténor polonais, ne sont point corrects. Il n'est point entré au Conservatoire de Tavistock House, parce qu'il n'a pas voulu se soumettre aux règles et reculait devant la perspective de quatre heures de gammes tous les matins pendant deux ans, que j'impose à tous ceux qui veulent apprendre à chanter sous ma direction. M. Gounod n'a rien ou absolument à y voir. Je vous prie de croire à l'assurance de ma considération distinguée. "Georgina Weldon.

"26 *Juin*, 1873."

College of Organists.—The Midsummer Examination was held on the 26th ult., when the following gentlemen passed and obtained the College Diploma, viz.—Messrs. Joseph Bradley, of Staleybridge; R. J. Buckley, of Smethwick; Arthur Dyer, Mus. Bac., Oxon., of Weston-super-Mare; George F. Smith, of Newington Butts; R. H. Wilson, of Manchester; and J. G. Wrigley, of Blackpool. These gentlemen will be admitted to Fellowship in the College at the next meeting of the council. Certificates were also awarded to Messrs. W. Blakeley, of Wakefield; Henry Burrage, of Southsea; W. W. Galloway, of Preston; and W. H. Palmer, of Weston, who will be admitted as Associates. The rest of the candidates were referred to their studies for six months.

Royal Italian Opera.—The long announced version of Auber's *Diamans de la Couronne* was produced on Thursday night before one of the most crowded and brilliant audiences of the season. The chief parts were sustained by Mdme. Adelina Patti (Caterina), Mdlle. Monbelli (Diana), Signor Bettini (Enrico), Signor Tagliafico (Campo Mayor), and Signor Raguer (Mugnoz). In the character of the Queen of Portugal, Mdme. Patti added one more to her long list of triumphs. Signor Vianesi conducted.—During the performance a rumour that the Prince Poniatowski had died suddenly in the afternoon at his residence, was spread about the theatre, and subsequently confirmed on good authority A more familiar face in artistic circles could not be missed, nor a more universally popular man regretted.

Mr. Gye has received the following official communication from the Lord Chamberlain's office respecting the reception of His Majesty the Shah, and the entertainments provided on the occasion of the State performance at the Royal Italian Opera, Covent Garden:—"Lord Chamberlain's Office, St. James's Palace, S.W., June 23, 1873.—Dear Sir: The Lord Chamberlain desires me to express to you his best thanks for the arrangements made for the visit of the Shah in State to the Royal Italian Opera, on Saturday evening, which resulted in a most successful and magnificent entertainment.—I remain, dear sir, your most obedient servant, Spencer Ponsonby.—F. Gye, Esq." At the conclusion of the performances on the evening in question, His Royal Highness the Prince of Wales having presented Mr. Gye to the Shah, His Majesty personally expressed his great satisfaction with all the arrangements.

It can hardly be regarded as surprising that we have Indian wars, when we reflect how persistently the pale face deludes the untutored savage. There was Slimmer. Slimmer was a pedlar. On his way to the Pacific coast he stopped over night in a village belonging to the Shoshone Indians. Slimmer amused his entertainers in the evening by playing *Kathleen Mavourneen* upon an accordeon. When he had squeezed out the tune three or four hundred times the Shoshone chief told Slimmer he would give anything to possess such an instrument as that. Then a happy thought struck Slimmer. He had six hundred pairs of bellows which he was taking out to a settlement in Oregon, and without a quale of conscience he disposed of them on the spot to the chief at two hundred and fifty per cent. advance on the cost. That morning Slimmer left. For the next two days the chief remained at home, working one pair of bellows after another in a vain endeavour to evolve *Kathleen Mavourneen* from the nozles; and, when he had strained himself until he burst three or four blood-vessels, his wives took a hand. Then all the members of the tribe tried; and the medicine-man seized one pair and fled to the woods, and howled over it and screeched, and sat on a fence and worked the handles up and down until he fainted, but not a solitary note of *Kathleen Mavourneen* disturbed the impressive solitude of that vast wilderness. And they caught a white man and drove a stake through him, and built a bonfire on his bosom, and made him try; but even he failed to organize a concert upon the Mavourneen basis. And now, whenever you meet a Shoshone Indian anywhere he always asks if you know a man named Slimmer. They are looking for Slimmer. They want him. They want to lead him out to some retired spot and remove his cuticle, and chip him off little by little until they work down to his skeleton.

Digitized by Google

Mr. Oberthür, having recently been elected an "honorary member" of the Harper's Society, "David," of Prague, received from that corporation a most handsomely got up Diploma, a masterly specimen of illuminated caligraphy. The left side of the Diploma presents a drawing of "David" with his Harp in his regal state, beneath which is a fine view of Prague, with the coat of arms of the town; the right side containing the following inscription:—

Diplom,
Pán pan,
Charles Oberthür,
profesor Harfy na londýnské hudební Akademii.
Jest ode dne 26, února, 1873.
Cestným členem
Jednoty Harfeníku,
"DAVID."
V. Praze, dne 10, dubna, 1873.
Kaspar Pathe, Karel Häring,
Jednatel, Předseda.

Of which the following is a translation:—"Diploma, Charles Oberthür, Esq., Professor of the Harp at the London Academy of Music, has been elected honorary member of the Harper's Society, "David," on the 26th of February, 1873. Prague, April 10th, 1873."—This is the second diploma Mr. Oberthür has received from Prague, having previously been honoured with one from the Conservatory of Music, after his visit there some years ago. He is also in possession of a diploma from the Musical Society in Leyden (Holland), and from the Philharmonic Society in Munich.

PARMA.—Mdlle. Anna Carina has just concluded an exceptionally successful star engagement of two months at the National Theatre, to which she was, some years ago, regularly attached. She has appeared in Margarethe, Alice, Donna Anna, Elsa, Valentine, and other favourite parts, before houses crowded to the ceiling.

BOLOGNA.—According to persons who have heard her at private parties here, Signorina Erminia Borghi-Mamò seems likely to continue the fame acquired by her mother, Signora Borghi-Mamò. The young lady is to make her first appearance next winter at Nice.—A subscription has been opened for placing in the vestibule of the Teatro Comunale a bust of the lamented conductor, Angelo Mariani.

## MUSIC RECEIVED FOR REVIEW.

DUNCAN DAVISON & Co.—"Love at Sea," song, by Sir Julius Benedict; "Les Charmilles" ("Alley of Roses"), waltz, by W. Jervis Rubini.
J. B. CRAMER & Co.—"Valse Sentimentale," by Frederick F. Rogers.
ENOCH & SONS.—"The Musical Monthly" for July.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.
London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# HUTCHINGS & ROMER'S LIST OF SONGS

## JUST PUBLISHED.

### FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* MISS HAVERGAL.

### CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

### VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

### JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. | Sonata in G ..... Haydn | 4 | 0 |
| 2. | Sonatina in C (Op. 37) ..... Clementi | 4 | 0 |
| 3. | Posthumous Rondo in B flat ..... Mozart | 4 | 0 |
| 4. | Sonata in D (Op. 47) ..... Dussek | 5 | 0 |
| 5. | Sonata in C sharp minor ..... Haydn | 5 | 0 |
| 6. | Sonatina in E flat (Op. 37) ..... Clementi | 4 | 0 |
| 7. | Bourrée in A minor (Suites Anglaises) ..... Bach | 3 | 0 |
| 8. | Sonatina in G ..... Beethoven | 2 | 6 |
| 9. | Echo (from the Partita in B minor) ..... Bach | 2 | 6 |
| 10. | Sonatina in F (Op. 38) ..... Clementi | 4 | 0 |
| 11. | Sonatina in F ..... Beethoven | 3 | 0 |
| 12. | Sonata in C ..... Haydn | 4 | 0 |
| 13. | Prelude and Caprice in C minor (1st Partita) ... Bach | 4 | 0 |
| 14. | Sonata in E minor ..... Haydn | 5 | 0 |
| 15. | L'adieu ..... Dussek | 3 | 0 |
| 16. | Two Minuets in C and D ..... Beethoven | 3 | 0 |
| 17. | La contemplazione ..... Hummel | 4 | 0 |
| 18. | Abschied ..... Schumann | 3 | 0 |
| 19. | Allegro, Sarabande and Scherzo in A minor (3rd Partita) ..... Bach | 4 | 0 |
| 20. | Sonata in F ..... Haydn | 4 | 0 |
| 21. | Andante in B flat (Op. 75) ..... Dussek | 4 | 0 |
| 22. | Rondo a Capriccio (Op. 129) ..... Beethoven | 5 | 0 |
| 23. | Souvenir ..... Schumann | 2 | 0 |
| 24. | Allegro, Sarabande and Passacaille in G minor (7th Suite) ..... Handel | 4 | 0 |

LONDON:

**ASHDOWN & PARRY,**

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

## SEQUEL TO THE ABOVE—Price 6d.
## KEY TO THE SEQUEL—Price 6d.

**The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—**

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

In the press,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,

BERNERS STREET

LONDON.


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, July 5, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 28. SATURDAY, JULY 12, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

**Last Two Weeks of the Season.**

THIS EVENING (Saturday), July 12 (first time this season), Mozart's Opera, "LE NOZZE DI FIGARO," Cherubino, Madame Trebelli-Bettini (her first appearance in that character these three years); Il Conte, Signor Rota; Figaro, Signor Agnesi; Bartolo, Signor Borella; Basilio, Signor Rinaldini; Don Curzio, Signor Sinigaglia; Antonio, Signor Casaboni; Susanna, Mdlle. Ostava Torriani (her first appearance in that character); and La Contessa, Mdlle. Tietjens.

Director of the Music and Conductor, Sir Michael Costa.

**Extra Night.**

MONDAY Next, July 14 (last time this season), Rossini's Opera, "SEMIRAMIDE," Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oroe, Signor Campobello; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

TUESDAY Next, July 15 (benefit and last appearance this season of Madame Christine Nilsson), Gounod's Opera, "FAUST." Faust, Signor Campanini; Mephistopheles, Signor Rota; Valentino, Signor Del Puente; Wagner, Signor Casaboni; Siebel, Mdlle. Justine Macvitz; Marta, Mdlle. Bauermeister; and Margherita, Madame Christine Nilsson (her last appearance this season).

**Subscription Night, being the last of the Seven Subscription Thursdays announced in the Prospectus.**

THURSDAY Next, July 17 (last time this season), Meyerbeer's Opera, "LES HUGUENOTS." Raoul, Signor Fancelli (his first appearance in that character this season); Il Conte di San Bris, Signor Agnesi; Il Conte di Nevers, Signor Rota (his first appearance in that character); Marcello, Signor Medini; Margherita di Valois, Mdlle. Carlotta Grossi (her first appearance in that character this season); Urbano, Madame Trebelli-Bettini; and Valentina, Mdlle. Tietjens.

FRIDAY Next, July 18, "MARTHA."

SATURDAY, July 19, Benefit of Mdlle. Tietjens, and last night of the season.

Doors open at Eight o'clock. Commence at half-past. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

---

CRYSTAL PALACE.—This Day (SATURDAY), July 12.—GRAND CONCERT and DISTRIBUTION of PRIZES of the NATIONAL MUSIC MEETINGS.—The Prizes, including the Grand Challenge Prize, will be distributed at Three p.m. The Concert will follow the distribution, and will include:—Miss Jessie Jones (soprano prize), Miss Bolingbroke (contralto prize), Mr. Frank Gifford (tenor prize), Mr. H. E. Thorndike (bass prize), as well as the following prize winners: The Stepney Tonic Sol-Fa Choir (200 voices), conductor, Mr. M'Naught; the South London Choral Association (200 voices), conductor, Mr. Venables; with the winners of the Great Challenge Prize (500 voices), and of prize in Class III. Choir of men's voices (80), trumpet solo, Mr. Wilmore; Band of the Royal Artillery, and Band of the St. Marylebone Schools. Full orchestra. Conductor, Mr. MANNS. Reserved Stalls, for distribution and concert, Half-a-Crown; admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

---

CRYSTAL PALACE.—WEDNESDAY NEXT.—The new Cantata EVANGELINE, by Mr. George Carter, will be PERFORMED by the most distinguished artists, and a chorus of 500 voices, conducted by the composer.—Admission, One Shilling, or by Guinea Season Ticket.

---

M. RIVIÈRE'S PROMENADE CONCERTS at the ROYAL ITALIAN OPERA HOUSE, COVENT GARDEN, will commence on August 16th, and continue for a season of sixteen weeks. Mr. R. D'OYLEY CARTE has the honour to announce that M. Rivière has entrusted him with the engagement of the solo vocalists and instrumentalists. All communications to be addressed to Mr. R. D'Oyley Carte, Opera and Concert Agency, 20, Charing Cross, London.

---

**JULY 16.**

MISS POLLON'S (Pupil of Mr. W. H. Holmes) PIANOFORTE RECITAL, at 38, BEAUMONT STREET, PORTLAND PLACE, on WEDNESDAY, July 16, at Three o'clock, when she will perform compositions by Bach, Haydn, Mozart, Beethoven, Raff, Liszt, and Brahms.

---

**BRIGHTON CONCERT AGENTS,**
**PIANOFORTE AND MUSICSELLERS,**
**LYON & HALL,**
WARWICK MANSION.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), July 12, "LE NOZZE DI FIGARO." La Contessa, Mdlle. Albani (her second appearance in that character); Susanna, Madame Sinico; ; Cherubino, Mdlle. Smeroschi (her second appearance in that character); Il Conte, M. Maurel; Bartolo, Signor Ciampi; Antonio, Signor Tagliafico; Basilio, Signor Bettini; and Figaro, M. Faure.

On MONDAY Next, July 14th, "DON GIOVANNI." Zerlina, Mdme. Adelina Patti; Don Giovanni, M. Faure.

On TUESDAY, "LES DIAMANS DE LA COURONNE."

On WEDNESDAY, "DER FREISCHUTZ." Agata, Mdlle. d'Angeri; Annetta, Mdme. Sinico; Max, Signor Bettini; and Caspar, M. Faure.

On THURSDAY, "RIGOLETTO." Gilda, Mdlle. Albani; Il Duca, Signor Nicolini.

On FRIDAY, "L'ETOILE DU NORD." (On this occasion the Opera will commence at Eight o'clock, instead of half-past.) Caterina, Mdme. Adelina Patti; Prascovia, Mdme. Sinico; Danilowitz, Signor Bettini; and Pietro, M. Faure.

On SATURDAY, July 19th, "DER FREISCHUTZ."

---

**MERCER'S CHURCH PSALTER AND HYMN BOOK.**

AN APPENDIX of ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work in all its various sizes and forms. Prospectuses of the complete Work, with full particulars, will be forwarded on application. London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK, 63, New Bond Street, W.

---

This Day, in Crown 8vo, price 8s. 6d.,

SOUND AND MUSIC. A Non-Mathematical Treatise on the Physical Constitution of Musical Sounds and Harmony, including the chief acoustical discoveries of Professor Helmholtz. By SEDLEY TAYLOR, M.A., late Fellow of Trinity College, Cambridge. MACMILLAN & Co., London.

---

This Day, extra fcp. 8vo, price 2s. 6d.

THE MUSIC PRIMER FOR SCHOOLS. By the Rev. JOHN TROUTBECK, M.A., and the Rev. R. F. DALE, M.A., Mus. B.

Oxford: Printed at the Clarendon Press, and Published by MACMILLAN & Co., London, Publishers to the University.

---

Just Published, square 16mo, 2s. 6d.,

THE CHORISTER'S GUIDE. By W. A. BARRETT, Mus. B. Oxon., of St. Paul's Cathedral, author of "Flowers and Festivals." RIVINGTONS, Waterloo Place, London; Oxford and Cambridge.

---

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

---

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

Digitized by Google

Now ready, in Two Vols., with Portrait, 24s.,

"LIFE OF MOSCHELES,"

WITH SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE,

By his WIFE.

"Not only musical enthusiasts, but every one who has the faintest glimmer of a love for music and art, will welcome with delight this "Life of Moscheles." It is a personal history of music for sixty years of this century, full of the names of artists and composers, each of them a centre of pleasurable emotions."—*Examiner*.

HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

SIR W. STERNDALE BENNETT'S

NEW SONATA FOR THE PIANOFORTE,

"THE MAID OF ORLEANS,"

In Four Movements, is now ready.

Post free for 63 stamps.

LAMBORN COCK, 63, New Bond Street.

"THE SKIPPER'S WIFE."

NEW SONG,

(in E flat and in F).

Words and Music by LOUISA GRAY.

Price 4s.

London: R. MILLS, 140, New Bond Street.

"MY WHITE ROSE."

SONG,

(in F and in B flat).

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

Published this Day,

NEW SONG BY SIR JULIUS BENEDICT.

"LOVE AT SEA."

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG."

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"

ET

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE.)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.
All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.
Also, OPHELIA'S SONG, and HAMLET'S DRINKING SONG, with English words, 4s. each.

(Editions of Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph*.

Just Published.

"IN THE MORNING,"

SONG.

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.
"LE PRESSOIR" .. .. .. .. .. .. .. .. ,, 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"

MELODIE.

De Mdme. WILLY DE ROTHSCHILD.

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE.

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CUPID'S APPEAL,"

BALLAD,

And the Sequel,

"MARRIAGE BELLS,"

SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

Composed by IGNACE GIBSONE.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## PRESENTATION TO MR. HENRY FARMER.

*(From the "Nottingham High Pavement Chronicle.")*

Many friends of Mr. Henry Farmer, worshipping at the High Pavement Chapel, Nottingham, recently expressed a desire to testify their sense of the beauty of the services he renders to them every Sunday, and their appreciation of the devotion which has led him to discharge the duties of organist for no less than thirty-five years. Mr. Farmer entered on this office when quite a boy; and no temptation has induced him to quit it since his great powers have been matured. The sum of £82 1s. 6d. was collected in about a fortnight, and was expended on a drawing-room clock with side ornaments, and a handsome silver cup, with suitable inscriptions. When it came to be discussed in what form the presentation should be made, Mr. and Mrs. J. G. Woodward invited all the subscribers and the whole of the choir to be their guests at the Mechanics' Lecture Hall, on Wednesday, June 11th, to meet Mr. Farmer. The choir accordingly mustered to the number of more than fifty, and the majority of the subscribers also attended. After tea the proceedings commenced with glees by the choir, songs by Miss Lowe, Miss Bartram, and Mr. Hugh; music by Miss Woodward, and an operatic selection by the High Pavement Amateur Band. After the musical programme had been gone through, the presentation to Mr. Farmer was made by the Rev. R. A. Armstrong in an eloquent speech, highly flattering to Mr. Farmer, to which Mr. Farmer modestly and suitably replied. The inscription on the Testimonial was as follows:—

"*The gift of the members of the High Pavement Chapel, Nottingham, to Henry Farmer, Esq., in cordial recognition of his invaluable services as their organist during* 35 *years.—June* 11*th*, 1873."

Among the various speeches on the the occasion, one from Mr. John Farmer (father of Mr. Henry Farmer), created more than ordinary interest:—

"Mr. John Farmer (father of Mr. Henry Farmer) having expressed a desire to say a few words, was very warmly received. He was indistinctly heard, but was understood to say that it had pleased the Almighty to preserve him to that time of life, his eighty-third year, to witness a ceremony which they might be sure was very gratifying to the feelings of an old father. He had watched the progress of his excellent son through life, and the little he (the speaker) had done for him had borne good fruit. He had won the respect and the regard of that congregation, meeting at the High Pavement, for which he had always felt the highest esteem. He thanked God that his son had carried out those precepts which he had endeavoured to instil, and had proved himself a good citizen, a firm friend, a good husband, a good father, and a most affectionate son to his father, John Farmer."

The proceedings, according to the *High Pavement Chronicle*, were altogether satisfactory. We, in London, who, for many years, have watched Mr. Farmer's career, may be permitted to add that a testimonial of esteem could not have been more worthily bestowed.

—o—

## MENDELSSOHN SCHOLARSHIPS FOUNDATION.

The committee of the above fund held a meeting on Monday last, when the present holder of the Scholarship, Mr. William Shakespeare, was re-elected. We understand that most satisfactory accounts have been received from Milan of his musical progress. Although still occupying himself with composition and pianoforte playing, the two branches in which he displayed sufficient talent to gain the Scholarship, he is devoting his attention chiefly to the art of singing, receiving the highest encomiums and encouragement from his master, the celebrated Signor Lamperti. This is the third year of Mr. Shakespeare's tenure of the Scholarship.

At the same meeting, the following report from the sub-committee was brought up and passed:—

"Your Sub-Committee, believing that they have arrived at the end of their labours, and that no further endeavours on their part would produce any adequate results at the present time, beg leave to make their third and final report, as follows:—

"They have met, since November, eight times. The Hon. Secretaries have attended at the Office during the first few months almost daily, and latterly once or twice a week. The following written and printed matter has been issued by sanction of your Sub-Committee:—Letters to the Queen and Royal Family, to the Society of Arts and the President of the Royal Academy of Music, by the Chairman; many thousand Circulars and Letters to various Musical Societies, Deans and Chapters of Cathedrals, Professors and lovers of Musical Art, the Press, the Livery Companies of London; Lists of Donations, Reprints of Notices in the Papers, &c., &c., (including Statement of November 4th, 1872.)

"The total of donations amounts to 736*l*. 3s. The total amount of Expenditure is 150*l*. 10s. 2d. The balance has been paid into the Treasurer's Account at the Bank of England, ready for your instruction as to investment.

"An audited Balance Sheet follows herewith. Your Sub-Committee beg leave to recommend that this Balance Sheet, together with the Book of Donations, the Minute Book, &c., and some copies of each of the written and printed matter before alluded to, be deposited with the Society's records. In reference to the donations received, the Sub-Committee cannot disguise their disappointment at the small response which your appeal has met with from the Musical Societies and the Musical Profession in general, both in Great Britain and Ireland. Two or three donations only have come in from Musical Societies; but it is quite possible, that during the next Winter Season some Societies may give performances in favour of your Fund. There is a probability of co-operation to this effect on the part of the Directors of the Crystal Palace. From the Deans and Chapters the response has not been encouraging, notwithstanding a second letter having been addressed to them, which, in the opinion of your Sub-Committee, established a strong claim upon their support, and which produced several answers but no assistance. Your Sub-Committee are not without hope that one or other of the Livery Companies of London may follow the example set them by the Goldsmiths' Company.

"Since your last meeting, at which the suggestion respecting a performance of *Elijah*, made in our report then submitted, was negatived, the idea of giving a concert at a private house has been considered, but is laid aside for the present. You may feel inclined to entertain it subsequently, more particularly as Mdlle. Tietjens, Mr. Santley, and Mr. Sims Reeves have kindly expressed their willingness to help in the matter, and you would, by setting the example, probably stimulate the zeal of Metropolitan and Country Societies to benefit the Fund.

"Your Sub-Committee beg gratefully to acknowledge the services of the Secretaries, Mr. Otto Goldschmidt and Mr. Arthur Sullivan, to whose labours in a great measure the success that has attended their efforts to increase the Funds of the Foundation may be attributed. They also desire to call your attention to the great benefit they have derived from Mr. George Wood's liberality, whereby they have obtained a temporary office in a central position, and other advantages free from every expense. Your Sub-Committee, impressed with the advantage they have had thus for a time conferred upon them, beg leave to call your serious attention to the necessity of providing a home for your records, books, &c., and to serve as a permanent place for the meeting of the Committee and the transaction of business. They venture to think that if, with this view, a connection by affiliation, or otherwise, with the University of London, or some Metropolitan Educational or learned Society, could be established, the working of your Society would be simplified, the object of the Foundation would become more widely known, and, at the same time, that liberty in the application of the Funds which has been exercised by the Committee from the first would be most easily maintained. With this recommendation, your Sub-Committee beg leave to hand back to you the powers conferred upon them. "JULIUS BENEDICT, *Chairman*.

"201, *Regent Street, W., July* 1*st*, 1873."

*Receipts and Expenditure, from December* 24*th*, 1872, *to June* 30*th*, 1873.

| *Cr.* | £. | s. | d. | *Dr.* | £. | s. | d. |
|---|---|---|---|---|---|---|---|
| By Printing & Stationery | 39 | 4 | 8 | To Eighty-five Donations | 736 | 3 | 0 |
| „ Petty Expenses, Postages, &c., &c., | 6 | 10 | 2 | „ Discount ... ... | 0 | 9 | 0 |
| „ Salary ... .. | 21 | 15 | 7 | | | | |
| „ Advertising ... | 82 | 19 | 9 | | | | |
| „ Balance ... ... | 586 | 1 | 10 | | | | |
| | £736 | 12 | 0 | | £736 | 12 | 0 |

Submitted by

Audited by J. B. HOWELL, *Accountant*. R. RUTHVEN PYM, *Treasurer*. OTTO GOLDSCHMIDT, *Secretary*.

—o—

## FIRST REPORT OF THE COUNCIL OF THE ROYAL ALBERT HALL OF ARTS AND SCIENCES, 1872-73.

The Council of the Royal Albert Hall have the honour of reporting their proceedings during the year (or, rather, fifteen months) that they have been in office, to the General Meeting of the Corporation, called in accordance with Section 20 of the Constitution of the Corporation.

2. The Report of the Provisional Committee, which was laid before the first Meeting of the Corporation on the 25th March, 1872, stated that "the Committee have given their support to the following schemes, and they specially commended them to the care of the Corporation:—

"(*a.*) A Series of Cheap Concerts for the People.

"(*b.*) A Society of Amateurs of all Classes for Instrumental Music.

"(*c.*) A National Training School for Music."

Digitized by Google

They proceed to say—"The Committee have made arrangements for various other Concerts . . . and they have undertaken, on the part of the Corporation, that the Corporation should give a Series of 18 Concerts. . . . In this experiment, also, they have met with the ready co-operation of Her Majesty's Commissioners, who have lent their aid in the establishment of a Choral Society in connection with the Hall. This Society now numbers 1000 selected and well-trained voices, and the Committee consider that it is likely to be of great and permanent value to the Hall."

3. The People's Concerts were continued every Monday evening for forty weeks. Eventually, finding that they were financially not successful—there was a deficit on the series of about £750—the Council, with regret, felt compelled to discontinue them. A series of Six Military Concerts, at low, but still somewhat higher, prices than those fixed by the Provisional Committee for the People's Concerts, were tried in September and October, 1872. These, however, did not prove at all successful, financially.

4. The Council are glad to find that the Amateur Orchestral Society, under the Presidency of H.R.H. the Duke of Edinburgh, obtained sufficient support to encourage the hope that very shortly it may become a firmly established and self-supporting institution. The Society met for the first time in November last; upwards of 160 Members were present. There are now 198 enrolled Members of the Orchestra, and about 140 Honorary or Subscribing Members. The Society gave four Concerts, all of which were well attended by members and their friends. The last Concert was given in aid of the funds of the Ventnor Hospital for Consumption, and a sum of £150 was cleared, and paid over to the Committee of that Institution. It has been found advisable to limit the number of Honorary Members; and rules regarding the election of Honorary Members, their privileges, &c., are under consideration, and will be issued shortly to those Seat-holders of the R.A.H. who may feel interested in the Amateur Orchestral Society, and desire either to seek election or to recommend their friends for election.

5. Negotiations with the Royal Academy of Music, which were commenced with the view of making that old-established Institution the nucleus of a National Training School for Music, but which eventually came to nothing, somewhat delayed the proceedings with respect to the third point mentioned in the Report of the Provisional Committee. Your Council regret that the offer of Rooms, &c., made to the Royal Academy of Music should not have proved acceptable to that body. They are, however, glad to be able to state that active steps are now being taken by the Committee appointed by the Society of Arts to establish a National Training School for Music. Your Council have offered the use of the two Lecture Theatres and certain other Rooms in the Hall to the proposed School at a nominal rental. Arrangements are now in contemplation for building the School on a plot of ground immediately adjoining the Hall, and your Council trust that before the next Annual Meeting of the Corporation active measures will have been taken to carry out this most desirable national undertaking.

6. As respects the Royal Albert Hall Choral Society, and the Eighteen Subscription Concerts announced in the Report of the Provisional Committee, your Council believe that they afforded the Seat-holders of the Hall very great enjoyment, consisting as they did of—

Six Operatic Concerts, given by Mr. Mapleson;
Four Choral Concerts, by the Royal Albert Hall Choral Society, under the direction of M. Gounod;
Four Popular Concerts, under the direction of Mr. Arthur Chappell; and
Four Oratorio Concerts, by the Sacred Harmonic Society.

The whole Series, as well as the establishment of the Royal Albert Hall Choral Society, was undertaken under a Guarantee Fund, provided by H.M. Commissioners for the Exhibition of 1851, to whom in this, and many other matters, the Royal Albert Hall Corporation are much indebted for their liberal aid in forwarding the interests of the Hall.

7. The Operatic Concerts of the before-mentioned Series were financially very successful, but the others were not, and the formation and management of the Choral Society involved very heavy expenses, insomuch that at the end of the season it was found that, after paying the absolute expenses of the Concerts in the Hall, there was a deficit of £3,140 to be paid by H.M. Commissioners on their guarantee.

8. In order to carry on the Choral Society, the Commissioners again offered to guarantee the Office and other Expenses of the Society to the extent of £600. With this guarantee the Council of the Albert Hall entered into arrangements with Messrs. Novello, Ewer & Co. for a Series of Six Oratorio Concerts, to be conducted by Mr. Joseph Barnby.

9. According to this arrangement, Messrs. Novello, Ewer & Co. undertook the management of the Concerts, paying all the expenses; these expenses being the first charge on the receipts, the ordinary charges to an *entrepreneur* taking the Hall being the second charge on the receipts, and any profits that might accrue over and above these being paid to Messrs. Novello.

10. The Council believe that the Seat-holders will agree with them in thinking that the Six Oratorio Concerts were admirably performed and that the Choral Society has been brought to a great state of perfection, under Mr. Barnby's direction. After covering all expenses, including those of the Hall, the receipts from these Concerts left £108 19s. 4d. to meet the Office expenses of the Choral Society, so that the Commissioners' Guarantee Fund will only be called upon to the extent of £420 19s. 2d. Under somewhat similar arrangements with Messrs. Novello, the following Concerts have also been given, with the aid of the Choral Society, viz.:—

Four Performances of Bach's *Passion* Music (St. Matthew), and
One of the *Messiah* (during Passion Week).
One Concert of Mendelssohn's Music, on the 17th May.
One Ballad and Part Song Concert, on the 24th May, and
One Operatic Concert on Whit Monday, 2nd June.

11. The experiment of having the *Passion* Music of Sebastian Bach for four evenings in succession—an experiment which the Council believe had never been tried before with music of this nature—was eminently successful. The audiences increased nightly, and by their manner of joining in the Chorales showed their interest in the subject. The Council consider it only right to record their thanks to Mr. Alfred Littleton, who has acted as Manager on behalf of Messrs. Novello, Ewer & Co., for the spirited manner in which he has undertaken this business. Without the co-operation of this eminent firm the Council could not have been in a position to give the Seat-holders these advantages.

12. To recapitulate: Since the present Council came into office there have been—

40 People's Concerts.
29 Oratorio Concerts.
11 Operatic Concerts.
3 Combined Operatic and Military Concerts.
12 Instrumental Concerts.
28 Miscellaneous Concerts, and
3 Concerts of the London Musical Festival.

Making a total of 126 Concerts, exclusive of the daily Organ Performances and Instrumental Concerts now being given in the Hall, under the direction of Mr. Barnby. These 126 Concerts represent a money value of £36 14s. for each £100 seat.

In addition to these, an entertainment in honour of the Shah was given in the Hall, in which the Choral Society, under their Conductor, Mr. Barnby, took a leading part; and the Sunday Organ Performances, which were found so attractive, have been continued. The Council believe that the Seat-holders have every reason to be satisfied with the use that has been made of the Hall during the past year, and with the class of entertainments which have been afforded them.

13. Turning now to the financial state of the Corporation. At the time your Council came into office there was a debt of £10,943 on the Capital, and £1,419 on the Revenue Account, making a total of £12,362, the whole of which it was decided to treat as debt on the Capital Account. Though it had been originally proposed to raise a Capital of £250,000 by the sale of seats, only £206,885 had been so raised when your Council came into office, and it was then determined not to raise more than £225,000. £5,610 has been received since then from the sale of seats and from sums due on seats previously sold, thus making the total Capital raised £212,495, which, with money which has accrued on the Deposit Account, leaves a deficiency of £5,726 on the Capital Account. Your Council, considering that the future interests of the Hall and of the existing Seat-holders might be much compromised by allowing any more seats to fall into private hands, have discontinued their sale—at all events for the present.

14. At the commencement of the present year the Council found the receipts from Concerts, &c., would not of themselves cover the working expenses of the Hall, and that there was a deficiency on the Revenue Account. They therefore entered into an arrangement with Her Majesty's Commissioners for the Exhibition of 1851, by which, on consideration of the repairs and maintenance of the Hall being undertaken by the Commissioners, who have so large a stake in the Hall, they were to have the use of the Hall in the daytime for the purposes of the Exhibition. This arrangement came into operation from the 1st March. By means of it the Council trust that they may be fully able to cover the other working expenses of the Hall. This arrangement has also given the Seat-holders the further advantage of the daily Organ Performances and Orchestral Concerts of Classical Music, besides the Sunday Organ Performances.

15. A Balance Sheet of both Revenue and Capital Account is appended. The Council believe that when the proceeds of the Entertainment given to the Shah are properly brought to account, the Revenue Account will show no deficit. The balance against the Capital Account of £5,726, as stated above, is therefore the only real deficit at the present time.

By order of the Council,
J. F. D. Donnelly, Major R.E.,
*Honorary Secretary.*

*July*, 1873.

Digitized by Google

REVENUE ACCOUNT. From 16th March, 1872, to 30th June, 1873.

| | £ s. d. | Assets. £ s. d. | Receipts. £ s. d. |
|---|---|---|---|
| Amateur Orchestral Society ... | 169 0 4 | | |
| Do. Subscriptions ... | 125 15 0 | | |
| Do. Receipts at Doors ... | 285 11 9 | | |
| Do. Programmes ... ... | 119 7 6 | | |
| | | | 699 14 7 |
| Hire of Hall ... ... ... ... ... | | 1,680 15 0 | 6,020 19 0 |
| Concert Expenses (Repaid by H.M.'s Com., &c.) | | ... ... | 44 6 8 |
| Proportion of Receipts ... ... ... ... | | ... ... | 122 1 4 |
| Miscellaneous ... ... ... ... ... | | 49 16 11 | 257 7 0 |
| People's Concerts ... ... ... ... | | ... ... | 3,455 2 7 |
| Shah's Visit (on account) ... ... ... | | 1,209 11 0 | 2,750 0 0 |
| Subscription Concerts ... ... ... | | ... ... | 348 12 0 |
| Opera ,, ... ... ... | | ... ... | 1,991 9 11 |
| Saturday ,, ... ... ... | | ... ... | 378 7 7 |
| Current Expenses (Repaid by H.M.'s Commiss.) | | 141 11 9 | 307 10 6 |
| Royal Albert Hall Choral Society ... ... | | ... ... | 6,134 10 7 |
| Postages (Notices to Members) ... ... | | ... ... | 17 12 6 |
| Daily Receipts Admissions ... ... ... | | ... ... | 1,251 18 0 |
| Popular Concerts ... ... ... | | ... ... | 369 0 6 |
| Oratorio ,, ... ... ... | | ... ... | 407 15 9 |
| Sacred Harmonic Society (Balance of Account) | | ... ... | 6 19 3 |
| Military Concerts ... ... ... | | ... ... | 142 14 8 |
| Belgian Artizans' Concerts ... ... ... | | ... ... | 78 19 10 |
| Maintenance (Repaid by H.M.'s Commissioners) | | ... ... | 5 19 6 |
| Novello's Concerts ... ... ... | | ... ... | 448 1 11 |
| | | £3,081 14 8 | £25,239 3 8 |

| | Liabilities. £ s. d. | Payments. £ s. d. |
|---|---|---|
| General Account ... ... ... ... | 294 18 2 | 120 12 1 |
| Opening Ceremony ... ... ... ... | ... ... | 2 7 9 |
| Repairs ... ... ... ... ... | 525 16 0 | 139 16 9 |
| Postages ... ... ... ... ... | ... ... | 76 11 4 |
| Salaries and Wages ... ... ... ... | ... ... | 767 10 0 |
| Advertising ... ... ... ... ... | 325 11 11 | 136 16 7 |
| Gas ... ... ... ... ... | ... ... | 737 15 11 |
| Miscellaneous ... ... ... ... ... | ... ... | 307 7 5 |
| Rent ... ... ... ... ... | ... ... | 0 1 0 |
| Coals ... ... ... ... ... | 90 14 5 | 497 19 0 |
| Insurance ... ... ... ... ... | ... ... | 399 10 0 |
| Printing and Stationery ... ... ... | 316 2 0 | 447 16 6 |
| Furniture ... ... ... ... ... | ... ... | 63 16 4 |
| R. A. H. Choral Society ... ... ... | 1,958 2 11 | 6,236 15 10 |
| Police ... ... ... ... ... | 558 16 6 | 333 10 9 |
| Rates and Taxes ... ... ... ... | ... ... | 489 11 8 |
| Saturday Concerts ... ... ... ... | ... ... | 113 6 10 |
| People's ,, ... ... ... ... | ... ... | 1,118 17 10 |
| Current Expenses ... ... ... ... | ... ... | 2,555 12 3 |
| Law ... ... ... ... ... | 280 14 0 | 168 13 8 |
| Concert Expenses ... ... ... ... | 532 11 5 | 3,910 15 8 |
| Organ ... ... ... ... ... | ... ... | 70 0 0 |
| Shah's Visit ... ... ... ... ... | 1,840 0 0 | 18 3 0 |
| Sunday Organ Performances ... ... ... | ... ... | 33 2 0 |
| H.M.'s Commissioners (Rent of Seats) ... | 584 19 10 | 161 2 0 |
| Amateur Orchestral Society ... ... ... | 440 8 11 | |
| Do. £84 8 1 | | |
| Do. Item D 3 83 15 0 | | |
| Do. ,, C 5 7 8 | | |
| Do. ,, E 4 54 4 6 | | |
| Do. ,, A 3 8 9 4 | | |
| Do. ,, D 6 61 19 10 | | |
| Do. ,, D 5 58 17 3 | | |
| Do. ,, D 2 0 9 6 | | |
| Do. ,, D 1 14 0 1 | | |
| Do. ,, D 4 22 4 0 | | |
| Do. ,, A 1 90 0 0 | | |
| Do. ,, D 7 123 15 1 | | |
| | | 607 10 4 |
| Belgian Artizans' Concerts ... ... ... | | 60 0 0 |
| Novello's Concerts ... ... ... ... | | 750 0 0 |
| Balances at Bank £3,383 19 1 | | 20,325 3 4 |
| Do. R.A.H.A.O.S. 195 9 3 | | |
| Do. due by Capital 1,400 11 4 | | |
| *Less* 4,979 19 8 | | |
| Accountant's Balance overdrawn 65 19 4 | | |
| | | 4,914 0 4 |
| JAMES RICHARDS, *Accountant.* | £7,748 16 1 | £25,289 3 8 |

CAPITAL ACCOUNT.

From the commencement to the 30th June, 1873, with the Receipts and Payments to 16th March, 1872, on Revenue Account Capitalized.

| | Assets. £ s. d. | Receipts. £ s. d. |
|---|---|---|
| Subscriptions ... ... ... | 50 0 0 | 212,495 0 0 |
| Interest on Deposits ... ... ... ... ... | | 1,007 12 5 |
| | £50 0 0 | £213,502 12 5 |

| | Liabilities. £ s. d. | Payments. £ s. d. |
|---|---|---|
| Current Expenses ... ... ... ... | ... ... | 333 0 7 |
| Clerk of Works ... ... ... ... | ... ... | 1,692 12 10 |
| Junction with Conservatory ... ... ... | ... ... | 14 18 8 |
| General Account ... ... ... ... | ... ... | 584 17 3 |
| Postages ... ... ... ... ... | ... ... | 99 10 8 |
| Models ... ... ... ... ... | ... ... | 1,461 6 5 |
| Foundation Stone ... ... ... ... | ... ... | 2,115 15 5 |
| Drawings ... ... ... ... | 10 10 9 | 6,613 18 6 |
| Lighting and Gas ... ... ... ... | ... ... | 1,798 1 3 |
| Prospectus, &c., &c., ... ... ... ... | ... ... | 1,077 12 4 |
| Printing and Stationery ... ... ... | ... ... | 712 10 8 |
| Water Supplies ... ... ... ... | ... ... | 2,418 15 0 |
| Organ Account ... ... ... ... | ... ... | 9,480 18 11 |
| Salaries ... ... ... ... ... | ... ... | 2,272 7 11 |
| Water Works ... ... ... ... ... | 627 11 4 | 400 0 8 |
| Police ... ... ... ... ... | ... ... | 262 6 6 |
| Charter Fees ... ... ... ... ... | ... ... | 304 5 8 |
| Roads ... ... ... ... ... | ... ... | 289 11 8 |
| Advertising ... ... ... ... ... | 28 7 0 | 164 6 10 |
| Decorations ... ... ... ... ... | ... ... | 382 9 2 |
| Warming and Ventilating ... ... ... | ... ... | 2,863 11 0 |
| Furniture for Offices ... ... ... | ... ... | 8,882 10 1 |
| Terra Cotta ... ... ... ... ... | ... ... | 6,874 13 11 |
| Law ... ... ... ... ... | 300 0 0 | 17 18 10 |
| Lift ... ... ... ... ... | ... ... | 0 15 8 |
| Heating ... ... ... ... ... | ... ... | 10 0 0 |
| Building Account ... ... ... | 3,684 0 5 | 155,152 8 9 |
| Surveyors ... ... ... ... ... | 1,211 0 0 | 3,604 16 7 |
| Deficit on Revenue capitalised:— | | |
| Balance on Revenue Account to 16th March, overdrawn, *vide* Minute | 1,400 11 4 | |
| Transfer, as per Account, March, 1872 ... ... | 1,930 10 0 | |
| | | 3,331 1 4 |
| | | 213,212 3 1 |
| Balance at Bank ... | 1,729 8 11 | |
| *Deduct*— | | |
| Due to Revenue Account ... 1,400 11 4 | | |
| Accountant's Balance overdrawn ... 18 8 3 | | |
| Amount overpaid to Bank 20 0 0 | | |
| | 1,438 19 7 | |
| | | 290 9 4 |
| | £5,861 9 6 | 213,502 12 5 |

Audited and found correct, H. C. E. CHILDERS, J. CLUTTON, A. G. FINLAISON.

FLORENCE.—The taste for old musical literature is spreading rapidly here. A great many works were sold during the month past. Among them were *Li cinque Libri della Chitarra alla Spagnuola*, a superb volume with autograph dedicatory letter, and richly bound, 1640; the sixth book of Five-Part Madrigals, by Luca Marenzio (very rare), 1603; the *Lettioni per noteggiare a Voce sola con il suo Basso continuo*, by Montvoli, Luca. 1702, etc. They all fetched high prices.

NAPLES.—It is reported that the management of the Teatro San Carlo has been assumed for two years by the Cavaliere Bonaventura d'Afflitto (a cousin of the late Prefect) with an annual grant of 250,000 francs from the Municipality.—A parody on Verdi's *Aida* has been produced at the little theatre called La Fenice.—The new Theatre in course of erection by Signor A. Prestreau in the fashionable Chiaja quarter is to be called the Teatro Sannazzaro, and will be opened in November next.

Digitized by Google

## HER MAJESTY'S OPERA.

Repetitions have been the order of the day since we last spoke about the proceedings at Mr. Mapleson's theatre, just as was stated last week in referring to those at Mr. Gye's. We have had repetitions of the *Favorita*, the *Traviata*, *Semiramide*, the *Trovatore*, *Marta*, *Lucia di Lammermoor*, *Faust*, *Lucrezia Borgia*, the *Huguenots*, *Norma*, *Rigoletto*, and *Mignon*. The greater number of these have been noticed. About the *Trovatore* there is merely a change or two to record. When the engagement of Signor Mongini had expired, and that stentorian tenor had gone over to Covent Garden, to replace Signor Urio in *Guillaume Tell*, and to play Otello to the Desdemona of Madame Adelina Patti, the Part of Manrico fell to the new tenor, Signor Aramburo, who, on account of the spirit with which he acquitted himself, may fairly be regarded as an acquisition of value to Mr. Mapleson's company, unusually rich in tenors, if not altogether of the first class (where are they now?) at least, as times go, very nearly approaching to it. Signor Campanini, one of the new-comers, and one of the instantaneously proclaimed "stars" of last season, has also appeared as Manrico. This gentleman excels rather in the *cantabile* than in the *bravura* style; and when it is stated that Signor Campanini shone to most advantage in "Ah si ben mio" and Signor Aramburo in its fiery sequel, "Di quello pira," a tolerably good notion is suggested of the capacity of both as expositors of Verdi's music, which so frequently balances between those extremes. In recent performances of *Faust* M. Capoul, the cherished favourite of the Opéra Comique, who first appeared among us at Her Majesty's Opera two years since, has represented the character of the hero, singing with his accustomed fervour, and acting, to employ the conventional French phrase, with his accustomed *abandon*. If this gentleman would restrain himself a little, and be occasionally less exaggerated, he would prove twice as acceptable; for that he is a serious and well-studied artist is beyond dispute. Mr. Mapleson's chief barytones—Signors Del Puente and Castelmary (new comers, of whom we have spoken), Rota and Mendioroz, &c.—render him excellent service by the accommodating manner in which they interchange characters, in order to impart some variety to the "cast" of operas which for years have been heard under all kinds of circumstances. They are, without exception, more or less artists of ability, and the director may congratulate himself on the possession of so many. His basses, too—Signor Agnesi, Signor Medini (a new-comer), Signor Borella, *basso buffo*, &c.—have been equally serviceable to him in a similar manner. Mdlle. Tietjens, upon whose broad shoulders the fortunes of the theatre for so many years have in a great measure rested, has added but one new part to her repertory—that of Leonora in the *Favorita*, her successful assumption of which was described at the time. No wonder that it should have been on more than one occasion repeated. To speak of *Norma*, produced a short time since, with Mdlle. Tietjens as the Druid Priestess, would be superfluous. That this accomplished lady is not simply the only Norma on the stage, but the greatest Norma since Grisi and Cruvelli, is notorious. In such characters Mdlle. Tietjens is without a rival. We may add here that, in the part of Adalgisa, the clever young artist, Mdlle. Bauermeister, was allowed such a chance of distinction as does not too often fall to her lot, and that she by no means lost it; on the contrary, her Adalgisa has decidedly raised her a step in public opinion. Signor Aramburo, too, is one of the very best representatives of Pollio we have seen of late. He sings the recitatives, airs and duets extremely well, and acts with appropriate vigour. That the music of Oroveso, High Priest, would suit the rich bass voice of Signor Medini might have been taken for granted. In a recent performance of *Rigoletto* another stranger, Signor Catalani, put down for the Court Jester, showed himself in no degree superior to his immediate predecessor, Signor del Puente, and was very far from being a Ronconi. On this occasion Signor Campanini played the Duke of Mantua (*vice* Signor Mongini), and created much the same impression as he created last year.

Although Mdme. Christine Nilsson has been here now two months, she has only appeared in four operas—*Faust*, *La Traviata*, *Lucia*, and *Mignon*. About the first three it is unnecessary to add one word to what has already been written. Frequent repetition only goes to prove that the Margaret, Violetta, and Lucia of the much admired Swedish songstress are among the most highly-finished performances on the London operatic boards. Her Mignon, which provoked such genuine enthusiasm when, three years since, an Italian version of the opera (the best, we think, of M. Ambroise Thomas) was brought out at Her Majesty's Opera, under the spirited direction of Mr. George Wood, retains all its strange and weird charm. The entire impersonation is a masterpiece, as subtily and beautifully imagined as it is perfectly carried out. A more gentle, poetical, and graceful conception is rare indeed. There is nothing affected or obtrusive in it. We have always before us, not only the familiar picture of Ary Scheffer, to which, in her characteristic costume, Mdlle. Nilsson bears a striking resemblance, but she conjures up visibly the true Mignon of Gœthe's famous romance—which redounds still more highly to the credit of the actress. As Mignon, the abject slave of the showman, Giarno; as Mignon, who conceals in her bosom a love for Guglielmo (Wilhelm Meister) no less deep and unfathomable than the hatred she entertains for Felina, her rival in the affections of her deliverer; and as Mignon, raised to an ecstasy of joy by the acknowledgment from Guglielmo of a love of which she had abandoned all hope, Mdlle. Nilsson is equally admirable. To describe minutely all the delicate points in her assumption would take more space than can be afforded. The last scene, although involving a liberty taken (among others) by MM. Barbiere and Carré, the French librettists—who have turned Gœthe to their purpose just as they afterwards turned Shakspere, in *Romeo and Juliet* and *Hamlet*—is the worthy climax. Mignon ought to die; but she does not die in the opera, and everybody is glad of it. About Mdlle. Nilsson's execution of the music, to say more than that it is almost faultless from beginning to end would be superfluous; but it would be hard not to devote a word to her exquisitely plaintive reading of "Non conosci quel solo?" ("Kennst du das Land?"), to her playful delivery of the romance, "Conosco un zingarello," and also of her part in the duet with Guglielmo, "Leggiadre rondinelle" ("Les Hirondelles"), accompanying herself on the harp. This last, as a matter of course, is uniformly encored. As Mdlle. Nilsson sings Ophelia so she sings Mignon, and, having a great deal more to sing in Mignon—if not in one particular scene like the scene of the madness and death of Ophelia—the public is all the more gratified. The Filina of Mdlle. Carlotta Grossi is in all respects excellent. In her histrionic delineation of the fascinating coquette she evinces real ability, and she executes the ornate and florid music with animation, fluency, and point. The Guglielmo of M. Capoul is thoroughly French, full of sentiment, occasionally overdone. His singing is to match; he gives not only the expression demanded, but something added to it in the bargain. Nevertheless, Signor Capoul is always in earnest, and, as he means well, his earnestness is not without its artistic significance. Madame Trebelli-Bettini does whatever can possibly be done with the small part of Federico, obtaining an "encore" in the *rondo-gavotta* of Act II.; and Signor Castelmary is a more than average good Lothario (the old harper—Mignon's father), the first representative of which character in England, it may be remembered, was M. Faure. The parts of Laerte and Giorno are assigned to Signor Rinaldini and Pro. The opera is got up with commendable care as to scenic arrangements, costumes, &c., while the chorus and orchestra, under the direction of Sir Michael Costa, are everything that can be wished. Altogether *Mignon* is a genuine success.

The operas performed during the week have been *Faust*—with Mdlle. Marie Roze as Margaret (Monday); *Mignon* (Tuesday); *La Favorita* (Thursday); and *Le Nozze di Figaro* (to-night). Mdlle. Nilsson's "benefit and last appearance this season" is announced for Tuesday.

* * * * * * *

(*Latest Intelligence.*)

The performance of *Faust* on Monday evening served for the *rentrée* of Mdlle. Marie Roze in a character she had previously essayed on the same stage. That Mdlle. Roze is an artist of intelligence and ability need not be asserted, and if she again failed to make a very lively impression as the heroine of Gounod's opera, it was, perhaps, because the public are inclined to hypercriticism with reference to a part made familiar by the greatest *prime donne*. We should like to see Mdlle. Roze in a situation

Digitized by Google

less open to severe comparisons, and in a character better adapted to her general style. Faust was again represented by Signor Campanini, whose faults seem to grow upon him with the advance of time. He should especially be cautioned against an increasing habit of spinning out his phrases to an undue length, and thus injuring the symmetry of the music he has to sing. The general representation of *Faust* calls for no particular remark, save that the orchestral work was perfectly done.

*Mignon* was played on Tuesday evening for the last time this season, and amateurs will now have to wait long for another enjoyment of Madame Nilsson's most charming and graceful representation of the leading character. Their Imperial Highnesses the Czarewitch and Czarevna, with their Royal Highnesses the Prince and Princess of Wales, attended the performance, which was understood to be given by "special desire." The distinguished visitors, if desirous of honouring Mr. Mapleson's attractive *prima donna* could have made no better choice, because, taken for all in all, Mignon is the part wherein Madame Nilsson's *genius* shines its brightest. Her efforts on Tuesday night were entirely successful, and left an impression vivid enough to endure till the time when, as is hoped, she will repeat them on the same boards. The other parts in the opera were sustained as heretofore, the only change being in the shape of improvement. Mdlle. Grossi, for example, played Filina with additional spirit, and sang better than ever; while the Guglielmo of M. Capoul—always an earnest performance—left less than ever to desire. Of Madame Trebelli and Signor Castelmary there is nothing new to say.

THADDEUS EGG.

—o—

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*July* 9, 1873.

The second and "*Irrevocablement dernière representation*" given by M. Brasseur on Wednesday last was, of course, a success. *La Mariée de Mardi Gras* went splendidly; M. Brasseur, in the character of Groseillon (the country cousin), eliciting roars of laughter, and the other members of the company justly earning hearty applause. The comic song by M. Brasseur, "Le Vieux" (Buveur)—the transformation scene from each verse to the refrain consisting in a change of action of the facial muscles and a temporary chimney pot on the cranium—also amused.

The local press seems so backward in coming forward and expressing any opinion on M. Clement Martin's new company at the opera here that I think we must give them one from your side of the Manche. The opening performance was that of *Faust*. M. Bresson was the hero; M. Larrivé the Mephistopheles; M. Ytrac, Valentino; M. Kinnel, Wagner; Mdlle. Telmâr, Marguerite; Mdlle. Anthié, Siebel; and Mdme. Champenois, Martha.

Thursday—the pretty little opera comique some 50 years old—*Le Maitre de Chapelle*, by Paër, followed by *La Fille du Regiment*. Saturday—*Il Pleut*, comedy in one act, and *Les Mousquetaire de la Reine*, Halévy. Sunday—*La Dame Blanche*, Boieldieu. Tuesday—*Le Chalet*, Adam, and *Le Barbier où la precaution inutile*.

So much for the names of the operas, now for the *names* of the singers. M. Bresson sings in about the same way he did last season, his voice has not changed in any way—decidedly not for the better. In the "tableau de la troupe," printed at the back of the bills, the first name (?) *i.e.*, "Fort tenor de grand opéra," is indicated by three stars***; when he arrives I hope he will be a star! M. Larrivé sang well as Mephistopheles, better as Salpinx (Sergeant, in *La Fille du Regiment*), and best as Basilio, in *Il Barbiere*. He has a good bass voice of moderate compass, sings with accuracy, and acts with spirit. M. Ytrac has met with applause, and deservedly so, in all the parts he has taken, for his careful singing and acting. M. Kinnel we knew last year and appreciated; but from his rendering of Bartolo, last night, in the *Barbiere*, I should say his voice has improved. Mdlle. Telmâr is a young—very young—lady of most prepossessing appearance; has been carefully trained in her profession, and has not long left the Conservatoire de Paris. Her method is good, her voice also, especially in the upper notes. She "looked" the timid Marguerite to perfection, but was naturally very timid, as was manifest in her acting and rendering of the last three acts, during which some notes were certainly not up to concert pitch. In *La Fille du Regiment*, especially in the second act, she certainly sang better, and better still in the *Barbiere*. We may yet hope that this piquant young artist will get more "at home" among us, and show the Boulognaises that, though her voice may not be a very powerful one, her careful training at such an institution as the Conservatoire de Paris has resulted successfully.

Mdlle. Anthié *is* an actress, and has a fine voice, which she knows how to use. The part of Gertrude, in *Le Maitre de Chapelle*, she sang and played to perfection; also in *Le Chalet*; and last, not least, she sang Siebel's part in *Faust* with perfect taste.

I need say little about Mdme. Champenois, the wife of our able conductor (*chef d'orchestre*). She is well-known to all (?) frequenters of Boulogne as a charming "*mère dugazon*;" and her interpretation of the part of La Marquise de Berkenfield in *La Fille du Regiment* only reminded us of the many times we have had the pleasure of seeing and hearing her before Thursday last.

Nothing new at the indoor concerts at the *Etablissement*, except, perhaps, I may mention especially a "Gavotte" by Ducoudray, and Ettling's Waltz on *La Fille de Madame Angot*, which is new and very charming. At the out-door concert nothing wonderful either in the selection of pieces or performance. I think "l'oiseau dit *est ce que* je suis l'Harmonie?"

Prospective arrangements: Monday next, Lesueur of the Variétés and some other artists, on a tour through France; in August "representations donné par Ismaël, et Mmes. Galli, Marie, et Priola, de l'Opera Comique;" of which more anon!—S. C.

—o—

## ORGANS.

(*From the "Globe."*)

A suggestion is being made that, at a time when technical knowledge upon all branches of art and industry is being widely diffused, something should be done to introduce to the public the rather unfamiliar subject of the construction, mechanism, and perfection of an organ. Exhibitions and lectures have given persons who seek for such information every opportunity of following the history of the piano from the *clavecin* down to the concert-grand of our own days. The pedigree of the modern instrument, like that of a great and powerful family, has been traced out fully and accurately, and the subject has always been interesting. The possession of old violins becomes a passion with the collector who abandons himself to the task, and has unlimited funds to devote to his gratification. But who, except the organ-builder and the organ-player, can tell us anything about organs? For the general public they are a mere collection of tubes and pipes arranged in rows, and associated generally with hymn-tunes. Persons who have been in organ-lofts carry away a confused idea of the player working at a kind of tread-mill with his feet, and pulling out signals from time to time with little ivory labels upon them. This and the laborious exertions of the organ-blower, whose unproductive function seems to be that of always collecting volumes of air for the player to disperse, form probably the idea that it is most generally suggested by the word organ. When a magnificent instrument is destroyed, it seems never to occur to the public mind that mere outlay of money may never avail to replace it; that, as an instrument, it has quite as great an individuality as a picture or a statue. In foreign countries a great organ-builder takes the rank which we here accord to artists or architects, and any one who has visited Friburg and heard its organ may well judge what cause the citizens have to be proud of Van Mooser. At the church of St. Mary, at Berlin, was lately celebrated the 150th commemoration of the setting up of its organ by the famous builder, John Joachim Wagner, and a similar celebration is announced to take place in 1875 in honour of the instrument, by the same great artist, now in the garrison church at Berlin. If the organs of the London churches were all burned down to-morrow, there would probably be a subscription amongst the different congregations to replace them; but few would have any associations with the old instruments, or feel any doubt that sufficient funds could at once reproduce them.

BERLIN.—The Emperor of Germany has commanded that the cross-street leading from the thoroughfare known as "In den Zelten" to the Kronprimzufer shall be called the Beethovenstrasse. This will be the first street here ever called after a musician.

Digitized by Google

## ROYAL ITALIAN OPERA.

*Les Diamans de la Couronne* was repeated on Saturday night, and again brought together an immense audience. As we had anticipated would be the case, many curtailments have been made by Signor Vianesi in the accompanied recitatives, and some of the interpolated pieces were omitted—an improvement not to be questioned. Still further condensation is, however, indispensable in order that Auber's charming work, which sparkles like champagne from the first bar to the last, may become, what with such precautions it is sure to become, another permanently attractive addition to Mr. Gye's unequalled repertory. That the clever conductor and excellent musician upon whom the task devolved of filling up what required no filling up at all, except in the shape of some delicately accompanied "*recitativo parlante*," will diligently set to work in the matter we believe. Signor Vianesi's recitatives are excellent in their kind, and might play a conspicuous part in some opera of his own composition; but they have nothing in common with music like that of the *Diamans de la Couronne*. Objection may equally be urged against the pieces introduced from Auber's early operas, *La Niège* and *Leicester*, which only serve to exhibit the singers at the expense of the composer. The air for Mdme. Monbelli, and the duet for the same lady and Signor Cotogni, introduced at the beginning of the second act, are without meaning, and require the omission of one of the prettiest passages in the opera. True, they are from *La Niège*, but Auber never intended them for an opera composed so many years later. Then, why should the first *finale* be curtailed, and that beautiful and characteristic *sarabande* omitted, to make room for an uncalled-for duet between Caterina and Enrico—as if Mdme. Patti had not had already enough to do, reckoning the *bolero*-duet with Diana (encored) and the grand air with variations, sung as no one else before her has ever sung them? The songs interpolated in the third act, for Signors Cotogni and Ciampi, were out of place, and we pity Signor Vianesi, who, no doubt, was compelled to write them in order to satisfy the vanity of these gentlemen, and by this means induce them to take part in the performance. Worst of all, we find the omission of the soliloquy for the Queen (Act III.), and the substitution by Mdme. Patti of an air from *Leicester*, another early opera of Auber's which comes exactly in the wrong place—at the end of the opera, thus robbing the climax of its significance.

But to have done with criticism, the *Diamans de la Couronne* is a complete success—a success which the wonderful singing and acting of Mdme. Patti would alone have insured; and little more is required to make it one of the chief attractions of next season. On Saturday night Mdme. Patti created the utmost enthusiasm—and no wonder. We shall return to *Les Diamans*.

The operas performed during the week have been *Il Trovatore*, with Mdme. Patti (Monday); *Le Nozze di Figaro*, first time (Tuesday); *Faust e Margherita* (Thursday); and *Les Diamans de la Couronne* (Friday). *Le Nozze di Figaro* is announced for to-night.

* * * * * *

(*Latest intelligence.*)

A revival of *Le Nozze di Figaro*, on Tuesday night, was welcome to the lovers of classical opera, who have not received more than fair consideration this season. Acceptable under any circumstances, for the sake of Mozart's delicious music, *Le Nozze* was made specially interesting by a cast which included several artists new to their respective characters on the English stage. Mdlle. Albani appeared as the Countess, and added a part to her repertory wherein she will probably make a good effect at no distant date. The Canadian lady sang all the music with intelligence and care, and with a success greater than that usually attendant upon her efforts in a lighter style. She phrased well, and manifested that reverence for the composer which is a true sign of a true artist. But Mdlle. Albani does not yet perfectly comprehend the character, and hence the mistake of trying to give it a dramatic significance it will not bear. That is unquestionably a true stage tradition which invests the Countess with an air of tender melancholy and perfect restraint. On this point there can be no higher authority than Beaumarchais himself, who, in a preface to the original edition of his comedy, says:—

"*La Comtesse, agitée de deux sentimens contraires, ne doit montrer qu'une sensibilité réprimée, ou une colère très-modérée; rien surtout qui dégrade aux yeux du spectateur son caractère amiable et vertueux.*"

Mdlle. Albani missed the point of this direction, and erred on the side of a tendency to be too demonstrative. But the fault is one that only needs to be recognized in order to be removed. Madame Monbelli, as Susannah, acted with a refinement and propriety for which we were not altogether prepared. While sufficiently adroit, she never lapsed into boldness or effrontery; and, it is needless to say, she sang the delightful music of the *confidante* with perfect taste, though her voice is not sufficiently powerful to make the best effect in so large a space. As Cherubino, Mdlle. Smeroschi overdid her work, after a fashion to which this lady is no stranger. Nothing is easier than to overact Cherubino, and nothing is more fatal to legitimate success. Here let us quote Beaumarchais once more:—

"*Timide à l'excès devant la Comtesse ailleurs un charmant polisson: un desir inquiet et vague est le fond de son caractère. Il s'élance a la puberté, mais sans projet, sans connoissances.*"

How easily Cherubino may be made a very different character to this is often illustrated on the operatic stage; and, without intending it, Mdlle. Smeroschi conveyed an idea that the page was not altogether *sans projet*. The artist sang cleverly, as usual, and was called upon to repeat "Voi che sapête." M. Maurel added to his fast-increasing reputation by a careful and artistic embodiment of the Count; M. Faure was once again a capital Figaro; and Mdlle. Ancse, Signor Bettini, Signor Ciampi, and Signor Tagliafico duly re-appeared in the characters with which they have long been associated. Signor Bevignani conducted in an able manner; and the overture was warmly encored. T.E.

—o—

## PHILHARMONIC SOCIETY.

The concerts of this old and distinguished society ended for the present year on Monday, when a selection of average interest was performed. Few of the Society's programmes are now destitute of novelty, but the novelty of the closing "scheme" had an historical as well as musical interest. This will be readily understood when we say that the work in question was a symphony in D, by C. P. E. Bach, the second and most widely-known son of the great Sebastian. Emmanuel Bach, after improving upon the orchestral *suites* of his father as regards form, handed down the task of development to Haydn, in whose hands the orchestral symphony took its now perfct shape. Haydn, as is well known, cherished a great admiration for the music of Emmanuel Bach; and, most probably, the work played for the first time in England on Monday is an immediate progenitor of the modern symphony. Thus regarded, its importance becomes obvious, whatever the intrinsic merit of the music—merit which, we are bound to add, is not very great. The linking of all three movements together in a feature worthy of note, because carrying far back the origin of a device with which Beethoven was long credited. Mozart and Haydn both employed the device, and in E. Bach's symphony we have a still earlier example. Who knows if the earliest has yet been discovered? M. Colyns' playing of an uninteresting movement from Rode's eighth violin concerto was excellent, and called forth regret that abilities so great should be devoted to music so small. English amateurs must know more of this able Belgian artist. Respecting Madame Carreno-Sauret's performance of Mendelssohn's *Rondo brillante* in B minor, for piano and orchestra, we will only say that it by no means showed the lady at her best. A second hearing of Mr. G. A. Macfarren's overture to *John the Baptist* strengthened the favourable impression made by its production in January last. More picturesque, suggestive, and ably written music seldom comes to us from contemporary talent. Beethoven's Symphony No. 7 and Weber's *Jubilee* overture (which always winds up the Philharmonic year) were other conspicuous features in the programme. The vocalist was Mdlle. Tietjens, who sang two of her best known operatic selections, and also Schubert's "Gretchen." Mr. Cusins must be congratulated upon having brought to a successful end one of the most attractive seasons in the history of the society. T. E.

VENICE.—According to the *Arte drammatica*, it has been resolved to pull down the Teatro Rossini, formerly the Teatro San Benedetto, and to erect upon the site a new theatre dedicated exclusively to the non-lyric drama.

Digitized by Google

## MUSICAL REMINISCENCES OF TRAVEL.*

By W. Langhans.

(*Continued from page* 443.)

In the performance of new operas, Italy is richer than any other country. The traveller athirst for music must, of course, sometimes be prepared to undergo incredible extremes of wearisomeness, and to have his patience subjected to the severest trials. Such was my lot in Genoa with *La Notte degli Schiaffi* (*The night of Slaps*), the music by Venzano. Everyone knows Venzano's charming waltz, which, for the last twenty years, has formed an item in the list of our fair vocal virtuosas, and even obtained for its author the honour of figuring in the programme of the Leipsic Gewandhaus Concerts. Now as I am not one of those who say: "In my opinion a good waltz is preferable to a *bad* symphony," but actually assert that: "A good waltz pleases me quite as much as a good symphony," † I never thought lightly of Signor Vanzano, and it was only natural that I should consider him capable of writing a good comic opera as well as anything else. On this occasion, however, my confidence was shamefully abused. The libretto, turning upon a scene of nocturnal mistakes with *obbligato* slaps on the ear in a garden (See *Le Nozze di Figaro*, Act II), is, if possible, surpassed by the insipidity of the music, and I do not know whose patience I ought to have admired most: that of the artists, of the audience, or of myself, for I sat out half the opera. Of the impressions of the evening I remember only one: the locality—a concert-room of the smallest dimensions. On the improvised stage, the dramatis personæ appeared immensely big, so that, for instance, in the scene where their ears are boxed, the spectator felt far more inclined to the belief that he was witnessing a combat of giants or Titans than a comic opera.

Milan—"*Milano la grande*," the "*Piccolo Parigi*," as Italians are fond of calling it, for "it forms its people," exactly like our own little Paris in Germany—Milan once more impressed me as being the musical capital of Italy, though I heard there next to nothing. But, to compensate me, I was fortunate enough to form the acquaintance of Alberto Mazzucato, Director of the Conservatory, and, under his guidance, as intelligent as it was amiable, to obtain a nearer insight into the grandest and most celebrated school of music in Italy. I do not consider this the place for statistical data, for which I refer you to *Cenni storici sul R. Conservatorio in Milano*—a perfect specimen, by the way, of typography, and as such destined to represent Italy at the Vienna Exhibition—published by Ricordi; I may, however, state that the general impression produced on me by my wanderings through the establishment completely agreed with my expectations, and I have no hesitation in placing the Milan Conservatory immediately next the model institutions of Paris and Brussels. The visitor is especially reminded in many ways of the former, a fact, which is the more intelligible as the plan for both conservatories, as they now exist, sprang from the same brain, that of the first Napoleon, whose wish it was not simply to adorn his favourite city of Milan with triumphal arches and amphitheatres, but to bequeath her, in her school of music, an incomparably more precious monument of his care. But it was not alone in its organisation, as shown by the statutes, that I perceived points of resemblance between the two; such points were found also in the method of instruction; it is only here during an orchestral lesson, at which the pupils happened to be practising the Adagio of Beethoven's Second Symphony, that I ever met with the attention bestowed on the phrasing and the pleasing instrumental harmony, which have caused the performances of the Paris Conservatory to be so justly and so generally famous.

I could not possibly bid farewell to Milan and Italy without paying the Lucca publishing firm a visit; a visit of congratulation for the comparatively brilliant success of its efforts to introduce German music into Italy, and a visit of condolence in remembrance of the ill-fortune attending the first appearance (during the last Carnival) of *Lohengrin* in Milan. I am sorry to be under the necessity of uttering a harsh word against Milan, but, judging from the detailed account given me at Lucca's of the contest, which was conducted with unexampled bitterness, Milan, unhappily, deserves, also, in a bad sense, its name of "Little Paris," as the motives of the contest, as well as the means employed, were precisely the same as those in the notorious *Tannhäuser* affair (1861), which did the great city of Paris so little honour. It is to be hoped that the Milanese will reflect that none of their brethren at Bologna died from listening to one of Wagner's operas, and that they will not wait too long before they cause the sad reminiscence to be forgotten. Madame Lucca, at any rate, who, since her husband's decease, has carried on the establishment with wonderful business knowledge and energy, and thereby become the life and soul, as it were, of the Wagner movement in Italy, has by no means abandoned the idea of seeing Wagner's music honoured, ere long, even in the Scala. She began by revenging herself in the most clever manner for the trick played on her favourite: the members of the chorus and orchestra employed in *Lohengrin* received from her 2,000 francs in gold, as smart-money, while the like sum was presented by her to the Director of the Conservatory, for a specially gifted pupil, who cherished a wish to render himself intimately acquainted with the nature of German music, and the execution of it in Germany. Meanwhile, Madame Lucca extends her propaganda with the aid of the Quartet Society, a body which cultivates, with a view to progress, not the stringed quartet alone, but orchestral music of all kinds, having, last winter, as we know, executed Raff's symphony: "Im Walde," and, being engaged in practising, during my stay, the prelude to Wagner's *Meistersinger*.

The two works mentioned, as well as Wagner's *Fliegender Holländer*, *Tannhäuser*, *Lohengrin*, and a host of others belonging to the new German school, which would scarcely have otherwise found their way into Italy, have been published by the house of Lucca, and travel to Vienna, where, by the correctness and neatness of the engraving, as well as by the serious elegance with which they are got up, they cannot fail to excite the attention of competent judges.

* From the *Neue Berliner Musikzeitung*.

† It is only that we may not in any way disturb our respected collaborator's elegant flow of style, that we have left untouched this passage, calculated as it is to meet with opposition on the part of instrumental musicians. We here, once in a way, exercise our right of grace. We confidently hope, however, that the respected author will in future not be guilty of any similar *crimen læsæ majestatis* against us.—Ed. N. B. M.

## THE CASE OF CAROLINE VAN BEETHOVEN.

(*See page* 449.)

We have now obtained, on the very best authority, the sorrowful certainty that Madame Caroline van Beethoven, the widow of that nephew whom Beethoven loved above everything, is living in the most wretched poverty.

Every right minded man is at liberty to think as he chooses of relieving cases of distress. But the real admirer of a Genius should endeavour to identify himself with the latter's soul. Let him ask himself: what would Beethoven had done under the present circumstances. Would not Beethoven, who was able to starve himself, only that his nephew Carl might be comfortable, have given up everything to preserve from want and misery the offspring of this very Carl whom he so idolised?

Let the Musicians of the present age be once more reminded how well and nobly Beethoven in his day behaved, when a daughter of Bach was in the same wretched circumstances as his own niece is now. Let everyone apply to Beethoven's niece what Beethoven said of Bach's daughter: "Damit es geschehe, ehe uns d i e s e Bach stirbt, ehe dieser Bach austrocknet und wir ihn nicht mehr tränken kann." *

Again has musically-educated Germany a duty of honour to perform. How will it acquit itself? If its love for Beethoven is not merely an empty phrase, we may hope for the most gratifying results.

We most earnestly beg all musical circles not only to spread this appeal to the best of their ability, but themselves directly to urge the collection of subscriptions, to aid the widowed Madame Beethoven in her distress.

We shall gratefully receive every donation, however trifling.

THE EDITORS OF THE
*Berlin, June*, 1873. *NEUE BERLINER MUSIKZEITUNG.*

* The English reader must be informed that the name of the great composer *Bach* means: a brook. Beethoven's words literally translated are: "That it may be done, before this" (daughter of) "brook dies, before this brook is dried up and we can no more supply it with water."

Digitized by Google

NOTICE.

THIRD EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

"ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review.*

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublunary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post.*

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times.*

"We can recommend 'Another World' as decidedly clever and original."—*Literary World.*

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard.*

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo.*

"'Hermes' is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular.*

". . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era.*

**SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.**

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* MUSICAL WORLD *Subscribers will receive four pages extra, and again, from* TIME TO TIME, *as expediency may suggest.*

# The Musical World.

LONDON, SATURDAY, JULY 12, 1873.

WE have received an early copy of the Hereford Festival programme, and cannot do better with it than, at once, publish such details as may interest those of our readers who take any interest at all in the oldest of musical gatherings.

We should premise that the Festival which begins in the ancient cathedral of the "cider county," on September 9, is the hundred and fiftieth meeting of the "Three Choirs." Even in conservative England a century and a half makes a good old age—as the age of a musical institution; indeed, so many years are a phenomenon worthy to be noted. Having lasted so long, we may reasonably hope that the Festival will endure. It is not easy for Boreas, however he may bluster, to topple over the oak which has sent its roots down into the soil for thrice fifty years; nor may the enemies of the West Country "Music Meetings" hope to work their will upon it without a sturdy resistance. But a truce to prospecting the future. Enough that at present the Festival is safe, and means to keep its hundred and fiftieth birthday in a worthy fashion.

Our first glance at the programme shows a noble array of those gentlemen—hight "Stewards"—who, in effect, guarantee the expenses of the Festival, so that, in case of disaster, the charity may not suffer. Among the eighty-six names in the list we do *not* see that of the Lord Bishop; but the absence of that dignitary is of small account when the presence of the Dean, four Prebendaries, and other members of the chapter, is secured. These gentlemen have the fate of the gathering in their hands, inasmuch as they could refuse the Cathedral. With them on the right side, therefore, it matters little what the Bishop chooses to do. And now for the executive forces over which Mr. Townshend Smith will once more preside. The principal engagements are those of Mdlle. Tietjens, Miss Wynne, Mdlle. Bartowska, Mdme. Bettini, Miss Enriquez, Messrs. Cummings, Montem Smith, Lloyd, Santley and Signor Agnesi, with M. Sainton as solo violinist and "leader" of the orchestra. Against these names there is nothing to be said, but we may pertinently ask where are some others—those for example, of Mdme. Patey, Mr. Sims Reeves and Mr. Lewis Thomas? Mdme. Patey is at the head of oratorio contraltos, and it cannot for a moment be pretended that either Mdme. Bettini or Miss Enriquez are so efficient in sacred music. Decidedly this lady should have been secured for Hereford, no matter who was passed over. M. Reeves' claims speak for themselves, and in Mr. Thomas we have a tried and experienced English artist, versed in the traditions of oratorio, and well able to carry them out. Preferring to him a foreigner like Signor Agnesi, who, though a clever artist, is no singer of oratorio, surely means a grave mistake, quite apart from any rights legitimately belonging to native talent. The Hereford orchestra will consist of the usual complement of London players, and the chorus has been drawn from the customary sources. On these points the Festival will show no falling off.

Coming to the programme, we find *Elijah* set down for the opening performance in the Cathedral. Mendelssohn's oratorio is indispensable on these occasions, and it may fitly be used to begin, as the *Messiah* may fitly be used to end the proceedings. The second (Wednesday) morning is devoted to Handel's *Jephtha*, in a much shortened form, and Rossini's *Stabat Mater*. *Jephtha* will be a novelty, and, as so many of its numbers are widely known, we may hope that it will be an attraction also. As for the *Stabat Mater*, Rossini's ornate strains—the aptest musical embodiment of Roman Catholicism—never fail of eager listeners. Thursday morning's scheme is quite miscellaneous. First comes Sir F. A. G. Ouseley's new oratorio, *Hagar*, a work written for the Festival. We are not able at present to say anything as to the character of the music (which was rehearsed in London on Thursday last), but an Oxford professor should, at all events, give us plenty of science. After *Hagar* come the fourth and fifth movements from Spohr's *Consecration of Sound*. Symphonic music in a cathedral is no novelty at Hereford, Mendelssohn's *Reformation* having been successfully played there three years ago. That Spohr's music will be equally a success we do not doubt, and Mr. Smith deserves commendation for so good a choice, as well as for his boldness in introducing purely orchestral music to a Cathedral audience. Spohr's *Christian's Prayer* follows the symphonic movements, and the rear is brought up by Handel's Chandos Anthem, No. 6, "O praise the Lord

Digitized by Google

with one consent." Here, also, Mr. Smith has earned a word of approval. The Chandos Anthems contain many of Handel's freshest and noblest thoughts—reason sufficient to make us wonder at the persistent neglect from which they have suffered, and to justify the presence of one of them in the Hereford scheme. As usual, the *Messiah*, on Friday morning, brings the Cathedral performances to an end.

The first evening concert (Tuesday) will take place in the Shire Hall, and presents a long selection from *Semiramide*, the overture to *Der Freischütz*, and a group of miscellaneous pieces. On Wednesday evening Mendelssohn's *St. Paul* will be performed in the Cathedral—a happy innovation, tried three years ago with great success, when Mr. Barnby's *Rebekah* and a part of the *Creation* were given. *St. Paul* is very welcome anywhere; but in the grand old edifice on the Wye, and at night, it will have a unique effect. Thursday evening is devoted to miscellaneous secular pieces in the Shire Hall. The programme contains the overture to *A Midsummer Night's Dream*, and Beethoven's Fifth Symphony, as well as some classical selections for solo or concerted voices. And on Friday evening, as usual at Hereford only, a concert of chamber music will be given, including Haydn's Quartet in G (Op. 77), Mendelssohn's Quartet in A minor (Op. 13), and Beethoven's Quartet in F (No. 1). With such artists as MM. Sainton, Ralph, R. Blagrove, and Pettit, this performance cannot fail to add much to the highest musical importance of the Festival.

On the whole, the programme is a good one, worthy of a venerable institution and of the art. Let us hope that success will wait upon the performance and crown the work.

—o—

OUR evening contemporary, the *Globe*, a short time since, contained an "occasional note" worth serious consideration. Everyone has heard about the *Requiem* Mass which the celebrated Verdi has composed in honour of his no less celebrated countryman, the late novelist, Manzoni. Verdi, like Rossini, prefers the rich and musical voices of women to the shrill screeching of boys; and while the voices of women are indispensable to the music of the Opera, he is unable to see (and we are just as blind as he is) why they should be dispensed with in the music of the Church. Surely what God has given us of the most divine should, out of sheer reverence and gratitude, be employed when necessary in His worship. But, without further preamble, we subjoin the really sensible "occasional" of our contemporary:—

"Modern composers have treated the music of the Mass from such an intensely dramatic point of view, that the soprano and contralto are as necessary to the fitting execution of a great musical 'function' as of an opera on the stage. For many years past, however, the authorities of the Roman Catholic Church have been studiously depriving it of one of the most important parts of its artistic machinery for fascinating impressible minds. The order issued by Dr. Manning last October, forbiding the employment of female singers in the churches of his diocese, was one episode in a long war between the authorities and the Church composers. Rossini, whose music was always essentially theatrical, naturally protested with all his energy against throwing that form of song which requires the deepest emotion and the highest culture into the hands of slovenly and half trained choir-boys. Now Signor Verdi has entered the field on the same side, and the battle is being waged over the grave of Manzoni. The ruling Church powers at Milan have refused to allow women to sing in the Funeral Mass which the chief Italian composer has written in memory of the greatest Italian novelist, and Signor Verdi has naturally refused to cut down his elaborate *soprano* and *contralto* music to the level and capacity of boy choristers. The end, not of this particular quarrel, but of the entire war, will probably be to drive good performances of old ecclesiastical music out of the churches to the concert-rooms. Music in Roman Catholic churches will be no less theatrical, but instead of being well done it will be badly done. What worship is to gain by this result is rather hard to discover; but it is easy to see how much influence the Roman Catholic Church must inevitably lose."

We heartily agree with every word and syllable of the above. A more absurd prejudice than that which prohibits women from taking audible part in solemn worship, where men are allowed to do so, can hardly be imagined, or one more logically inexplicable. Surely if men have souls so have women—"which," to cite a quaint sentence of Sir Thomas Browne, "is man also." Further than this, the sentiment of religion is, in the majority of instances, impressed more deeply on the heart of woman than on the heart of man. No woman, unless she may happen to be a blue-stocking philosophaster, is a sceptic. To the religion which she has been taught in childhood she firmly adheres through life; and thus a woman of firmness and spirit, provided she be not a mere bigoted devotee is enabled to exercise an early and beneficial influence on her children, and does, for the most part, exercise it. This cannot be adduced of man, who has that to transact in the business of the world to which woman can contribute little or nothing advantageously, and from which it is clear the more steadily she keeps away the better for her. Heaven forbid that the new-fangled idea now zealously upheld in certain quarters—the idea of making woman neither more nor less than man in softer clothing—should ever obtain general acceptance. The charm of woman is her unlikeness to man. But when (to leave speculation) we come to the question of music, "the divine art," as it is not inaptly called, our argument is trebly strong—"refutation-tight," as Shelley expresses it. The voice of woman, whether in speech or in song, is the loveliest sound of creation, not only when "ever soft and low," like that of King Lear's youngest daughter, but when, as in music, giving expression either to holy fervour or to passionate emotion. Do the great German masters, from J. S. Bach and Handel down to Spohr and Mendelssohn, abolish woman's voice from their sacred music?—No; no more than does Rossini, whose *Stabat Mater* we hold, with Heinrich Heine, is, from Rossini's point of view, as strictly and sincerely devotional as the *Requiem* of Mozart.

But it is scarcely worth while pursuing the subject further. To reject from God's worship that which God has fashioned of the most beautiful is, to our mind, ingratitude to the world's Creator and the donor of all the blessings vouchsafed to its inhabitants. And here is a case in point. While we write, the woman's voice dominating with liquid and penetrating tones the massive harmonies of the "Sanctus" in Mendelssohn's *Elijah*, and the rapturous ecstasy of "O that I had the wings of a dove," to which no other voice than a female *soprano* could give befitting expression, come forcibly before us. Let us hope that Dr. Manning may relent, and that the enthusiastic Verdi may triumphantly carry his point against all objectors, however obstinate and powerful. Abbate Liszt to the rescue! Z.

MILAN.—Signor Pedrotti's *Olema la Schiava* continued to be as loudly applauded at its successive representations as it was on the first night, but the audiences, despite the great attraction of Signora Galletti, kept on growing small by degrees and beautifully less, until the management put up *Il Barbiere*, with Signora Leon Duval, Signori Corsi, Aldighieri and Lombardelli.—The business at the Fossati has been exceedingly good. The last novelty was Signor Petrella's *Precauzioni*, with Signora Bozzetti in the principal female part, and Signor Grandillo as *buffo*.—Signori Polese and Ravizza have been accepted by the Municipality as lessees of the Canobbiana.

MADRID.—A new ballet entitled *Fanny Elssler* is shortly to be produced at the Teatro del Circo.

GENOA.—The Cavaliere Bossola is organising a series of Popular Concerts for classical instrumental music.

Digitized by Google

## *ANOTHER WORLD.*

### Preface to the Third Edition.*

The lines on the title-page, quoted from *The Poet of Philosophy*,† are suggestive of only a single link in the chain of phenomena through which the manners and customs of another planet have been revealed to our own.

The book has been received with a favour beyond what might have been anticipated, regard being had to the difficulty, in this sceptical age, of making the truth appear like the truth. The facts disclosed, however, have, with rare exception, been treated as creations of the fancy, and not as realities. In specific or gracefully veiled terms, the Editor has been accredited with inventive power, imagination, and mastery of fiction.

Though he cannot lay claim to such gifts, their application to him evidences the acumen of the writers; for in the actual state of the world's belief, unwilling to recognise the truth, they have ascribed to the author powers which alone could dress fiction in the garb of truth. In other words, a statue with life-like qualities has been supposed where the living man has been ignored.

The Editor must therefore await a time, perhaps not far distant, when credence will be given to his assertion that the "Fragments" have their source not in his imagination, but in another planet. Meanwhile his grateful thanks are offered to those who—in the words of the first Preface—have "tasted the fruit and judged of its flavour, though they beheld not the tree; profited by the diamonds, though they knew not how they were extracted from the mine; accepted what was found to be wholesome in the waters, though the source of the river was unknown."

In a literary sense, the Editor has been highly complimented by a suggested association of these "Fragments" with a work of one of the most celebrated and comprehensive writers of modern times—Lord Lytton. The Editor is entitled to no such compliment; for, independently of the absolute nature of the facts he discloses, he had not seen or even heard of the work of Lord Lytton until after *Another World* was printed and published.

*Another World* has been in manuscript for upwards of ten years; and long before the *Coming Race* appeared, the editor had submitted an analysis of the contents of his manuscript to one of the most illustrious rulers of Europe, now defunct. This was done more particularly with a view to the great good that might result from the training of "Character Divers" in the art of detecting and curing incipient faults of the young—education being a subject which then occupied the serious attention of that potentate.

The Editor had several conversations with the late Professor of Electric Science, Mr. Faraday, on the subject of the system of Electricity, set forth in these fragments, and submitted a portion of his manuscript to that great man. Mr. Faraday's opinion like the opinion of the Electricians in the Montalluyah of former times, was opposed to the proposition that there were any differences between the various kinds of electricity—in other words, that all electricities, wherever derived, are one and the same, producing, so far as is known, similar effects. Some correspondence passed on the subject, which, though not favourable to the actual Montalluyan view of electricity, the Editor highly prizes.

Whilst urging, rightly or wrongly time will show, that the facts described could exist only under electrical conditions different from those of the earth, the acknowledged High Priest of the science was sufficiently free from the worship of the "Idols of the Den." So much so, indeed, that, whether through kindly feeling, or through the interest he took in the subject, he admitted into the Temple, as it were, a strange worshipper, to whom he exhibited, in the Laboratory of the Royal Institution, some interesting phenomena. Among them was the transmutation of water and metals, the one into gases, the other into oxides, recalling both to their normal condition by the action of electricity. This he did the more clearly to explain what he thought was correct, and what he thought was erroneous, in the Editor's theory.

But, apart from some slight accord in one or two reflections arising from the fact that a superior mind like that of Lord Lytton, while creating an imaginary state of being under exceptionable and unknown conditions, would naturally have hit upon certain abstract truths (the prerogative of genius), the Editor believes that no likeness whatever will be found between the *Coming Race* or, indeed, between any account of a non-existing commonwealth, and *Another World*. Besides, the one simply describes a fictitious world with imaginary inhabitants; the other gives a faithful, though at present incomplete, account of an actually existing world, whose inhabitants are formed like those of our own planet.

The Editor might have relied on the utter dissimilarity of the two works; but he is anxious to remove every shadow of doubt. Nothing would be more fatal to the growth of a belief in the truth of the facts embodied in these "Fragments," and to the good they are calculated to effect, than a misapprehension that they had anything in common with the speculations of a writer of romance, however illustrious. Having said thus much, the Editor leaves impartial readers to decide which of the two works contains suggestions of the greater practical importance to mankind. **Hermes.**

* Reprinted by permission.

† "Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar."—Wordsworth.

## OCCASIONAL NOTES.

It is not Italian Opera alone which nourishes the sacred flame of art amid the frosts of Russia. Moscow boasts of two national theatres, one dedicated to tragedy and ballet, and the other to comedy and vaudeville. Nor are Russian artists less admired and esteemed than foreign virtuosos. They receive large salaries, and can look forward calmly to the Future, because they know that at the conclusion of their active artistic career a pension from the Imperial treasury is in store for them. They are sought after by their fellow citizens, who no longer entertain against persons of their profession the prejudices which were generally prevalent until very recently, and which, even now, are not altogether exploded. When Maximow died, his body was followed by the students of the St. Petersburgh University, by the staff of professors, and by the most celebrated personages in the capital. The Emperor even sent his carriages to swell the procession in honour of his favourite comedian. At the benefit of Petrow, the bass-singer, the mercantile corporation of Kostinoy-Dwor, presented him with a gilt silver cup, a foot high, filled with gold.

A great deal has been said about the friendship which existed between Rossini and Carafa. It is asserted, however, that when Rossini, as a young man, was all the rage in Italy, Carafa could not resist exclaiming the day after the first representation of one of his *friend's* operas: "What a lucky fellow that Rossini is! He does not know much, and yet he is continually achieving great successes!" Rossini, on the other hand, the day after the first performance of an opera by *his* friend would say: "What a pity! Carafa is very talented, but all he does is a failure!"

## CONCERTS VARIOUS.

A large audience assembled in St. James's Hall last Tuesday afternoon week, on the occasion of the concert given by Signor Arditi, whose popularity was shown by the warm reception he met with and the favour with which the entire proceedings were regarded. The first part consisted entirely of miscellaneous selections, vocal and instrumental, in the rendering of which Mdlle. Valleria, Madame Trebelli, Miss José Sherrington, MM. Naudin, Gardoni, Borella, Foli, De Soria, Caravoglia, and Rendano (pianoforte) were associated. Signor Foli gave a very effective rendering of Pinsuti's *Raft*, and M. de Soria achieved a great success in Faure's "Les Rameaux," singing it with a fine baritone voice and in such good style as to rouse the audience to a high state of admiration. In response to an encore the French artist gave a little song by Wekerlin. Signor Rendano played Mendelssohn's *Scherzo* from *A Midsummer Night's Dream* with ability, and Madame Trebelli was encored in Offenbach's "C'est l'Espagne." The second part contained nothing but the Ode recently performed at the Crystal Palace, for which it had been expressly written by Signor Arditi. It was conducted by the composer, as a matter of course; and a full orchestra and chorus, with Mdlle. Tietjens, Madame Patey, Mr. Rigby, and Signor Foli as principals, gave full effect to the music. Our opinion of the work having been expressed very recently, there is no need to criticise it here. Enough that it was heard to better advantage than at Sydenham, all the various features of the orchestration being thrown into strong relief, and making a proportionate impression. Most of the solos, choruses, &c., were loudly applauded, and, at the close of the work, Signor Arditi became the object of another demonstration of respect from his numerous and fashionable patrons.

Digitized by Google

THE fifth Floral Hall concert, and last of the season, took place on Saturday, when, as previously, the principal singers of the Royal Italian Opera were heard in a varied selection of music, mostly dramatic. Madame Patti sang "Una voce" and "Katheen Mavourneen" (encored and replaced by "Comin' thro' the rye"); other attractive performances were contributed by Mdlles. Albani, Scalchi, and D'Angeri, Madame Sinico, Signori Nicolini, Pavani, Bagagiolo, Graziani, M. Maurel, and other prominent members of the Opera company. The Hungarian Gipsy band appeared on the occasion, and were encored in a characteristic national waltz. Sir Julius Benedict, Signors Vianesi and Bevignani conducted in alternation.

THE fourth of the series of opera-concerts at Albert Hall took place here on Saturday, and the performances were again those of the principal singers and the orchestra of Her Majesty's Opera. Madame Nilsson was heard in several favourite pieces—the Romance from *Mignon*, "Non conosci" ("Kennst du das Land"); and (with Signor Castelmary) in the duet, "Leggiardro rondinelle," from the same opera —and in the scena, "Ah! fors è lui," from *La Traviata*. Various other attractive features rendered the concert equally as successful as on any of the preceding occasions; the programme being also enriched by contributions from Madame Trebelli-Bettini, Mdlles. Marie Roze, Valleria, Grossi, Signori Campanini, Fancelli, Capoul, Agnesi, Rota, and Borella. Mr. Cusins was conductor.

A CONCERT was given on Wednesday evening in aid of the Organ Fund for St. Paul's Church, Harrow Road, under the direction of Dr. Charles Verrinder, and by kind permission of Mrs. Allcroft, in her mansion at Lancaster Gate. Although we cannot speak in detail of the programme, which promised no less than thirty-three pieces, we may say in general that it was very well arranged, and the performance, entrusted partly to amateurs and partly to professional artists, afforded unanimous satisfaction. The Misses Ferrari's fine voices and exquisite singing were greatly admired in a duet by Rubinstein, "The Angels." Miss Sophie Ferrari, also, was warmly applauded in a clever song by her sister, "Placido Zeffiretto." Madame Elwood was very successful in Pergolese's "Sanctum et terrible," and so was Miss Matilda Scott in Haydn's "With verdure clad," and a ballad by Dr. Verrinder, "The tale he told me." Miss Annie Robinson sang Mozart's "Laudate Dominum" with much success, as did Mr. R. E. Webster Rossini's "Pro peccatis," and Mr. J. Freeman Mendelssohn's "If with all your hearts." Mr. G. A. Osborne played a Nocturne by Chopin, and an effective composition of his own in artistic style, and Mr. Oberthür produced great effect in two of his popular harp solos, "Meditation" and "Clouds and Sunshine." Dr. Charles Verrinder conducted with great efficiency, and the performances of his choral society deserve particular praise. Amongst those were Mozart's "Ave verum," Haydn's motet, "The arm of the Lord," and Mendelssohn's "Farewell to the forest." Nor must we omit the very remarkable performance of an amateur violin player, J. F. Rougement, Esq., who gave Vieuxtemp's "Reverie" in so finished a manner as to elicit general applause. The concert was very numerously attended, and we trust the object in view has been realized.

THE concert given by Mr. Sidney Smith in the Hanover Square Rooms, on Tuesday week, was attended by a full and fashionable audience. Schumann's "Noble Esprit" and Clay's "She wandered down the mountain side" were charmingly rendered by Mdlle. Nita Gaetano. "The Glove" (Mdme. Dolby) was sung by Mdme. Lancia, and repeated in response to an encore. Mdme. Patey contributed "Nevermore" (F. Stanislaus) and "Sweet and Low" (Wallace), singing both in her best style and with the usual result—encores. M. Jules Lefort and Signor Caravoglia were also very successful in the songs they contributed. Beethoven's "Andante con variazioni" (*Kreutzer* Sonata) was capitally played by Mr. S. Smith and Herr Straus, and met with deserved applause, as did the playing of Chopin's *La Gaite*, for piano and violoncello, by Messrs. Smith and Pezze. The concert-giver brought forward several of his own popular pianoforte solos, among them being *Ripples on the Lake*, *Rose Leaves*, and a grand fantasia on airs from *La Prophète*. In all these pieces Mr. Smith appeared to great advantage, both as a composer and as an executant, and met with warm and merited applause. The accompanist was Herr Ganz.

MISS EDWARDS' *matinée musicale* took place on Tuesday, at Cromwell Gardens (by kind permission of Lord and Lady Clarence Paget), and was numerously and fashionably attended. Miss Edwards was assisted by Madame Torriani, who sang successfully "Casta Diva," and the sparkling bolero, from the Vèpres Siciliennes. Miss Purdy, the young and rising contralto, was greatly applauded in Cowen's "Marguerite," and a charming new song of Miss Edwards', "Gone like the Snows." Mr. Pyatt's voice was much admired in Mozart's "Qui sdegno," and a song by Schubert. Signor Monari Rocca was in the programme, but like our accomplished clariontettist friend, Mr. Lazarus, did not make his appearance. Since the art has not yet been invented of being in two places at once, and some artists are much engaged at present, it is not to be wondered at that such occurrences happen now and then. However, as it was, the programme was sufficiently long. Miss Edwards' own vocal contributions afforded general satisfaction; she sang the romance from *Guillaume Tell*, "Selva Opaca;" "Connais-tu le pays," from A. Thomas's *Mignon*, and two songs by Gounod and Moore, besides taking part in a quartet of her own composition, "Harmony, lov'd Harmony," in which the tenor part was sung by Mr. Frank Elmore, who also gave Signor Tito Mattei's "Non è ver," and a song by Stella. The instrumental solos were an andante and bolero for violin and piano, capitally played by Mdlle. Castellan and the composer, Chevalier de Kontski, who played his fantasia on Persian airs. Miss Edwards also appeared as a pianist, playing Schumann's "Nachtstück," and one of the late Cipriani Potter's "Pezze di Bravura," with finished taste. Mr. Oberthür had great success in his clever harp solo, "Clouds and Sunshine." By particular request he also played his graceful solos, "La Cascade," and "La Sylphide." The *matinée* finished with Mr. Oberthür's brilliant duet on *Lucrezia Borgia*, carefully executed by Miss Edwards and the composer. Herr Lehmeyer was the conductor, and a most efficient one. Other conductors named on the programme were conspicuous by their absence."

A CONCERT was given by Herr Lehmeyer at Addison College, Notting Hill (by permission of Miss Lewis) on Thursday evening last, and attracted a good audience. The artists were Miss Reives, Miss A. Goodall, Mr. B. Lane, and Signor Adelman, vocalists; the Misses Ehrenberg and Mr. Otto Booth instrumentalists. The concert commenced with Dussek's Sonata in B flat, for piano and violin, played by Messrs. Lehmeyer and Booth. Miss Reives sang "Killarney" (Balfe) and "The Shadow Song" from *Dinorah*, and was much applauded. She also joined Miss A. Goodall and Mr. Lane in Balfe's terzetto, "I am not the Queen" (encored). Miss Goodall obtained an encore for her rendering of "Clouds" (Mirana), as did Mr. B. Lane in Sullivan's "Once again." One of Hummel's rondos for four hands was acceptably played by the Misses Ehrenberg. The *bénéficiaire* contributed several pianoforte solos, doing so in such a manner as to elicit the warm applause of the audience. Herr Henseler was the accompanist.

A VERY good display of pianoforte playing was given at Miss Florence Ashe's morning concert in Willis's Rooms, when Miss Ashe was supported by Mr. Charles Hallé, Herr Straus, Mdlle. Torriani, Mdlle. Macvitz, and Signor Del Puente. Miss Ashe has evidently studied in a good school, her touch is firm, her *tempi* are accurate, her manipulative skill is remarkable alike for dexterity and correctness, and her reading of the masters' works strict and legitimate. These qualities were displayed in Schubert's G major sonata, and Bach's prelude and Fugue (C minor), Beethoven's sonata in E flat for piano and violin, with Herr Straus, and Mozart's double-handed sonata in D, with Mr. Hallé. So much applause followed the latter *morceau* that the two executants perforce returned to the platform and bowed their acknowledgments. Herr Straus also played a *suite de pièces*, cantabile, menuet, gavotta, and giga, by Veracini, with his usual breadth of tone and faultless execution. Of the vocalists, beyond saying that they sang well-known airs, and rendered them capably, nothing need be added.

MDLLE. NATALIE CAROLA'S *matinée musicale* at Dudley House, numerously and fashionably attended, afforded general satisfaction. The programme was excellent, and the artists were equally so. The vocalists were Mdlle. Marie Roze, Mdlle. Natalie Carola, Mdme. Patey, Mdlle. Bunsen, Signor Naudin, Signor Urio, M. Jules Lefort, and Signor Agnesi. Violin, Mr. Colyns; harp, Mr. Oberthür; piano, Signor Mattei and Mr. F. Cowen. The fair *bénéficiaire's* own contributions were chiefly Sir M. Costa's fine aria, "Dall' asilo della pace," in which she enjoyed the rare distinction of being accompanied by Sir Michael himself, and which was unanimously and deservedly encored, the same compliment being also awarded to her after singing one of Schubert's songs. We have not space to go into further details. Enough, that all the singers named above acquitted themselves admirably, and received the fullest appreciation. The same may be said about Mr. Colyns, Signor Mattei, and Mr. F. Cowen, who played a nocturne by Chopin and a charming composition of his own. Mr. Oberthür's harp solo, "Clouds and Sunshine," was also highly appreciated, as well as his duo on the *Huguenots*, for harp and piano, in which he was most ably assisted by Herr Ganz. The conductors were Herr Ganz, Signors Vera, Alary, and Visetti.

---

DARMSTADT.—The Grand-Duke has bestowed various marks of his favour on the artist-visitors who took part in the festival performances of the 17th June. Herr Betz, of Berlin, and Herr Franz Nachbaur, of Munich, received the knight's cross, first class, of the Order of Merit of Philip the Magnanimous, while to Mdme. Mathilde Mallinger was presented the Gold Medal of Merit for Art and Science.

Digitized by Google

## PROVINCIAL.

EXETER.—On Monday evening last the Theatre Royal opened under the management of the veteran actor, Mr. E. D. Davis, for a series of six performances. A translation of *Centenaire*, under the Anglicised title of *The Power of the Heart*, has been played to numerous and highly appreciative audiences, the principal *rôle* being admirably sustained by Mr. E. D. Davis. *Shipmates*, a pretty "comedy drama," has nightly brought the entertainments to a conclusion, and in this Miss Tilly Wright's singing of Mr. Frederick Clay's ballad, "Lover Mine," has occasioned an unusual amount of enthusiasm. Miss Marie Glynne, Miss Kate Varley, Mr. Gerald Eyre, Mr. Dennis Coyne, Mr. F. B. Marshall, Mr. G. S. Titheradge, and Mr. Sidney Davis, represent the remaining principals. The new scenery is by Mr. T. Miller, while the musical department is under the direction of Mr. Charles Siddell.—Among the members of Mr. E. D. Davis's *corps dramatique* there is a young artist named Tilly Wright, whose ballad singing is most admirable. Her voice is a soprano, somewhat lacking in power, but with the rare and lovely *tone sympathetique* largely developed. Added to this, though her executive method is by no means of a first-rate description, she uses her voice with great taste and judgment, and, as a concert-balladist, would prove an invaluable addition to that department.—W. S. J.

NARBERTH.—A concert of sacred and other music was lately given in the National Schoolroom, under the auspices of the Wesleyan Methodist Society of this town, to the funds of which the proceeds will be devoted. The vocal and instrumental music was of a high order. The attendance was good. Mr. C. V. Harding (organist of St. Peter's, Carmarthen) and the Tenby Choir assisted. The instrumentalists were Miss M. A. Davies, Pembroke Dock, Miss Gibbs, Tenby, and Mr. Harding. The services of Mr. Geo. James, professor of music of this town, were also availed of. The audience evinced great interest in the performance throughout the evening.

BRISTOL.—The South Wales Choral Union, comprising 500 members, stopped on Tuesday at Bristol, on their way to London, to compete for the "grand prize" at the National Music Meetings, held this week at the Crystal Palace. They gave a concert in the afternoon as well as in the evening, at the Colston Hall, which was crammed. The first part of the programme consisted of the pieces they were to sing at the Crystal Palace, and the compositions were all those of the old masters, viz., Handel, Bach, Cherubini, Beethoven and Mendelssohn. The second part was miscellaneous, and consisted chiefly of Welsh compositions. Among other pieces was Mr. Brinley Richard's part song, "The hills resound," which was unanimously encored. The composer, who had come from London expressly for the occasion, accompanied the vocalists on the pianoforte, and was warmly greeted by the choir. The concert concluded with Mr. Brinley Richards' "God bless the Prince of Wales."

## OUR CONTEMPORARIES.

### THE CROWN DIAMONDS.

Little boys wet their hands before receiving the whack of the schoolmaster, and the *Sunday Times*, before administering castigation *in re* the *Crown Diamonds* thus tempered the back that was to bear it:—

"We have every desire to be thankful for the small mercies which operatic managers now bestow. We know the difficult position they occupy, subject to the despotism of the *prima donna* on the one hand, weighted by public indifference to novelty on the other, and girded at on all sides by critics whose business it is to apply goads in the cause of art. An *impresario* of the present day does not occupy the softest seat in the world, and it is only fair to make every allowance for him, and to put the most generous construction upon his actions. The wonder is that he attempts anything in the matter of producing novelty. Poor man! He has, it may be, to pay two hundred guineas every time his *prima donna* sings; and to keep up a 'double company' because his doors are always open, so that neither the resources for 'mounting' novelties, nor the time to rehearse them, are at command. When, in the face of all this, he really achieves a new thing, let us applaud him as one who overcomes difficulties, and not look too closely at the manner in which he does it. But with all our desire to act generously, it is impossible wholly to approve the fashion in which Auber's *Diamans de la Couronne* has been produced at Covent Garden."

### THE TREMOLO.

Against this fashionable vice the *Musical Standard* has just spoken out with force and sharpness. Our contemporary observes:—

"Originating, probably, in the natural and unaffected pathos of a singer excited by intense dramatic feeling, musical performers were not slow in making use of so valuable an ally to heighten the effect of their own performances. Its power of giving a thrilling intensity to the voice was soon appreciated by all vocalists, but abuse soon followed. Sopranos and tenors were not permitted to monopolise the *vibrato*, altos and basses quickly asserted their claims to the use of the novelty, and, from a slight tremulous pause on some notes in certain positions in the scale, it degenerated into a lachrymose trembling on every note to be sung. Had we space, many absurd instances of this vice might be given. To mention one. Not long ago, we heard a gentleman—a foreign singer whose name matters not—sing a whole cantata through at the Albert Hall in this detestable style. Every note this person sang was given *vibrato*, and the effect to the unfortunate audience was painful and irritating to the last degree. Singers who suffer from this species of asthma, and cannot really control their voices, should at once cease to appear before the public. The tremolo then naturally spread to soloists on the violin, and all other members of the stringed family. Then (*facilis decensus Averni*) all kinds of wind instruments followed suit. Now it seems to be indispensable even to the ophicleide. The sluggish vibrations of this unwieldy instrument, whose best endeavours to attain the pathetic get no nearer than a wobble, remind us of Bottom's speech, 'I will aggravate my voice, so that I will roar you as gently as any sucking dove; I will roar you an't were any nightingale.' We once heard a player on the gentle ophicleide endeavour to show his love-sick passion in Handel's bold 'O ruddier than the cherry;' the effect was most grotesque, and certainly would not have helped on the suit of the giant. Your street cornet player is great in the tremolo; sometimes we fairly suspect that extra deep potations are its primary cause, rather than a question of artistic fitness. But the abuse of the tremolo is not confined to soloists. The disease has spread over the whole orchestra, so that it may now be seen and heard shivering all together to such an extent that the uninitiated might fancy the whole body to be stricken with a palsy or St. Vitus dance."

## THE SHAH AT HER MAJESTY'S OPERA.

The entertainment prepared for the Shah, by command of the Queen, on Friday night week, at Her Majesty's Opera, included the first act of the *Traviata*, the second (third ?) of *La Favorita*, and the first act of *Mignon*. In the opera of Verdi the chief characters were assigned to Mdlle. Christine Nilsson (Violetta) and Signor Campanini (Alfredo); in that of Donizetti, to Mdlle. Tietjens (Leonora), Signor Aramburo (Fernando), Signor Rota (Alfonso XI.), and Signor Medini (Baldassare); in that of M. Ambroise Thomas, to Mdlle. Christine Nilsson (Mignon), Mdlle. Carlotta Grossi (Felina), Mdme. Trebelli-Bettini (Federico), Signor Castelmary (Lothario), Signor Rinaldini (Laertes), and M. Capoul (Wilhelm Meister). Sir Michael Costa presided in the orchestra, and the performance was in all respects excellent. Although the representation was "by command," there was no attempt at State ceremony, and no decorations to speak of were attempted. Four double boxes in the "grand tier" and two in the first tier were fitted up for the accommodation of the Shah and his retinue. The distinguished party did not arrive till the act from the *Traviata* had come to an end, and that from the *Favorita* had begun. Then Signor Aramburo, who was in the midst of a recitative, had suddenly to stop. The eagerly expected visitors had arrived. The Shah and the Prince of Wales took their seats alone in the grand tier box nearest the stage—the Grand Vizier being, as usual, in attendance—and the other boxes were speedily filled. In one of the upper tier of boxes was the brother of the Shah; but the entire absence of ladies imparted a somewhat gloomy effect to the whole.

At the termination of the *Traviata*, the "Persian March," of which we have lately heard so much (and which is built upon a melody from one of the operas of Glinka), was performed on the stage by a contingent from the military band, directed by Mr. F. Godfrey. The act of the *Favorita* was then gone through, with the introduction of an incidental ballet (conducted by Mr. Weist Hill), in which Mdlle. Ricois was the principal dancer. During the performance of *Mignon* the Duke of Edinburgh entered the box of the Shah, and the Prince of Wales retired. When the curtain fell on this act, the familiar strains of the National Anthem were unexpectedly heard; His Majesty the Shah, after briefly, but courteously, acknowledging the applause of the audience, immediately left the box with the Duke of Edinburgh, the Persian retinue, of course, following. The gas was then put out, and the promised second act of *Mignon* omitted. But, as it was half-past 11 when the first act of *Mignon* was over, and the Shah was evidently fatigued, no one found his sudden departure extraordinary, and no one could reasonably complain. The entertainment in fact, though well varied and attractive, was decidedly too long for such a special occasion.

After the *Favorita*, His Majesty sent for Mdme. Christine Nilsson, and expressed his regret at not having been able to arrive in time for the *Traviata*. Mdme. Nilsson, who had been resplendent in beauty and diamonds, was compelled to appear before the Shah in her Mignon rags, but he admired her all the same.

Digitized by Google

## A PAPER ON THE HARMONIUM.

SHOWING THAT IT IS A DISTINCT INSTRUMENT OF MUSIC POSSESSING MANY BEAUTIES TOO LITTLE APPRECIATED, AND THAT IF IT WERE PROPERLY PLAYED AND STUDIED IT WOULD BE FOUND TO BE THE MOST PLEASING AND VARIED INSTRUMENT FOR THE PURPOSE OF DOMESTIC MUSICAL RECREATION THAT EXISTS.

Prejudice is the bane of pleasure, as well as of the more serious matters of life.

The bigotry of prejudice has condemned the harmonium, as it has also condemned the English Opera, but both exist, and must, and will, outlive prejudice, as everything that is noble and grand always does. The stage has gloriously fought its way against the tide. Italian Opera is doing the same. English Opera has fared worse; but it is not yet ousted: nor will it ever be so. The organ and harmonium have suffered more than all.

The organ is condemned to be used for specified purposes, and for a specified class of music; while the harmonium is insulted by being used as a deputy for an organ, and played only in charity schools and small chapels.

Very rarely is it that we hear an organ well played, and its various beauties properly shown forth with all its effects and combinations. Few people who play the organ seem to be aware of the *fact* that they are controlling a large orchestra. Does it ever strike people that in playing a harmonium they are manipulating a *small* one? Of course, those people who estimate the worth and grandeur of an orchestra in proportion to its numerical strength, will not appreciate the orchestral qualities of the harmonium. Now, it is a remarkable fact that the majority of organ-players make a great noise on the instrument and seem to fancy that the more noise they do make the greater will be the effect. They are wrong! Seldom is the organ properly played. Never is the harmonium done justice to except by its actual professors. Only one word can adequately express the character of the noise produced by the majority of performers on the harmonium; that word is "infernal."

The most melancholy droning spasmodic dirge is produced, for each action of the foot upon the bellows produces a throb of sound which is inexpressibly painful, and calculated to afflict any tolerably sensitive person with a terrible fit of the "Blues." Yet these persons, having religiously (?) groaned through several melancholy hymns and chants, confidently assert that they "can play the harmonium." People who know nothing about the matter, having listened to the doleful performance, immediately express their opinion that the harmonium is a harsh noisy instrument, unsuitable for playing good music, *in private*, though it may do as a makeshift for an organ in a church or in schools.

Now the harmonium, *properly played*, discourses soft, sweet and melting tones, composing gay or sad melodies as the case may be. It is equally suitable to depict light mirth and merriment, or solemn and religious harmony—thus, combining the whole range of dramatic music, which it endows with the most exquisite shades of feeling and expression.—It can be played so softly as not to fill more than a small sized-room with sound, and that sound ever varying—not monotonous.

The harmonium, labouring under the ill treatment of the ordinary player, buzzes angrily when supposed to be soft and sweet in tone, and shrieks, groans and moans alternately when supposed to be grand and religious. But such is not the true nature of the instrument. The harmonium is a distinct instrument, separate in itself and not to be confounded or mixed up with those mongrel instruments, piano-harmoniums, American organs, etc.

The magic appliance that elevates this instrument in *one respect*, even above the organ, and enables it so exquisitely to express the feelings embodied in an orchestral piece, melody or harmony, is the EXPRESSION STOP. This is the heart and the soul of the instrument, without which it is but a bundle of reeds vibrated by a pair of bellows, sounded by a valve opened by a mechanical contrivance.

*Never, on any pretence whatever*, should the harmonium be played without the expression stop being in full action. It is this wonderful appliance which renders it possible to produce shades and breathings of expression that cannot be obtained on any other SOLO instrument.

The human voice alone can excel it, an exquisitely played piano may approach it, but an organ never can in the matter of *graduated* expression.

Now the attainment of a proper mastery over the expression stop is the one great and important difficulty to be met with in studying the harmonium—but once conquered, all is over as far as knowledge of the mode of producing the rising swell in the sound: but it is impossible to teach the player the *soul* of expression that is in the human soul itself. Whatever internal feelings he or she may entertain about the subject they are musically illustrating, those feelings he or she will endeavour to actually impart to the sounds they mechanically produce. The poetical feeling of music must be innate,—it may be cultivated; but it cannot be taught by mere word of mouth or example.

People should not despair about the harmonium. If they would take half the trouble to learn it that they do to learn the piano all would be well. In the case of the pianoforte mere mechanical execution will pass muster with brilliant effect, but in the harmonium the mere mechanical power only produces a noise. Taste, feeling, and refinement in the player are necessary to mould that noise into music.

And now a few words as to the advantages to be gained by learning and using constantly the harmonium as an instrument of domestic musical recreation.

The one great advantage in the harmonium is that you can get something like a respectable *effect* for orchestral music. Why? Because the harmonium is a combination (like the organ) of orchestral instruments.

Now every real and true artist of the pianoforte knows that the beauty of piano playing rests in the fingers of the player, all expression, all taste lies in them; but the piano is a solo instrument, and requires, in order to fully develop its integral beauties, music expressly written for it alone, like the pianoforte music of Beethoven, Chopin, Schumann, Haydn, Schubert, Clementi, &c. To play orchestral music on a piano is nonsense, and, moreover, damages, not only the style of the player but the instrument itself. Why? Because the arrangement of the orchestral music is extremely heavy; the endeavours to obtain certain loud crashes, heavy harmonies, drum effects, &c., causes the music to be very hard to play, and exceedingly unsatisfactory, inducing as it does playing from the shoulder, banging, and a general violence of action and treatment utterly unsuitable to the temper of the instrument and to the requisite grace of the player. Besides it is attempting to do an irregular thing to obtain an *orchestral* effect on a solo instrument.

The piano, properly played, with its proper individual music, is, perhaps, the most beautiful of all purely solo instruments; in fact it may be said to be the king of solo instruments. But its true beauties can never be properly seen or appreciated as long as its individuality is destroyed.

Now to play orchestral music on the harmonium is perfectly legitimate and thoroughly satisfactory in effect. The author will just state, in conclusion, the great pleasure he himself derives from his own harmonium. He goes to the theatre and hears a magnificent opera—say *Il Trovatore*, *La Traviata*, *Lucrezia*, or *Norma*. Then, next day, he plays the opera he has heard the night before, *all through*, from overture to finale, recalling vividly to himself all the beautiful scenes contained in the plot, and all the dramatic power of the music. Surely this is pure pleasure. Dear readers, do not let your prejudice be the means of depriving you of it.

In another paper I may, perhaps, presume to dilate upon certain modes of producing especial effects, and upon certain improvements which I fancy could be carried out in the instrument itself. No instrument is more open to improvements, but until it becomes more popular, and the demand for it is greater, it will not pay harmonium makers to endeavour to improve, as those improvements, if real, would involve greater cost in construction and consequently increase the saleable value. The author only humbly hopes that his few words may do something towards calling a little kindness and attention to a poor, ill-used, unappreciated, musical instrument.

F. A. LAIDLAW.

---

AFTER all the talk about it, the production of *Il Talismano*, the late Mr. Balfe's posthumous opera, is abandoned for the present season.

Digitized by Google

## ORGAN NEWS.

The great transept organ at St. Paul's Cathedral is now being removed by Bryceson Brothers, previous to completion at their factory and re-erection in the Victoria Assembly Rooms, Clifton, Bristol. London will therefore loose one of its largest and finest organs, and this magnificent instrument will again be devoted to orchestral and secular music, as at the Panopticon, for which institution it was built in 1853.

The large organ in Christ Church, Clifton, Bristol, lately much damaged by the falling of the pinnacles from the tower, during a storm, has now been completely restored and considerably enlarged by Messrs. Bryceson. Also a richly decorated organ, with two manuals and mediæval case, has been erected by the same builders in Emmanuel Church, Clifton.

## THE SHAH.

Sir Joseph Dickson, the Shah's Physician, has just sent the Senior Surgeon of the British Hospital for Skin Diseases the following letter:—

"*Buckingham Palace, July 5th*, 1873.

"My dear Sir,—I am authorized by the Grand Vizier to inform you that His Majesty the Shah of Persia has graciously consented to become Patron of the British Hospital for Diseases of the Skin in Great Marlborough Street.—Believe me to be, yours very truly,

"Balmanno Squire, Esq., M.B., Lond." "J. R. L. Dickson.

It is not unlikely that the special prevalence of the more fatal forms of leprosy in Persia may be the cause of the Shah's benevolent interest in the "lepers" of this country. Moreover, the Shah (like the Prince of Wales) not long since was indebted for his life to the resources of medical art.

## MADAME JUDIC.

(*To the Editor of the "Musical World."*)

Dear Mr. Editor,—Business having detained me in town, I succeeded in getting my favourite stall at the Princess's, to hear Mdme. Judic in *Le Mouton Enragée, ne me Chatouillez pas*, &c. Mdme. Judic's vocal powers are of the smallest, but, barring that, the new-comer has a certain *verve* and originality which is very taking. Her acting, if not of the highest order, has many good points about it, and her facial expression is something marvellous. *Du reste*, Mdme. Judic has a handsome person; and the public will not be sorry to see an actress about whom such a *furore* has been made in Paris. I am, dear Mr. Editor, Yours faithfully, A Rustic.

*July 9th*, 1873.

### Lines for Music.

#### WATCHING.

A Serenade.

I.

The night is dark, the winds moan low
Amidst the spectral trees,
And ghostly voices come and go
Upon the evening breeze.
My heart feels sad when not with thee,
Though 'tis but night divides us twain,
When she has fled, once more I'll be,
Beloved, at thy side again.
Now lightnings play, and storm-clouds chase
Each other, cross the summer sky;
Though storm and tempest rage apace,
Till ruddy sunrise, here watch I.

II.

The night has flown, and with her all
That tells of dark despair—
The gay birds on each other call,
And cleave the morning air.
A hundred flow'rs and waving plants
Here wait to kiss thy tender feet;
A thousand raindrops, sparkling, dance
When thy sweet smile they soon shall meet.
There's but one void my heart feels here,
If thou wert by, no more 'twould be—
My watch is o'er, the time draws near,
Awake then, wake, and fly with me!

Ernest Houghton.

*Copyright reserved.*

## AM I TO DIE FROM NEGLECT?

(*To the Editor of the "Musical World."*)

Sir,—Wandering alone about Covent Garden Market (the refuge for outcasts) I was attracted by the play-bill hanging upon the walls of the Theatre, announcing the "*State* visit of the Shah." I hovered about my former home, jostled and trodden upon by the vulgar crowd, until the great potentate arrived, followed by princes, peers, nobles, and the wealthiest of the land. The sight brought tears—bitter, bitter tears—to my eyes as I looked on and thought of the position I once held upon the very stage that was to be occupied by foreign talent, and brought before the "King of Kings," who has been shown everything English but "English Opera." At both our national theatres he saw nothing but foreign talent. As I returned to "my lodging upon the cold ground" I, for once, gave up to despair of ever holding any position again; and, while all the leading composers and professors look upon my fallen state with such perfect apathy, and the patrons (!) of musical talent treat me with such profound contempt, I see no hope; I shall be left to die from sheer neglect of those whose duty it is at *least* to *try* what can be done for yours obediently, Miss English Opera.

*Doorstep, Opera Colonnade.*

Innsbruck.—Programme of the second Musical Festival given by the Musical Union on the 25th and 26th June, in the Imperial and National Theatre. First Day. *Elijah*, Felix Mendelssohn-Bartholdy; solo singers: Madame Sophie Förster and Madame Sophie Diez, from the Royal Opera, Munich, Herr Max Hubert, from Munich, and Herr Julius Stockhausen, from Stuttgart. Director, Herr M. Nagiller. Orchestral Conductor, Herr Jos. Alliani. Chorus and orchestra comprised about 300 members. Second Day. Symphony in C, No. 4 (*Jupiter Symphony*), W. A. Mozart. Scena and Aria, "Ah, Perfido!" L. van Beethoven (sung by Madame Sophie Förster). Three Songs: "Volkslied," Franz Wüllner; "Wiegenlied," Johannes Brahms; "Mailied," Bernhard Scholz (sung by Madame Sophie Diez). Aria from the opera of *Ezio*, G. F. Handel (sung by Herr Julius Stockhausen). Adagio from the Symphony in C major (No. 7, according to Breitkopf und Härtel), J. Haydn. Aria and Duet from *Euryanthe*, C. M. von Weber (sung by Madame Förster and Herr Max Hubert). Aria from *Judas Maccabœus*, G. F. Handel (sung by Madame Sophie Diez). Two Songs: "Greisengesang," and "Geheimes"—with orchestral accompaniment by Herr Johannes Brahms—Franz Schubert (sung by Herr Julius Stockhausen). Overture to *Egmont*, L. van Beethoven. [A wholesome programme.—A.S.S.]

Merseburg.—The grand vocal and organ concerts given for many years past in the Cathedral, under the direction of Herr Engel, are now well-known throughout musical Germany, while in Thuringia itself they have assumed the character of popular festivals, attracting the lovers of high-class sacred music from far and wide. The last concert was no exception to its predecessors. It opened with a performance by Herr Bartmuss of J. S. Bach's Prelude in G major. The same gentleman played the Abbate Franz Liszt's "Ave, Maria," arranged for the organ by Gottschalg. Herr Grothe played J. S. Bach's "Toccata dorica" and Fugue in G minor, with wonderful clearness and spirit, a noteworthy fact, if he is, as stated, only seventeen years of age. The Leipsic Choral Union, under the direction of Herr Vogel, sang the "Kyrie eleison," from the Abbate Franz Liszt's *Messa Choralis*, and Richter's setting of the Twenty-second Psalm. Herr Raabe, on the violin, and Herr Vogel, on the organ, performed an Adagio by Beethoven and the "Abendlied," by Robert Schumann. [An unwholesome programme.—A.S.S.]

A Treat.—Writing to the *Neue Berliner Musikzeitung*, of music and musicians in the capital of Saxony, Herr Emil Naumann says: "The more intolerable, with the present heat, when all one's windows are open, is the pianomania, which has here assumed the character of an epidemic. Dresden is not only, *par excellence*, a city for foreigners, but it is, moreover, blessed more than any other with young ladies' boarding schools. Owing to the presence of so many pianoforte-playing damsels, belonging to Russia, Poland, and England as much as to Germany, it is by no means a rare occurrence for a person to enjoy a treat like that with which I am favoured, as I write these lines. I can hear simultaneously Mendelssohn's March from the *Midsummer Night's Dream*, Wagner's 'Kirchgang' from *Lohengrin*, and a Polonaise by Chopin!" How delightful!

Kissingen.—Herren Rudolf Engelhardt, of Munich, and Hermann Zimmer, of Berlin, gave a concert lately in the Conversationssaal, to a highly appreciative though scanty audience. The first gentleman sang compositions by various composers, from Handel to R. Wagner, while his companion, a pupil of Herr Hans von Bülow, was equally eclectic on the piano, favouring his hearers with specimens of Bach and Beethoven, of Schumann, Chopin, and Herr R. Wagner.

Digitized by Google

## WAIFS.

Si non e vero, &c.—Some days ago the officers of the Brighton Aquarium received a letter or telegram, or both, stating that at the house of a gentleman living at some hours railway journey, was a *Sea Serpent* at the disposal of the Aquarium Company. It was described as being about eight feet long when stretched fully out, and as emitting sounds when touched or pressed upon by the fingers of anyone in a certain manner. Its greatest diameter was stated as about four inches. Under ordinary circumstances this would, by a naturalist, be taken for a great freshwater eel, or a small conger eel; but the emission of *sound* was the remarkable part of the matter, and this induced the Aquarium people to take much trouble and to make great preparations for its safe transmission to Brighton. They accordingly went to fetch the creature, and, on presenting themselves at the house of the gentleman, he repudiated the whole thing! After talking it over, however, he hit upon its solution, and said that his son *played on the Serpent*, and it was about four inches in diameter, and measured about eight feet long if fully stretched out, and, of course, it did give forth sounds when one's fingers pressed upon it! So the naturalist people went home sold! The whole thing is rather neat, but many people will be surprised at so obsolete an instrument now being played upon, as one associates it with marine-store shops at the back of St. James's Park, where they may be often seen hanging up for sale for any small sum they will bring. The Serpent is, for all that, very dear in my remembrance of it, when as a lad I heard it played upon in military orchestras, which once furnished my only chance of hearing a little good music.—L.

Signor and Madame Verdi are still in Paris.

The late Sir William Tyte has bequeathed to Professor Ella a legacy of 100*l*.

The French papers say that Madame Patti has taken a villa near Paris for the autumn.

Signor Rossi, who succeeded Mercadante as director of the Naples Conservatoire, has just died, aged sixty-three.

Mr. Oberthür's overture, *Rübezahl*, will be one of the novelties shortly to be performed at the Royal Albert Hall, under the direction of Mr. J. Barnby.

M. Gounod's articles in *Le Ménéstrel* on the *Compositeurs chefs d'orchestre* are to be answered by M. Charles Dancla, professor at the Conservatoire.

Mdlle. Bertha Brousil, the talented violinist, is meeting with great success in America; the New York, Boston, and U.S. papers speak very highly of her playing.

The Grand Opera appears in the new French budget for a subvention of 800,000 francs; the Opéra Comique for 140,000 francs; and the Théâtre Italien for 100,000 francs.

Signor Tamberlik, the renowned Italian tenor, has sent 1000 francs to the fund for Frederick Lemaitre. Bravo! Signor Tamberlik ("whose feats did the famed fly in amber lick"!).

There have been some *débuts* in Paris recently. Mdlle. Isaac appeared at the Opéra Comique in *La Fille du Regiment;* Mdlle. Franck appeared in *Galathée;* and a new tenor, M. Dekéghel, in *La Dame Blanche*.

We hear that Mr. Philip Klitz, of Great Malvern, is at work on a new cantata, *The Viking*, the libretto having been written by Mrs. Eliza F. Morris. It is hoped that it will be ready by this present autumn.

Miss Therèse Liebe, the accomplished young violinist, has returned from her ten months' *tour* in the United States, where, as our readers have read from time to time in this journal, she made a decided impression, so much so that the fair artist is engaged in the States, in September, for another lengthened *tour*.

Referring to the competition of trumpet-players at the Crystal Palace on Tuesday last, although it is a matter for regret that only two performers competed, it is worthy remark that the trumpets upon which they performed were both manufactured by Messrs. Köhler & Son, the musical instrument makers, of Covent Garden.

The report, in the Italian and French journals, that Signor Arditi is a candidate for the post of "Chef d'orchestre" at Genoa, left vacant by the death of Mariani, is without foundation. Signor Arditi, we are authorised to state, has never even contemplated anything of the kind. His engagements at St. Petersburgh and Vienna fully occupy his winter seasons.

The Court of Common Council of the city of London, on the motion of Mr. John Bath, met lately to consider and report to the court upon "the best means of providing musical performances in the Guildhall, or in any other way of patronising the service of music in the city of London for the public benefit." The motion was refered to the general purposes committee to report upon to the Court.

Aim at originality; cut and prune what you have rather than transplant foreign plants, to run the risk of their premature death.

An ungallant New York journalist says of the Boston Handel and Haydn Society: "They are a homely set, but they can sing!"

National Music Meetings.—The "challenge cup" was again carried off by the South Wales choir on Thursday, at the Crystal Palace. The only other competitor was the Tonic Sol-fa choir.

Nathaniel Hawthorne's birthplace in Salem, Mass., sold at auction for $2,375. The house is described as a weather-beaten structure, low, two stories, with a gambrel roof, and one monstrous chimney in the middle. The room in which Hawthorne was born in the northeast chamber is a small room, with an open fireplace for a wood fire. The house is now occupied by two American families, but the neighbourhood is not the choicest.

At the rehearsal of Beethoven's Ninth Symphony, by the Boston Handel and Haydn Society in New York, the conductor's stand gave way, conductor, *bâton*, and music falling to the floor. Very soon the jolly face of Theodore Thomas appeared on the stage, and he laughingly remarked that every time the Ninth Symphony was performed there must be a breakdown, and he preferred to do it himself rather than that the chorus or orchestra should do it.

It is with regret we record the death of Mr. William Miller, organist of St. Giles, Cripplegate. He was the first organist of the Sacred Harmonic Society, a post which he held for some thirteen years, and has been organist of St. Giles, Cripplegate, since 1832, when he was selected from 19 candidates. As a musician he ranked high, and was considered an excellent player of the Handelian School. He was also a frequent contributor to the columns of the *City Press*.

Pietro Locatelli, one of the most famous violinists, was born at Bergamo, according to M. Fétis, in 1693, according to other authorities, perhaps in certain matters even more trustworthy, in the early part of the 18th century. He studied under Corelli at Rome, but soon took a path of his own invention; and some critics insist that he was the violin composer to whom Paganini owed more than to any other. Locatelli died at Amsterdam, where he had for a long time resided, and where he was held in the highest esteem. The year of his death was 1764. He composed many works for his instrument, but few are now known, except to connoisseurs bent upon knowing everything.

The two little gems from Schubert's *Manfred* music proved exceedingly attractive,—especially the one which had also the interest of novelty: the "Incantation" (or "adjuration," Byron calls it) of the Witch of the Alps. This, which is No. 6 in the work, coming immediately after the *Entr'acte* (No. 5), forms an orchestral piece complete in itself, quite separable from the voice part, which merely declaims a few syllables melodramatically. It is as graceful, light and airy as Byron's conception of the "golden-haired spirit" summoned by his gloomy hero. The delicate little violin figures seem to float up and evaporate like mountain mist in the cold, clear upper air.—*Dwight*.

The Musical Committee of the Society of Arts have, as has been stated in previous reports, and in the chairman's address, received a very large amount of support in the way of scholarships promised for the establishment of a National Training School for Music. The Council of the Royal Albert Hall have promised the use of two of their smaller theatres, and other rooms, for the accommodation of students; and the committee are of opinion that the time has now arrived when the establishment of a National Training School for Music on an independent basis may be accomplished, and that for this purpose steps should be taken for erecting a building to be connected with the Albert Hall, suitable for the school. This proposition, with plans, and other details which have been ordered to be prepared, will, at a later date, come before the Council for their consideration.

The body of Prince Joseph Michel Xavier Francois Jean Poniatowski, Grand Officer of the Legion of Honour, and a Senator of France under the Empire, was buried at Chislehurst, within a few feet of the chapel which is being built for the reception of the Emperor Napleon's remains, temporarily deposited in a vault on the other side of the Roman Catholic church. Prince Poniatowski, the representative of an ancient and illustrious Polish house, and warm adherent of the French Imperial dynasty, has, since the fall of Napoleon III., resided in London, where, like other persons of high birth and rank whose fortunes have suffered by the national convulsions of the past three years, he has bravely and honourably turned to account his talents as a musical composer. Little more than a week ago this accomplished gentleman was, or appeared to be, in the best health and spirits, and was enjoying the more refined amusements of the town with all the keen zest of an artist. He was yet many years short of the natural term of human life when thus suddenly called away from his labours and his worldly hopes and cares.

Digitized by Google

FRANKFORT-ON-THE-MAINE.—The *Leierkasten*, a club of musicians, have forwarded, through Herr Carl Haslinger, music-publisher of Vienna, a sum of 100 thalers for Madame Caroline van Beethoven. They intend shortly to add the proceeds of a concert they are about to get up.

SEVILLE.—The Concert Society, founded last year, is about to extend its sphere of action. This year it will give orchestral concerts in the Theatre under the direction of Señor Lopez Uria.

BOLOGNA.—The members of the orchestra at the Teatro del Corso have presented Signor Mercuri with a handsome ring as a token of regard and esteem.

BARCELONA.—Italian Opera has proved a failure this season at the Teatro Principale, and the management has become bankrupt.

TURIN.—The Society of Popular Concerts have suggested to the Municipality the propriety of giving a grand Musical Festival to celebrate the inauguration, in October, of the Cavour Monument.

ROME.—The Philharmonic Academy recently gave an interesting concert which opened with Weber's overture to *Oberon*. This was followed by a four part motet: "Adoramus," by Palestrina, magnificently given by the chorus; Beethoven's "Mignon," sung by Signorina Pia Pelissier; a four-part "Ave, Maria," by Orsini; and Mendelssohn's Pianoforte Concerto in G minor, with orchestral accompaniment, the pianist being Signorina Giulia Decousandier. This concluded the first part. The principal feature in the second part was a ten-part madrigal entitled "Eco." It is by Luca Marenzio, a composer of the sixteenth century, born at Coccaglio, near Breschia. He was particularly celebrated for his madrigals, which gained him the title of "divine." He was chapelmaster to the King of Poland; but, being obliged on account of ill-health to leave that country, he came to Rome where he died. He was buried in the Church of San Lorenzo in Lucina. Signorina Decousandier performed the Abbate Franz Liszt's "Hungarian Rhapsody;" Signora Rossi and the chorus gave the contralto air from Gluck's *Orfeo;* the female chorus gave the bathing chorus from *Les Huguenots;* and the concert closed with the prayer from Rossini's *Mosè*.—The Municipal Council have voted a monument to Manzoni in the Capitol. A special committee of the Academy of Saint Cecilia and the Philharmonic Academy of Rome have commissioned each of the following gentlemen, Signori Bornia, Orsini, Sangiorgi, and Lucilla, to set a different piece of poetry by the deceased author, for performance at the inauguration of the monument.

## MUSIC RECEIVED FOR REVIEW.

RIVINGTONS.—"The Chorister's Guide," by W. A. Barrett.
ASHDOWN & PARRY.—"Deux Intermèdes de Concert," par Stephen Heller.
LAMBORN COCK.—"Impromptu" for the pianoforte, by Westley Richards.


# Advertisements.

## THE VOICE & SINGING

BY

**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.
London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# HUTCHINGS & ROMER'S LIST OF SONGS

## JUST PUBLISHED.

### FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* MISS HAVERGAL.

### CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

### VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

### JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

# POPULAR CLASSICS.

*A Selection of Sterling Compositions for the Pianoforte.*

EDITED AND FINGERED

BY

# WALTER MACFARREN.

| | | s. | d. |
|---|---|---|---|
| 1. Sonata in G | Haydn | 4 | 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 | 0 |
| 3. Posthumous Rondo in B flat | Mozart | 4 | 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 | 0 |
| 5. Sonata in C sharp minor | Haydn | 5 | 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 | 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 | 0 |
| 8. Sonatina in G | Beethoven | 2 | 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 | 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 | 0 |
| 11. Sonatina in F | Beethoven | 3 | 0 |
| 12. Sonata in C | Haydn | 4 | 0 |
| 13. Prelude and Caprice in C minor (1st Partita) | Bach | 4 | 0 |
| 14. Sonata in E minor | Haydn | 5 | 0 |
| 15. L'adieu | Dussek | 3 | 0 |
| 16. Two Minuets in C and D | Beethoven | 3 | 0 |
| 17. La contemplazione | Hummel | 4 | 0 |
| 18. Abschied | Schumann | 3 | 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 | 0 |
| 20. Sonata in F | Haydn | 4 | 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 | 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 | 0 |
| 23. Souvenir | Schumann | 2 | 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 | 0 |

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

### SEQUEL TO THE ABOVE—Price 6d.
### KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system had met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London.**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,

BERNERS STREET

LONDON.

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, July* 12, 1873.

Digitized by Google

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 29. SATURDAY, JULY 19, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


## HER MAJESTY'S OPERA,

### THEATRE ROYAL, DRURY LANE.

**Benefit of Mdlle. Tietjens—Last Night of the Season.**

THIS EVENING (Saturday), July 19, Mozart's Opera, "LE NOZZE DI FIGARO," Cherubino, Madame Trebelli-Bettini; Il Conte, Signor Rota; Figaro, Signor Agnesi; Bartolo, Signor Borella; Basilio, Signor Rinaldini; Don Curzio, Signor Sinigaglia; Antonio, Signor Casaboni; Susanna, Mdlle. Ostava Torriani; Marcellina, Mdlle. Bauermeister; and La Contessa, Mdlle. Tietjens (her last appearance this season). In the course of the evening, the National Anthem.

Director of the Music and Conductor, Sir Michael Costa.

Doors open at Eight o'clock. Commence at half-past. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

MDLLE. TIETJENS, and

SIGNOR FANCELLI, in the

GRAND SUMMER CONCERT, CRYSTAL PALACE, This Day.

CRYSTAL PALACE.—This Day (SATURDAY), July 19.—SIXTH SUMMER CONCERT and AFTERNOON PROMENADE. Commence at Three. The programme will include Overtures "Le Siége de Corinthe" and "Masaniello." Mdlle. Tietjens, Mdlle. Carlotta Grossi, Mdlle. Justine Macvitz, Signor Medini, Signor Cantoni, Signor Rota, Signor Zoboli, and Signor Fancelli. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. Manns. Reserved stalls for this concert, Half-a-Crown. Admission to the Palace, Five Shillings; by Tickets purchased before the day, Half-a-Crown; or by Guinea Season Ticket.

## ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The PUBLIC CONCERT of this Institution will take place at the HANOVER SQUARE ROOMS, on SATURDAY, the 26th inst., commencing at half-past One o'clock.

There will be a complete Orchestra and Chorus, formed by the Professors and the late and present Students of the Academy.

Conductor—Mr. WALTER MACFARREN.

Single tickets, 5s.; family tickets, to admit four persons, 16s.; to be had at the musicsellers; at the Hanover Square Rooms; and at the Academy, 4, Tenterden Street, Hanover Square.

By Order, JOHN GILL, Secretary.

**"KILLARNEY."**

MISS BLANCHE RIEVES will sing Balfe's popular Song, "KILLARNEY," at St. George's Hall, July 23, and St. John's Wood, 24th.

**ORGANIST AND CHOIRMASTER.**

WANTED, for the PARISH CHURCH of ST. MARTIN'S, Dorking, an efficient ORGANIST and CHOIRMASTER. Daily Services. A gentleman of ability would find no difficulty in filling up his leisure time with private teaching. Address, with full particulars, references, &c., the Rev. Philip Hoste, the Vicarage, Dorking.

## ROYAL ITALIAN OPERA,

### COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), July 19, Weber's Opera, "DER FREISCHÜTZ." Agata, Mdlle. d'Angeri; Annetta, Mdme. Sinico; Bridesmaid, Mdlle. Sassi; Max, Signor Bettini; Ottocar, Signor Rossi; Kuno, Signor Raguer; Killano, Signor Tagliafico; Eremita, Signor Capponi; and Caspar, M. Faure. Conductor, Signor Bevignani.

On MONDAY Next, July 21, "LES HUGUENOTS." Valentina, Madame Adelina Patti; and Raoul di Nangis, Signor Nicolini.

On TUESDAY, "UN BALLO IN MASCHERA." Amelia, Mdlle. Pezzotta (her first appearance in England); and Il Duca, Signor Pavani.

On WEDNESDAY Evening, the LAST CONCERT OF THE SEASON will be given, supported by all the principal Artists of the Royal Italian Opera.

**For the Benefit of Madame Adelina Patti.**

On THURSDAY, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adelina Patti; and Almaviva, Signor Bettini.

**For the Benefit of Mdlle. Albani.**

On FRIDAY, "LUCIA DI LAMMERMOOR." Lucia, Mdlle Albani; and Edgardo, Signor Pavani.

**Last Night of the Season.**

On SATURDAY, Meyerbeer's Grand Opera, "L'ETOILE DU NORD." Caterina, Mdme. Adelina Patti; and Pietro, M. Faure.

THE SISTERS ALICE and LAURA MOLTENO, Harp and Violin Soloists, are open to Engagements for Concerts and Select Entertainments. The first references given. For particulars, notices from the press, &c., apply to Mr. Wilton, 14, Malsmore Square, Peckham Park Road, S.E.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

LET THE HILLS RESOUND, the composition of Mr. BRINLEY RICHARDS, so eminent in itself, and rendered with so much spirit that the Prince of Wales, on behalf of the whole Royal party, demanding a repetition, it was given a second time. See the *Times*, July 16. Post free for 12 stamps. —London: Published only by ROBERT COCKS & Co., New Burlington Street.

HOW TO OBSERVE HARMONY, by JOHN CURWEN, with exercises in Analysis, the illustrations being printed in both Sol-fa and Staff Notations. This work contains the system on which the students have learnt who have been so successful in obtaining prizes and certificates in Mr. Hullah's Examination in the Theory of Music at the Society of Arts. Any one who plays the Chants and Hymn Tunes used for illustration in regular order, will soon notice that the easiest and commonest things in Harmony are shown first, and afterwards those which are more difficult. He will also hear that each new illustration introduces some new thing which has not been heard in any previous illustration. Thus the student, beginning with a chant formed by the Major Tonic and Dominant chords, passes on through the other chords of the scale, through all the varieties of passing tones, through the different sorts of Transition, through the peculiarities of the Minor mode, to a new theory of Discords, and a full exhibition of Chromatics. The work contains 236 illustrations, and 195 exercises in analysis. Price 2s., sent post free.—J. S. CURWEN, 8, Warwick Lane, London, E.C.

Digitized by Google

Now ready, in Two Vols., with Portrait, 24s.,

"LIFE OF MOSCHELES,"

WITH SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE,

By his WIFE.

"These volumes are full of pleasant gossip. The diary and letters between them contain notices and criticisms on almost every musical celebrity of the last half-century. Of Moscheles' recollections none are so interesting as those of Mendelssohn."—*Pall Mall Gazette.*

HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

This Day, in Crown 8vo, price 8s. 6d.,

SOUND AND MUSIC. A Non-Mathematical Treatise on the Physical Constitution of Musical Sounds and Harmony, including the chief acoustical discoveries of Professor Helmholtz. By SEDLEY TAYLOR, M.A., late Fellow of Trinity College, Cambridge. MACMILLAN & Co., London.

Just Published, square 16mo, 2s. 6d.,

THE CHORISTER'S GUIDE. By W. A. BARRETT, Mus. B. Oxon., of St. Paul's Cathedral, author of "Flowers and Festivals." RIVINGTONS, Waterloo Place, London; Oxford and Cambridge.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

"THE SKIPPER'S WIFE,"

NEW SONG,

(in E flat and in F).

Words and Music by LOUISA GRAY.

Price 4s.

London: R. MILLS, 140, New Bond Street.

"MY WHITE ROSE,"

SONG,

(in F and in B flat).

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

Just Published,

NEW SONG BY SIR JULIUS BENEDICT.

"LOVE AT SEA,"

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.

All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

Also, OPHELIA'S SONG, and HAMLET'S DRINKING SONG, with English words, 4s. each.

(Editions of Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.

Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pleasing song, entitled 'Sweet Hawthorn Time,' . . . . . would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

Published this Day,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"THE PET LINNET,"

BALLAD,

Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall

Composed by J. W. GLOVER.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"ST. PATRICK AT TARA,"

CANTATA,

With characteristic words from Ossian, Moore, Clarence, Mangan, &c.

Composed, and dedicated by express permission, to

His Royal Highness PRINCE ARTHUR PATRICK,

By J. W. GLOVER.

Price 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"

BY

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE.)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE.

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 13.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Digitized by Google

## NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

These very interesting gatherings, which created so much excitement last year, and added materially to the influence the directors of the Crystal Palace delight to exercise upon the musical art, are, as might have been anticipated, renewed, and appear to enjoy an excellent chance of settling down into a permanent institution. The design, it need scarcely be said, originated with Mr. Willert Beale, whose long connexion with music and intercourse with professional artists afforded him an experience indispensable to its successful development. The scope and meaning of that design have been more than once explained; and it is enough to repeat that the principal object is to bring together choirs, solo singers, and bands of instrumental performers from all parts of the country in order to compete for prizes in a public arena, and thereby exhibit in friendly rivalry their various degrees of merit. A more fitting arena than the Handel orchestra of the Crystal Palace could hardly be imagined for the efficient realization of such a scheme; and through Mr. George Grove, the able and indefatigable secretary and manager, Mr. Beale has not only been afforded substantial aid, but in certain necessary details, valuable counsel. It is hardly so much for the competitions themselves, which depend upon a system of prizes for their earnest and zealous carrying out, that we feel it our duty to support these National Music Meetings, as for the possible, nay, probable results they may eventually bring about. That a vast deal of musical talent—perhaps, indeed, of musical genius, certainly of great musical promise—lies stagnant for want of the emulative stir of publicity cannot be denied; and, if out of some one of these meetings, a new Sims Reeves, Santley, Novello, or Sainton Dolby should crop up, the end will at once have justified the means. Moreover, who can be indifferent to the fact that among the miners and labourers of the Principality may be found an organized chorus capable of holding their own against the experienced vocalists of London, where, in certain instances, choral music has been brought almost to perfection? The mere thought of how these hardworked people employ their leisure hours is consoling to all who care for the welfare and happiness of their species. To reach anything like excellence in choral singing demands constant and assiduous practice, and thus hours are devoted by them to a pursuit which improves their moral feeling and raises their social *status*—hours which would otherwise be devoted to what might deteriorate the one and lower the other.

For such reasons, independent of art in the abstract, we are disposed to welcome a scheme tending to stimulate such people in their endeavours, and to make them endeavour to earn the sanction and approval of recognised judges. If it were necessary to establish the simple truth that England is *not* the "most unmusical country in the world," as some illustrious "*virtuosi*" have affirmed, that simple truth would be established by the fact that there is scarcely a considerable town in the kingdom where some kind of choral practice, or some kind of instrumental practice, does not take place at least once a week nearly all the year round. We have well-to-do amateurs who strive zealously in the cause; and we have also artisans and labourers out of number. No one knows this better than Mr. Willert Beale, and hence the confidence with which he has worked up to the actual point. In a sentence, the National Musical Meetings are calculated to effect a world of good in a particular direction, and therefore have a claim upon the help and countenance of philanthropists.

This year shows a marked advance on last year. The prize list is considerably extended. There are now no fewer than twelve classes of competitors, and not the least commendable addition is the admission of church and chapel choirs into the ranks. Three competitions for various choral bodies, four for solo vocalists, one for solo trumpets, and three for brass bands and bands of all instruments, are open. The solo voice competitions are for sopranos, contraltos, and mezzo-sopranos, tenors, baritones, and basses.

As was the case last summer, so is it now. Messrs. Grove and Beale have solicited and obtained the consent of some of the most eminent members of the musical profession to officiate as judges at the contests. At the first meeting, the sopranos, tenors, and juvenile wind bands contended. The judges, in the first instance, were Sir Julius Benedict, Signor Arditi, Messrs. John Hullah, Henry Leslie, and W. Ganz, who awarded the prize (30*l.*) to Miss Jessie Jones (pupil of Signor Randegger), and a certificate to Miss E. Tomsett. When the tenors had undergone their probation the same acute dispensers of the order of merit gave the prize (30*l.*) to Mr. Frank Gifford, and a certificate to Mr. Charles Wilkinson. In each the probationary tests were selected from a printed list by the judges themselves. The tribunal before which the juvenile bands had to exhibit was represented by Signor Arditi, Messrs. D. and F. Godfrey, whose award (after two trials) was in favour of the band of the Marylebone Schools, Southall. A purse of 25*l.* was the prize; but smaller prizes were allotted to the less successful bands. Where delegated professors of such experience have openly and frankly recorded their views, criticism would be out of order, more especially on such an occasion as the present, when, in several instances, the competitors had to try again, so as to fortify the umpires in their opinion. The Crystal Palace orchestra, under the direction of Mr. Manns, accompanied the vocal solos, and inaugurated the proceedings with Auber's characteristic overture to *Le Cheval de Bronze*. A concert, advertised to follow, did not take place, in consequence of the unexpected length to which the main proceedings had spun out. Moreover, the Shah of Persia —"metal more attractive" to the large majority—was wandering about the Palace and grounds. The second day's competition included contraltos, barytones, basses, and brass bands. Six contraltos appeared on the platform, from among whom Mr. Hullah, Mr. Leslie, and Signor Arditi delegated the prize (30*l.*) to Miss Bolingbroke. Six barytones and basses also came forward, Signor Arditi, Messrs. Leslie, J. Barnby, and Hullah selecting Mr. H. E. Thorndike for the prize (30*l.*). The three brass bands consisted of the Carrow Works, Norwich, the Royal Artillery, Woolwich, and the Volunteer Artillery, Gloucester. Messrs. Leslie, F. Godfrey, and Barnby conferred the first prize of 50*l.* upon the Woolwich Artillery; a B flat clarinet, the offering of Messrs. Besson & Co., being allotted to the Norwich (Carrow Works); and a library of music, the donation of Messrs. Chappell, to the Gloucester band. At the third meeting, choral bodies not exceeding 200 in number, church choirs and players on the trumpet solo were heard. Three choral societies—the Dalston Association, South London Association, and Stepney "Tonic Sol-fa" contended; the judges, Sir Julius Benedict, Messrs. H. Leslie and Barnby, awarding the chief prize (100*l.*) to the Stepney Association, the second prize, presented by Messrs. Boosey & Co.—a complete bound set of their "Royal Edition of Operas"—falling to the South London. This competition was made all the more interesting by a test of sight-singing. The champions of the solo trumpet were only two—Mr. W. Morrow, of the Grenadier Guards, and Mr. W. Wilmore, of the Crystal Palace band, who tried their skill in the well-known *obbligato* accompaniments to "The trumpet shall sound" and "Let the bright Seraphim" (Handel). Sir Julius Benedict, Mr. W. G. Cusins, and Signor Arditi assigned the first prize (25*l.*) to Mr. Wilmore, a "slide" trumpet, the donation of Messrs. Besson & Co., falling to his rival. In the other choral display there was no competition, and the prize of 50*l.* was awarded by Sir John Goss, Sir G. Elvey, and Mr. J. L. Hatton, to the choristers of St. Nicholas Church, Liverpool, who exhibited their powers in a *Te Deum* and *Benedictus* by Orlando Gibbons, and Dr. Croft's anthem, "God is gone up."

The fourth day was the most exciting of the series. It will be remembered what distinction the Cambrian singers earned last year; how, although they had no competitors, the Challenge Prize, value 1,000*l.*, was awarded to them by the judges; and how unanimously this decision was approved. Nevertheless, it was generally believed that when the Welsh choristers, and their conductor, Mr. Griffith Jones ("Caradoc"), presented themselves again to maintain their right still to hold the prize, they would meet with formidable competitors in some of our London or North England choirs. Expectation, however, was to be disappointed. The South Wales Choral Union again won the prize, which, however, was not on this occasion uncontested. Their opponents were some 300 members of the Tonic Sol-Fa Association, under the conduct of Mr. Proudman, one of its most zealous and distinguished leaders. The Welsh were 500 strong. It is therefore not surprising that in an arena so vast as that of the Central Transept, the extra 200, singing and shouting from the Handel Orchestra, should carry double weight. The pieces chosen for both choirs were J. S. Bach's motet, "I wrestle and pray;" the final chorus, "Hallelujah," from Beethoven's *Mount of Olives;* "See what love," from Mendelssohn's *St. Paul;* and "Come with torches brightly flashing," from the same composer's *Walpurgis Night*. The judges, Sir J. Benedict, Sir J. Goss, and Mr. Barnby, announced their decision in favour of the Cambrian singers; and thus the South Wales Choir is again in possession of the Challenge Prize, not to speak of an honorarium of 100*l.*, which, as the members come to London at their own expense, or at that of their patrons is thoughtfully bestowed. With arbiters so thoroughly competent as those we have named, the decision cannot be accepted as otherwise than satisfactory; and to call it in question would be scarcely etiquette. Still many have felt surprise at the apparent indifference of our London choral associations, who

Digitized by Google

might, had they pleased, have taken part in the contest; and not less so at the reticence of Birmingham, Manchester, Bradford, Leeds, &c. True, the London choristers, however admirable, are for the most part seldom disposed to be over-enthusiastic; whereas the Welsh boil over with enthusiasm, and this cannot fail to make its impression on a vast crowd (on this occasion upwards of 12,000)—more especially a crowd something like a moiety of which consists of Welshmen born and bred. We can readily understand the very justifiable pride of our Celtic musical friends at carrying off the "*grand prix*" under the noses, it may be said, of London chorus-singers. The contest, nevertheless, was one of unusual interest; and we may congratulate the South Wales Choral Union on the supremacy they have honourably earned, a supremacy which, to the utmost of their ability, they seem resolved to maintain.

The singing of the Tonic Sol-fa contingent, under the direction of Mr. Proudman, was so much approved by the judges, that the second prize, a 50-guinea harmonium, the gift of MM. Alexandre and Co., at Paris, was spontaneously awarded to them. The contest in which the Welsh choralists remained victors was preceded by another, three choirs of men singers—Mr. Proudman's choir (Tonic Sol-fa), the Bristol Choral Union (conductor, Mr. A. Stone), and the Liverpool Representative Choir (conductor, Mr. Sanders)—competing. Without going into details we may add that, after the selected choruses had been sung, followed by a glee from the Liverpool Choralist Union, and a trial of sight-reading, the first prize of 50*l.* was awarded by Sir J. Benedict, Mr. H. Leslie, and Mr. J. Barnby to the Liverpool Choir; the second, a library of music presented by Messrs. Chappell and Co., to the Bristol choir; and a certificate of merit to that of the Tonic Sol-fa—so that in each instance poor London came off either second or third best. But the chief interest of the day was attached to the trial of skill in which the Welsh came off victorious, and which almost drove frantic their compatriots, who mustered in thousands, and cheered and cheered till they must have been exhausted with their efforts. After the South Wales Choral Union had sung, Mr. Griffith Jones said that Mr. Fothergill, M.P. for Merthyr Tydvil, was so pleased with what had been done that, whether they won or lost the prize, he intended to have a medal struck and presented to each member of the choir. A memorial silver cup was presented, in the Opera-room of the Crystal Palace, to the South Wales Choral Union by a number of compatriots, in commemoration of the triumph last year. Mr. H. Richard, M.P., who took the chair, said that the idea had originated with Mr. Brinley Richards, and the cup was, accordingly, presented to Mrs. Brinley Richards, and others patriotically interested, on behalf of the choir. The whole affair, indeed, was a sort of Welsh Festival; and it may be added that the national music meetings have already been christened by Welsh enthusiasts "The Crystal Palace Eisteddfod"—although in its general bearings, the musical competitions allowed for, the gathering has little affinity to that revered and ancient Cambrian institution.

The prizes awarded by the appointed judges to the various choral societies, solo singers, and military bands, were distributed on Saturday afternoon from the Handel orchestra, in the Central Transept, which was filled in every part. Previous to this formal ceremony there was a concert, in which all the successful competitors had something to do. By way of prelude, while the audience were taking their places, Dr. William Spark, organist of the Town Hall at Leeds, who has done so much for music in that populous and thriving city, performed a number of pieces on the great organ, all more or less interesting, but two of them remarkably so. The first of these was a "postlude" in D major, by Mr. Henry Smart, a masterly work calculated to do honour to our English school of organ music, of which Mr. Smart has long been one of the most learned and prolific representatives. The second was J. S. Bach's Pedal Fugue in D minor, about which it would be superfluous to say anything. Both were admirably played, as indeed was the rest of the programme, including various compositions from *The Organist's Quarterly Journal*, by Silas, Merkel, Guilmant, and Dr. Spark himself, besides a fantasia by the late Lefébure Wély, of the Paris Madeleine. The concert began with the overture to Rossini's *Gazza Ladra*, played by the Crystal Palace Orchestra, under the direction of its official conductor, Mr. Manns. Miss Jessie Jones, pupil of Signor Randegger, in the Royal Academy of Music, then sang Beethoven's "Ah perfido," and by her fresh voice, careful execution, and good style, fully bore out the opinion of the judges; as did, later in the programme, the prize contralto, Miss Bolingbroke, pupil of Signor Schira, whose voice is one of genuine quality, and whose delivery of "Fac ut portem," from Rossini's *Stabat Mater*, proved that she had not only been well taught, but knew how to profit by her teaching Mr. Frank Gifford, too, the prize tenor, who selected the *scena* of Max, from the first act of *Der Freischütz*, distinguished himself favourably, although, his voice being a low tenor, some objection might be taken to his choice. These were all accompanied by the orchestra. Mr. Thorndike, however, the prize baritone, elected to sing a ballad, "When morning comes with golden light," and was accompanied on the pianoforte by Mr. J. Robinson, from Dublin. Mr Thorndike has a good voice, and sings with expression. The ladies subsequently joined in "Quis est homo," from Rossini *Stabat;* and, further on, the ladies and gentlemen gave Sir Michael Costa's well-known quartet, "Ecce quel fiero istante." On the whole, the solo vocalists at this "National Meeting" have certainly come out well from the ordeal. With regard to the military bands, it will suffice to say that the *Soldaten Lied* of Gungl was played in perfection by the Royal Artillery band (conductor, Mr. Lawson), and that the juvenile military band of the Marylebone Schools, who had won the first prize against three competitors, also composed of juveniles, elicited much amusement and as much applause by the determined manner in which they got through a long *fantasia* on themes from Verdi's *Ernani*. One of the young gentlemen, who played an ophicleide *obbligato* part, must be a Hughes or Phasey *en herbe*.

But the greatest interest of the day was centred in the performances of the choral societies, and especially in those of the Tonic Sol-fa Association and the South Wales Choral Union—which last carried away the Challenge Prize in 1872, and, as we have already recorded, have earned a right to be its legitimate possessors until a day shall arrive when they may be forced to succumb in the contest—at present not seemingly a probable event. The fire and sustained energy with which the Welsh choristers, under the vigorous guidance of "Caradoc," their chief (the women dispensing with the printed music), sang "Come with torches," from Mendelssohn's *Walpurgis Night*, was astonishing. That in this difficult piece their intonation should be here and there at fault was inevitable; but their "attack" was as sure as the stroke from a hammer delivered by a well-skilled hand, and their precision was never once at fault. This chorus (in which, by the way, the orchestra took part) being persistently encored, the familiar "March of the Men of Harlech" (sung in the Welsh language—unaccompanied) was substituted in its place; and here not only were the freshness and pungent quality of the voices shown off to eminent advantage, but the intonation was quite as unimpeachable as the precision already referred to. The Tonic Sol-fa Association, under the direction of Mr. Proudman, selected Mendelssohn's eight-part unaccompanied chorus, "Judge me, O God" (43rd Psalm), for their display; and, except by Mr. Henry Leslie's Choir, we have never heard this grand inspiration more finely or more accurately rendered. It was almost perfect in its way, and, with a little numerical strengthening of the second basses and second sopranos, might have been absolutely perfect. It was listened to with delight, encored with unanimity, and repeated with increased effect. Every one was pleased to remark how, when the Tonic Sol-fa people got up to sing, the members of the South Wales Choir rose to cheer and applaud, and how the same marks of respect and brotherly feeling were shown by the members of the Tonic Sol-fa when the Welsh were about to begin. Though the Welsh obtained the Challenge Prize the Tonic Sol-fa have lost no honour; and this was evidently the conviction of both parties, to whom the contest had been equally creditable. Three other choral societies, prize-winners, took part in the programme. These were the "Liverpool Representative" (male voices), who gave a *Fest-gesang* by Mendelssohn, unaccompanied; the Stepney Tonic Sol-fa Society, who sang Wilbye's madrigal, "Sweet honey-sucking bees;" and the South London Choral Association, for whom was set down a chorus, from Handel's *Jephtha*. To Mr. Wilmore (of the Crystal Palace), who gained the trumpet prize, was allotted a solo. "God bless the Prince of Wales" (Brinley Richards), and "God save the Queen," by the united choirs, bands, great organ, and solo singers, formed an imposing climax to the musical proceedings in the Handel Orchestra.

The prizes were then distributed. After a short address to the audience delivered by Mr. T. Hughes, Chairman of the Crystal Palace Company, in which reference was made to the unavoidable absence of the Duke of Edinburgh, and a hearty compliment paid to our Welsh visitors, the ceremony began, Mrs. T. Hughes handing the money prizes to the various claimants, and pointing to those, in books, &c., the contributions of Messrs. Chappell, Boosey, Alexandre, and Besson (more especially to the Challenge Prize), which were

Digitized by Google

too heavy to carry immediately away. As each claimant stepped on to the orchestra there was loud applause—loudest in particular for the lady solo prize-winners, the boys of the Marylebone Schools Band, the Tonic-Sol-fa Association, represented by Mr. Proudman, and loudest and most general for the South Wales Choral Union, represented by "Caradoc," who could manage to take with him the purse of 100 guineas, but not the Challenge Prize. Altogether Mr. Willert Beale, the originator, and Mr. G. Grove, the active promoter of this new scheme, may be congratulated on the decided success of this its first anniversary.

—o—

## THE WELSH CHORISTERS AT MARLBOROUGH HOUSE.

Perhaps what may have satisfied the energetic members of the South Wales Choral Union more than any other distinction gained during their short visit to London was the gracious reception accorded to them by their Royal Highnesses the Prince and Princess of Wales, on Monday afternoon, at Marlborough House. The prince had expressed a desire to hear the Welsh singers, and that desire was communicated to Mr. Brinley Richards. The appointed hour was 4 o'clock, and at half past 3, the committee of the Welsh invasion of London (for so, in a musical sense, it may be called) assembled half an hour earlier at Willis's Rooms. When arrangements had been decided on, they marched from Willis's Rooms to Marlborough House, the committee leading the way, followed by the choristers (some 500 in number), and preceded by the familiar Eisteddfod banner, with its device of a red-winged dragon, emblem of the erst Princes of Snowdon, its motto "*Yn nawdd Duw ac dangnef*" ("Under the protection of God and peace.") and sequel "The Red Dragon is always to the front," surmounted by the Druidical symbol of the "Gorseidd." On arriving at Marlborough House the procession was received by Canon Jenkins (of Landaff, in Professorial robes) marshalled into order by Mr. Brinley Richards, the most formidable champion of Welsh minstrelsy, and himself now the acknowledged chief of Welsh musicians. The singers took up their places on the lawn opposite the grand portal, and were formed in a semicircle. Chairs were placed for the Royal party, who, after some half hour's delay, arrived—the Prince of Wales, the Princess of Wales, the Cesarevna, the Duchess of Mecklenburg-Strelitz, &c., conspicuous in the front rank, a distinguished company being in the rear. Then, after a sign from Mr. Brinley Richards to "Caradoc" (Mr. Griffiths), conductor of the South Welsh Choral Union, the concert began with "God save the Queen." To this succeeded the beautiful old Welsh melody, "Llwyn Onn" (the "Ash Grove," as we know it in English), which, perhaps, no other choir could sing so well. Up to this moment all the singers were uncovered, but the Prince of Wales, through Mr. Richards, graciously expressed a wish that they should put on their hats, which, the sun being a little fierce, was a by no means unacceptable request. The "Ash Grove" was followed by a new and very lively part song, "Let the hills resound," the composition of Mr. Brinley Richards, excellent itself, and rendered with so much spirit that the Prince of Wales, on behalf of the whole Royal party, demanding a repetition, it was given a second time. In this piece especially the extraordinary instinct of rhythm which characterizes the Welsh choristers was exemplified. Nothing seems to disconcert them, nothing to put them out; they go on singing and singing, as if song were their natural speech; and then the ringing tone and freshness of their voices—men, women, and boys—adds indefinably to the charm. That the concluding two pieces should be the "March of the Men of Harlech" and "God bless the Prince of Wales" (Brinley Richards), which has somehow come to be looked upon as a second National Anthem, was almost a matter of course. At the end of the concert, which lasted barely half an hour, a Welsh "Hurrah" was given for the Prince of Wales; then three cheers were devoted to the Princess of Wales, and lastly three more to the Royal family. In the course of the concert the three youngest children of the Prince took seats in front, and appeared to enter heartily into the spirit of the performance. At the end his Royal Highness came forward, and after examining the memorial gold cup presented to the South Wales Choral Union at the Crystal Palace the other day by a number of their compatriots, resident in London, shook hands with Canon Jenkins and other distinguished members of the committee, expressing at the same time, on behalf of the Princess of Wales and himself, the gratification received from the singing of the choir, coupled with a hope that their visit to London had been as agreeable as their success had been merited, and wishing them a prosperous journey back again to their native country. After more cheering, courteously acknowledged by the Royal party, the musicians partook of some refreshment, and the *cortége*, banner in front, retired in the same orderly manner as they had come. That the Welsh singers and their honourable committee departed highly pleased with their reception was evident on every face.

—o—

## HER MAJESTY'S OPERA.

The first opera played last week was *Faust*, with Mdlle. Marie Roze, *vice* Madame Christine Nilsson, as Margaret, and the rest of the characters as before. About the Margaret of Mdlle. Roze we spoke last year. In all that this popular favourite of the Opéra Comique essays she shows extreme intelligence, and her impersonation of M. Gounod's cherished heroine is no exception to the rule. That occasionally her powers are hardly equal to the dramatic requirements of the part is unquestionable. Nevertheless, her prepossessing appearance and her invariable earnestness confer a certain charm on her performance. She is decidedly best in the garden scene, especially in the romance, "C'era un re," and its meditative interpolations, when Margaret is thinking or dreaming of Faust; the recitative when she contemplates the jewels (the last movement of which was applauded and asked for again); and the whole of the duet with Faust, in which Mdlle. Roze, quiet as is her general deportment, both acts and sings with real feeling.

*Mignon* was played on Tuesday week, for the last time this year, with Madame Christine Nilsson as the heroine, and the other characters as before. Among the audience were the Prince and Princess of Wales, the Cesarewitch, and the Cesarevna. On Thursday week we had a repetition of *La Favorita*, and on Saturday, *Le Nozze di Figaro* was given for the first time (and apparently the last) this season. The only novelty in the distribution of characters in this, of recent years so familiar work at both our opera houses, was the Susanna of Mdlle. Torriani, one of the most acceptable and promising of Mr. Mapleson's new acquisitions. Mdlle. Torriani's acting was sprightly, natural, and full of intelligence. She has something yet to learn before making herself thoroughly conversant with the music. Nevertheless, she sang many things remarkably well, and none better than "Deh vieni non tardar," the expressive and melodious soliloquy of Susanna, in the garden, where the imbroglio to be explained eventually sets all matters right. Fair hopes may be entertained about the future career of Mdlle. Torriani. The other parts were filled by Mdlle. Tietjens, the most stately of Countesses; Madame Trebelli (Cherubino), whose exquisite singing of "Voi che sapête" deserved the encore it received; Signor Agnesi, whose Figaro is too well known to need description; Signor Rota, after his manner, an excellent Count Almaviva; Signor Borella, now one of the best of Bartolos; Signor Rinaldini (Basilio), &c. The orchestra, under Sir Michael Costa, was perfect throughout, and the appreciation of its merits by the audience was shown by an early encore of the overture. The performances, not to enter further into superfluous detail, were altogether satisfactory.

The operas during the week have been *Semiramide* (Monday); *Faust*—for the benefit, and last appearance this season, of Mdme. Christine Nilsson (Tuesday); the *Huguenots* (Thursday); and *Martha* (Friday). To-night, the last of the season, a performance is announced for the benefit of Mdlle. Tietjens. Balfe's *Talismano*, the only promised novelty, is postponed until next year.

### WHY Tootmanposo DID NOT DEVOTE HIMSELF TO MUSIC.

(*From "Another World."*)

Had I not been the son of a king I should probably have been educated as a harpist; for even as a child I showed great disposition for the harp, and composed both words and music for my favourite instrument; but my father's chief councillor, a man of great sagacity, saw in me the germ of intellectual powers far beyond those required for the most perfect execution on the harp, and, counselled by this sage, I was led to other studies by judicious treatment, to the sceptical surprise of my early tutors.

Digitized by Google

## WAGNER AND OFFENBACH.*

We have read with the most lively interest a book which our colleague, M. Gustave Chouquet, has just had published by the firm of Firmin Didot, Brothers; it is the production of a choice mind combined with a noble character.

The *Histoire de la musique dramatique en France*, crowned by the Institute, is a genuine monument, at once historical and literary, which will find a place allotted to it in the library of every scholar, as well as on the shelves of all who desire to be instructed. We devote a special notice to this useful and fine publication which takes musical art from its origin and conducts it progressively to our own epoch with a remarkable charm of style. We cite the opinion of M. Chouquet on two musicians, Wagner and Offenbach, each of whom, in his particular line, has helped to divert from the right road the most pleasing and most attractive of all the arts. L. E.

"M. Richard Wagner (Leipsic, 22nd May, 1813) possesses remarkable intelligence swayed by immeasurable pride. Instead of devoting himself exclusively to literature or science, he preferred coming forward as a musical innovator, and disguising the infertility of his imagination by renewing an old system, not assuredly the system of the Greeks, but that of the Florentine masters, who created modern opera. He did not depart all at once from traditional forms; nay, he sought success even by endeavouring, in *Rienzi* (Théâtre Lyrique, 6th April, 1869), and in *The Flying Dutchman*, to be melodious. But he was compelled to acknowledge that Nature had refused him the gift of happy melody, abundance of theatrical ideas, and that tenderness of heart which inspires touching thoughts.

"He now resolved to employ the whole force of his intellectual faculties in deceiving the public and founding what he modestly called the Music of the Future. A poet, composer, and critic simultaneously, he conceived the notion of lyrical dramas founded on subjects taken from the old legends of Germania; he published books to explain his dramatic theory, the rational part of which is merely the reproduction of the principles enounced by B. Marcello and by Gluck, enveloped in a veil of German fog; in a word, he composed successively *Tannhäuser* (Dresden, 20th October, 1845), *Lohengrin*, the *Rheingold* and *Tristan und Isolde*, flanked by apologetic writings entitled: *Art and Revolution*, *Art-Works of the Future*, *Opera and Drama*, and *Communications to his Friends*. It is easier learnedly to combine chords, and invent ingenious effects of instrumentation, than to endow the lyric stage with moving situations, well constructed pieces, and original motives. Deficient in dramatic action and interest, and badly adapted for the voice, the poet-musician's early operas did not at first gain the suffrages of those whose national self-love he had taken care to flatter. The astute and perfidious artist did not allow himself to be discouraged by want of success; with the obstinacy characterising the men of his race, he persevered in the new course he had traced out, having good reasons for renouncing more and more pure melody, for disdaining ordinary forms, and for replacing them by floating and indefinite melopœiæ, by flights of chords bristling with dissonances, and by a series of confused phrases, clashing with each other, without punctuation and without logic.

"He was not ignorant that, in Germany, people willingly accept obscurity as depth; that they are fond of discovering sense in what is unintelligible; that, in all countries of the world:

'Les sots depuis Adam sont en majorité.'†

"He was right in thus reckoning on the admiration of those who excel in grouping sounds, without ever succeeding in inventing a theme with aught like novelty about it.

"The consequence was that these irreconcilable foes of novelty hastened to proclaim him the first of the composers of our time. Despite their selfish praises, despite the dithyrambics of a certain number of journalists, fond of combating the dominant opinion of the day, and seeking in paradoxes and eccentric pleading an occasion to sharpen their wit; yes, despite these concerts of laudation, more or less sincere, the author of *Tannhäuser* is still nothing more for us than a vain individual deluding himself, as he deludes others, with a vain hope.

"The French public, who, alas! no longer feel the deep interest they once felt in questions of art, never asked themselves how it was that R. Wagner and his adepts were led to deceive themselves, and wish to deceive themselves. They did not enquire into the vices of a system which, under the pretext of causing music to progress, tends, on the contrary, to lead it back to the shapeless attempts of the end of the sixteenth century. They did not trouble themselves to remount to the source of an evil which does not interest them. It matters little to them that certain works in Beethoven's third manner are the starting point of the Wagnerian aberrations; do they even know that the most epic and the greatest of symphonists was condemned to the torture of total deafness, and that, during the last years of his life, having lost the feeling of duration, he abandoned himself without control and without restraint to the sublime flights of his thoughts? The crowd that frequent theatres do not indulge in æsthetic studies; they listen impartially to the works submitted to their judgment, and accord their favours to whatever does not require long reflection, but amuses or flatters them, and, above all, which charms, touches, captivates, and consoles, which elevates and ennobles them.

"To misty music they preferred the songs of the streets; to the learned composer, enamoured with *vrillante* sonority, as Berlioz said, after hearing the strident prelude of *Lohengrin*, to the harmonist delighting in excessive and wire-drawn niceties, they preferred the caricaturist, Jacques Offenbach (Cologne, 1819), a lyric Uhlan, pillaging here and pillaging there, and laughing at musical orthography and syntax; a clever man, however, and sometimes an amusing caricaturist, but a dangerous joker, who glories in metamorphosing the Parisian theatres into *petites maisons*.

"With a political regimen, under which there was no difficulty in leading astray the opinion of those who dispensed favours, operetta was enabled to declare with impunity war on opera; extravagance then replaced healthy pleasantry; vulgar burdens superseded inspired melody, the worst language passed muster as originality—and, for too many years, honours of all kinds seemed reserved for the very persons who dishonoured music.

"Had it not been for the influence, increasing day by day, of wealth, and the progress of a moral malady, which, even yesterday, threatened to gangrene the entire social body, we believe that the trivialities of the coarse traders in operettas would never have been tolerated so long. After the disasters of 1870, however, after the sorrow, the shame, and the chastisements of 1871, France was hurrying along a path which will lead to ruin if she does not at length regain her self-command, if she does not eagerly return to good sense and good taste, if she does not drive promptly and for ever, from our lyric stage, those shameless beings who seem to take a malicious pleasure in corrupting the national mind, without perceiving that they are helping to launch our unfortunate country down the slope which ends in an abyss. However sad the hour when we pen these lines, we do not despair of the future, because we recollect with gratitude that the present leaders of the French school placed themselves at the head of their art under the most unfavourable circumstances. They have remained faithful to healthy and strong traditions; they have reacted against the excesses of intolerable violence; they have resisted the spirit of system; and they have opposed a dam to the encroachments of bad taste, instead of allowing themselves to be cast down and discouraged by the spectacle of contemporary society. They have preserved the noble and firm conviction that the authority of character doubles the authority of talent, and this is why neither the disorders of the intellectual world, nor the encroachments of power, have weakened their poetic faith, their love of the Ideal, or their devotion to the cause they so brilliantly serve. "GUSTAVE CHOUQUET."

* From *L'Art Musical*.

† "Since Adam, fools outnumber all the rest."

## MORE ABOUT CHARACTER DIVERS.

(*From "Another World."*)

Where a young man evinced qualities which, when tested, showed that he would make but a second-rate artist, the Character Divers demonstrated that these youths possessed natural tendencies better fitting them for some other pursuit.

I have in my thoughts at this moment a favourite subject of the artistic pavement;—a man—Zolea by name—who, as a boy, was inattentive to his studies, while his talent for sketching from Nature* was so remarkable that, even during school hours, with his eye seemingly on his book, he would occupy himself in sketching those around him. Every one, except the Character Divers, thought that Nature intended this boy for a great artist. These demonstrated that, as an artist, he would never attain a high position; and after observing how he occupied himself in play-hours, and subjecting him to numerous tests, so completely cured him of his want of application and other defects, that he became the wisest and greatest among our kings. He aided me much in the devising and carrying out many things for the well-being of our planet.—**Hermes.**

* All students, even beginners, sketch from Nature, no other sketching being allowed.

Digitized by Google

## SPANISH OPERA.*

By Jose Inzenga.

Very many are the projects of general interest and real value which, under present circumstances, and in consequence of impulses obeying the current feeling of the day, earnestly excite the attention of all those among our leading artists who combat beneath the civilizing banner of music. All the various branches of an art as important as extended, which have already—sometimes singly and sometimes united—contributed in their manifold manifestations so surprisingly to the moralisation of our manners, the elevation of our ideas, and the development of our material as well as our artistic interests—all these branches are not merely the constant object kept in view by the directory of our National School of Music, which nearly always takes the initiative, but, also, of the meetings periodically held at our artistico-literary centre. The creation of an Academy of Music, the definite establishment of our national opera, the amelioration of the sacred music in our churches, the improvement of our military bands, the organization of vocal unions, the foundation of musical libraries, the laws regarding literary and musical property, the organic regulations respecting the satisfactory management of our theatres, and a thousand other things, daily felt to be urgent neccssities in our native land, afford evidence of the natural progress we are making, despite the fact of our being surrounded by many political difficulties. In the said meetings the slightest details are thoroughly discussed and analysed—and that, too, not merely with the most conscientious earnestness, and the most exquisite form, but with that gentle tact which Señores Cardenas and Hernando have introduced into the proceedings. These gentlemen are worthy presidents of the Sections for Poetry and Music, and are conducting those inseparable and intimately connected sister arts towards the noble and desirable goal they have in view.

But of all the projects mooted, however desirable and truly successful they might prove to art, not one has achieved the honour of so wonderfully excited a discussion, and so instructive a battle of words, as the idea of providing a nursery for Spanish Opera. The most celebrated composers took part in the debate, and, filled with enthusiasm, as patriotic as artistic, acknowledged almost unanimously the possibility of creating a kind of music which, without in any way evading the requirements of modern drama, should yet maintain a special character, materially distinguishing Spanish Opera from the opera of Italy, France, and Germany.

This is indeed an enterprise as difficult as it is great, and which can never be approached with certainty unless it be preceded by a course of preparatory and well-defined studies, the object of which must be not only to smooth the way which leads up to the undertaking, but to form the solid foundation which shall support it. These studies would consist in the rational and careful trial of all those branches of knowledge, which by their nature are directly related to the object in view. Such are, for instance: *the history of our own country, the idiom of our own country; its old theatre; its traditions and manners; its folk's-songs and folk's-dances; its national hymns and national marches*—besides many other varied elements, inseparable from our mode of life and our most peculiar nationality. Great are the advantages which a composer, possessing, in addition to truly good technical knowledge, something of the divine light called genius, can derive from the careful and intelligent analysis of all these things. We do not doubt that, in virtue of his genius, he would of necessity impart to his works a genuine Spanish character, the beau ideal as well as the laudable end, which all our artists now-a-days strive to reach.

In the history of our native land, and in our old theatre, such a composer will find all the information requisite to paint with the greatest possible dignity and truth the peculiar character of any epoch as well as the special dispositions of the personages whose passions and affections he wishes to steep in music. The traditions and manners should, on the one hand, serve him as important monuments of certain definite localities, while, on the other, they will open up to his glance a most extensive horizon for zealous researches, which cannot fail to be of great use whenever he prepares faithfully to pourtray the customs of rustic life, the family circle round the domestic hearth, the elevated or simple heads of belief entertained by the people, their old traditional prejudices, and a thousand other poetical details calculated to impart great animation and power of colour to the pictures his fancy would fain create. The analytical study of the peculiar structure of the Spanish language, with its endless beauties, will, in the first place, cause him to pay proper attention to prosody, and at the same time avoid everything prejudicial to the due realisation of the musical phrase. This will enable him to identify himself with the train of feeling pursued by the librettist, whom, after all, he has to follow in the variety of affections and tones employed in the dramatic fiction, so that the two, the composer and the librettist, may—so to speak—unanimously move the intelligent audience who have to pronounce judgment on both.

And then, finally, the knowledge of all the folk's-songs and folk's-verses, both of our provinces in the Peninsula and of those beyond sea! This, and an acquaintance with the marches, the patriotic songs, and the national hymns which are so closely entwined with our famous deeds in times gone by, and constitute the pure and faithful reflex of Spanish feeling,—all these will form a rich arsenal of varied and interesting elements to which a composer will be compelled to have recourse, should he be desirous of giving his work the impress not merely of a certain epoch, but also of a definite locality.

As old and experienced musicians are aware, an earnest composer, whoever he be, can pursue no more pleasing and profitable course of study than this, because such revelations, partly simple and partly energetic, of the soul, conceal within themselves numerous elements of variety. Strange tonalities, a rich store of rhythms, and widely erratic modulations, full of a magical poetic perfume, are all combined in those beautiful melodies, which, like fragrant but bashful flowers, lie scattered about our native country, no less in the most arid hilly or mountainous regions than on the most smiling of our level plains. It is for this reason especially that, in our opinion, our folk's-songs and folk's-dances should form the principal foundation on which to raise the structure of Spanish Opera. But the reader must not conclude from this that the composer is to transfer them entire into his scores, as they are heard on the lips of the people. By no means! This would be to copy Nature painfully and exactly, which never has been the mission of art, and never will be. Rather let him thoroughly master their melodic, rhythmical, and harmonic structure, and become thoroughly imbued with their essential characteristics. Thus prepared let him express passion and tender feeling, as his heart and talent may suggest, employing for the purpose all the resources known in art.

But, at the same time, he will impart to his ideas an original and typical form, the necessary result of the studies we have enumerated. This originality of form will distinguish our music from any hitherto known. In this manner there will be created a new branch of theatrical art, which, some day, we shall be able with patriotic pride to designate by the name of Spanish Opera.*

* From *La Espana Musical.*

Milan.—Scarcely has Signor Brunello been once more accepted by the Municipality as their tenant for three years at the Scala—and long, probably, before he has settled in his own mind what he is going to do—ere the public has been overwhelmed with the usual conflicting reports of which operas are to be produced and which not. Among the former are mentioned *Don Carlo*, *Aida*, and *Macbeth*, by Verdi; *I Lituani*, by Ponchielli; *Le Prophète*, by Meyerbeer; and *Romio et Juliette*, by Gounod. *En fait de ballet*, Signor Borri's *Figlinol Prodigo* occupies a prominent position.—Signora Galletti bade adieu to the Teatro Dal Verme in two *last* performances. She is so popular that she could not accommodate all her admirers at one such solemnity, and, therefore, favoured them with two. Her programme comprised two acts of *Olema*; the fourth act of *La Favorita*; the ballet of *Brahma*; the prologue of *Rigoletto*; and the overture to Signor Ponchielli's *Promessi Sposi*.—At the same theatre, Signor Aldighieri has made a big hit as Figaro in *Il Barbiere*.

* As it is a long time, unfortunately, since we received a copy of our esteemed contemporary, the *España Musical*, this translation is made from a German version of the original, published in the *Neue Berliner Musikzeitung*, the writer in which appends the annexed note: "Though the above article as a whole is not treated from a high artistic point of view—as, to adduce an argument in support of our assertion, music less than aught else should be restricted by the wretched shackles of narrow-minded patriotism—it is still well worthy attention."

Digitized by Google

## CHRISTINE NILSSON'S BENEFIT.

(*From the "Daily Telegraph." July 16th.*)

Madame Christine Nilsson bade farewell to her English friends last night as the Marguerite of *Faust*, and her English friends packed "Old Drury" from floor to roof in their eagerness to show the constancy and depth of their admiration. Only on rare occasions has such a crowd filled the theatre—a crowd as diverse in composition as it was great in numbers. Boxes and stalls presented a brilliant array of those who are in a special sense the supporters of opera; but the "people" were there also—almost literally "in their thousands"—occupying every "coign of vantage," and defying heat and discomfort with a resolution which did the highest honour to its cause. Mdme. Nilsson may have had no chance this season of achieving fresh triumphs in connection with new characters, and, undoubtedly, the fact is to be regretted; but last night's experience showed that she has lost none of her hold upon that faithful English public which, if it declines sacrificing sobriety and dignity to admiration, never deserts those whom it has once taken into favour. We do not escort *prime donne* to their homes by torchlight, with royal princes acting as an immediate guard of honour, nor do we disturb the sleep of the Queen's lieges by midnight serenades; but our demonstrations, though less imposing, are not less sincere, and the artist who knows our ways, as Mdme. Nilsson knows them, runs no risk of undervaluing the honours she receives. The Swedish lady's "benefit," therefore, was a great and striking success, the attitude of the public towards her being one of intense sympathy and admiration. A better opera than *Faust* could hardly have served for an event so interesting. To begin with, it has an attraction of its own. The most popular lyric drama of modern times, Gounod's work is one of the very few which, to a certain extent, are independent of performers. *Faust* never lacks an audience, for there is always charm enough in the story and in the music to "draw." But—and this is even more to the purpose—Marguerite ranks among Mdme. Nilsson's best characters, if, indeed, it be not the one in which the public best love to see her. Every part she plays has its special attraction. We admire the graçefulness of Violetta, the force of Lucia, the half ethereal beauty of Ophelia, and the pathos of Mignon; but to think of her is to think of Marguerite more readily than of anything else. The German maiden's story of love and death appeals to all sympathies; and, as Mdme. Nilsson's genius enables her to embody the ideal of the character, it is no wonder that the performer and the part are thus instinctively associated. We have nothing new to say of the Marguerite which was again presented on the Drury Lane stage last night; its merits are household words, and its praises have long been a favourite theme. Enough that Mdme. Nilsson responded to the fervour of her reception by a performance rare, even for her, in the completeness of its art. The garden, the death scene of Valentine, the church, the prison, each exhibited a phase of the gifted lady's conception of the character, and each phase seemed most perfect till the next was shown. How the audience testified their approval may easily be imagined, though scarcely, perhaps, could fancy exaggerate the demonstration which followed the third act. A steady and continuous roar of applause, amid which the clapping of hands was but faintly distinguished, called the *bénéficiaire* forward again and again, while bouquets rained upon the stage in such profusion that even Mephistopheles, smiling benignantly the while, had to carry them off in armsful. As then, so after the fourth act, and after the curtain fell for the last time—in brief, the audience did all that audience could do to prove the strength of their admiration, and the heartiness of their "farewell." Uppermost in every mind, we will venture to say, was the wish that Madame Nilsson might soon return to enjoy better opportunities of proving the comprehensiveness of her talent than those afforded by the now expiring season. The *prima donna* was supported by Mdlle Bauermeister, Mdlle. Macvitz, Signor Campanini, Signor Del Puente, and Signor Rota, each of whom contributed to the merit of a representation above the average in point of excellence.

---

BRESLAU.—The fact of Mdme. Mallinger's inability to fulfil her engagement here having given rise to many misrepresentations, Herr Schwemer has addressed the following short note to the press: "Several papers have published notices with reference to the engagement of Mdme. Mallinger, at the theatre here, which are totally untrue, and insulting to her honour. From the profoundest conviction I am bound to state that Mdme. Mallinger was ill when she arrived, and, for that reason, unable to appear during the time at her command."

BARCELONA.—A Sociedad Wagner has been formed here for the exclusive performance of works by the Composer of the Future.

## ROYAL ITALIAN OPERA.

The five performances which were given last week consisted of *Il Trovatore*, *Le Nozze di Figaro* (twice), *Faust e Margherita*, and *Les Diamans de la Couronne*. We may state at once, and without reserve, that the *Diamans de la Couronne*, which again brought together a crowded audience, is likely to be a permanent feature in the repertory. Its story, so familiar to English amateurs, and its music, more familiar still, afford to this most charming of comic operas the inestimable advantage of being understood without the aid of preliminary explanation. The curtailments already made by Signor Vianesi, who so ably directs the performance, are all to the good—so much so that he will doubtless be encouraged to make still others. An opera containing a new part, in which Mdme. Adelina Patti is allowed the opportunity to shine at her very best, deserves the utmost care. Such an opera is *Les Diamans*, and such a part is that of Caterina. Mdme. Sinico now replaces Mdme. Monbelli in the character of Diana; and it must be allowed that the change is by no means for the worse. The cast might be otherwise strengthened, but opportunities will no doubt arise for the further discussion of this question.

*Le Nozze di Figaro*, produced later in the season than amateurs of Mozart's music, who flock to Covent Garden when any of Mozart's operas are given, could have wished, was interesting not only on its own account, but because two or three of the chief characters were assigned to new representatives, as, for instance, the Countess to Mdlle. Albani, the Count to M. Maurel, and Cherubino to Mdlle. Smeroschi. With M. Faure in the theatre, the part of Figaro, as on other occasions, imperatively devolved upon him, and yet many were disappointed because M. Faure was not put down for Count Almaviva, equally suited to his means. Happily, as M. Faure could not play both characters, there was M. Maurel at Mr. Gye's disposal, and his impersonation of the Count was in almost all respects as good, both dramatically and vocally, as could possibly be desired. Among other things, he sang the duet, "Crudel perchè," with Madame Sinico, one of the best of Susannas, admirably, and was no less happy in the fine soliloquy, "Hai già vinto la causa," which to sing well is to be a singer. Mdlle. Smeroschi is a Cherubino full of life and vivacity. Her fault—that of being occasionally somewhat over-demonstrative—is on the right side, because it shows earnestness, and may with careful study be easily toned down. She gives both her airs—"Non si più cosa son" and "Voi che sapête"—with abundant feeling, and no wonder that the latter obtains an encore. We should prefer the melody to flow on with less impediment, even at the loss of some too long drawn out expression. On the whole, however, the Cherubino of Mdlle. Smeroschi has so much to recommend it that to seek for more faults would be hypercritical. The Countess of Mdlle. Albani is charming. She imparts a little more life to the character than, perhaps, convention sanctions, but she gives an agreeable and natural pourtrayal all the same. Both her airs are sung with the utmost feeling—the first, "Porgi, amor," it may be said, a little too slowly, but the last, "Dove sono," as the composer himself might have wished to hear it. We hope for frequent occasions of listening to Mdlle. Albani's young and touching voice in the eloquent music of Mozart. The opera is generally well performed under Signor Bevignani's direction, and the overture, as well as other pieces, receives the accustomed tribute of an "encore."

During the present week (last but one of the season) the following operas have been performed—*Don Giovanni* (Monday); *Les Diamans* (Tuesday); *Der Freischütz*—first time, with Mdlle. D'Angeri as Agata, and M. Faure as Caspar (Wednesday); *Rigoletto* (Thursday); *L'Etoile du Nord*—first time, with Madame Patti and M. Faure (Friday). *Der Freischütz* is again announced for to-night.

---

STOCKHOLM.—The management of the Theatre Royal has offered a prize of 5000 thalers for the best opera, to be in at least three acts, sent in by the end of 1875. The subject of the libretto is to be taken from the history of the North.

MUNICH.—According to report, Herr Holstein's opera; *Der Erbe von Morley*, is to be produced next winter at the Royal Operahouse. It will be produced also, at the same time, in Weimar, Coburg, and Brunswick.

Digitized by Google

## MUSIC IN PARIS.

*(From a Correspondent.)*

M. Gounod's new opera, *Jeanne d'Arc*, is already in active preparation at the Gaîté, for which theatre it has been secured by the manager, M. Offenbach. Most of the score has already been delivered. The few privileged persons who have had a look into it declare it worthy of the composer of *Faust* and *Roméo et Juliette*. The "Funeral March," the "Prayer" in the third act, the "Chorus of Knights," the "Chorus of Peasants fleeing from the Invader," and the "Chorus of Soldiers and Life-Guards," are said to be particularly good. The scenery has been entrusted to the well-known Parisian scene-painters, MM. Cambon, Cheret, and Fromont. The last-named artist will paint the scenery of the first three acts: the Hut of Jeanne d'Arc, the Palace of Chinon, and the Ramparts of Orleans. M. Cambon is charged to prepare the scenery of the fourth act. It is worthy of remark, as a strange coincidence, that, while this gentleman has to paint the portal of the Cathedral of Rheims for M. Gounod's *Jeanne d'Arc*, he has to paint the interior of the sacred edifice for the *Jeanne d'Arc* of M. Mermet, which is to be produced at the Grand Opera simultaneously with M. Gounod's at the Gaîté. To M. Cheret, lastly, are assigned the two scenes of the fifth act, the Prison and the Old Market-Place, Rouen. The Coronation Procession in the fourth act, and the scene of the Stake in the last, will, according to M. Offenbach's suggestions, be equal to anything ever witnessed on the stage. With respect to the costumes, also, the new manager has set to work very zealously. They are taken from contemporaneous authorities in the National Library. The same is true of the costumes at the other house, and a regular pitched battle is going on between the two Jeannes; between Gounod and Mermet, Offenbach and Halanzier, the Gaîté and the Grand Opera.

—o—

## MUSIC AT BOULOGNE-SUR-MER.

*(From a Correspondent.)*

*July* 16, 1873.

What have I to record this week? Well, the season has *really* begun; and you must not be astonished when I record the production of one grand opera, *Lucie;* three opera comiques, *Les Dragons de Villars*, *Le Songe d'une nuit d'été*, and *Le Voyage en Chine;* and four one-act "vaudevilles." Besides the above, I must not forget one *extra* night, exclusively devoted to M. Lesueur and his *troupe*, or the numerous concerts, in and out of doors, at the Etablissement; and, lastly, some clever conjuring tricks by M. Nicolay at the same place. Such is my synopsis. Now for my analysis!

*Lucie de Lammermoor* went off pretty well, but was trying to our young *prima donna*, Mdlle. Telmar. *Les Dragons de Villars* was certainly a success; Mdlle. Noaille appearing for the first time this season. She has a soprano voice of good compass; but though she is of prepossessing appearance, the use of her muscles, facial and larangeal, would add more expression to her acting and singing. The instrumentation in this opera is especially good; that of the second act is beautiful. It is to be regretted that the composer (Maillart) died so young (aged thirty-six) in Paris during the siege, and that he composed only two other operas—viz., *Castille de Belzar* and *Lara*. Both *Le Songe d'une nuit d'été* and *Le Voyage en Chine* went well. Of the extra night I will not say much. The house was crammed—the audience pleased. The Schneider was not *the* Schneider, and M. Lesueur reminded one much of a *copy* of Brasseur. He played the *rôle* of Poirier, in the comedy of *Le Gendre de M. Poirier;* and that of Amédée was also taken by him in *Le chapeau d'un horloger*. Of the vaudevilles I need say nothing.

At the Etablissement the concerts are now given daily from four to five p.m. A pretty *fantasia* on *L'Ombre*, by M. Champenois, was played on Sunday. The conjuring tricks were, of course, very "léger de main," and amused much.

Prospectively: *Trovatore*, avec le concours de M. Novelli, *fort tenor*. N.B.—This is the "star" referred to in your last impression.

Mdlle. Telmar, *prima donna*, leaves us at the end of this week.

S. C.

## MUSIC IN LIVERPOOL.

*(From the "Liverpool Courier.")*

Liverpool has at last made a commencement towards removing the reproach that she is so much given to money-making and commerce that she can find no time to cultivate the fine arts. All lovers of music in the town, and indeed all who care for the artistic dignity of the place, have been rejoiced at the double victory achieved last week at the Crystal Palace, first by the excellent choir of St. Nicholas's parish church, and then by the Representative Choir. But the question arises, shall no further effort be made to foster and increase the latent musical ability which the town undoubtedly possesses? Birmingham, Worcester, and other towns have their great musical festivals; small places like Bury, and some of the other manufacturing towns of East Lancashire and Yorkshire, have their band and choral competitions; while in Liverpool there is nothing of the sort. In former years there were musical festivals held in the town, but they fell into disuetude, the taste for music decayed, and from then till now the degeneracy has been notorious and humiliating. Now there is a chance for retrieving the lost honours. The Representative Choir numbers eighty voices, and why should it not form the nucleus of a great society—of, say, five hundred choralists—besides instrumentalists? There are in the town large numbers of vocalists of no mean merit; the Philharmonic, Musical, and other societies muster each over a hundred really practical members; while in the choirs of the churches and chapels there are singers who, in natural gifts, would compare favourably with those of any town in the kingdom. What is to hinder all these combining together, and re-establishing the periodical festivals in Liverpool? If the committee of the Representative Choir would take the matter in hand, and consult with some gentlemen, who, like Mr. Willert Beale, has had great experience in forming large societies, they might organize a series of competitive gatherings for the Northern Counties second to none in the country, and hold them every year either in Liverpool, or alternately in Liverpool and some other town of importance, on the principle of the Eisteddfodau. It may be objected that the expenses of such an undertaking would be too great, but we are inclined to think that if the project were once set on foot subscriptions would pour in, and in addition there would be the proceeds from open rehearsals, concerts, &c., which would form the principal source of revenue, and in time render the movement self-supporting. The advantages of such a scheme are great. In the first place, there would be a stimulus to cultivate musical ability, and the standard of taste would also be elevated, as nothing but first-class music would be performed. Then as the love for music increases it will permeate all classes from the highest to the lowest, and tend to the refinement of manners and morals. If the working men could be got to take an intelligent interest in music, they would doubtless be weaned from the degrading attractions of the public-houses, to the lessening of crime and ignorance. That it would have this effect we have only to look at Wales to discover. There, a love of music has always been fostered, with what result last week's performance at the Crystal Palace shows, and the Principality is noted for being comparatively free from crime and pauperism. Then, again, in France and Germany there are the Orpheons and the Lieder-Tafeln, which promote the cultivation of music in those countries, where the general sobriety and good conduct of the working classes are so well known. With such examples and inducements, it is sincerely to be hoped that Liverpool will take up the subject in a practical spirit, and organize a choir which shall be a credit to the town and a source of delight to the people.

—o—

## CHRISTINE NILSSON.

*(To the Editor of the "Musical World.")*

Sir,—Amongst the numerous handsome bouquets and wreaths which were showered on Mdme. Nilsson on the occasion of her farewell performance for this season, at Her Majesty's Opera, when she appeared as Marguerite in Gounod's *Faust*, perhaps the most remarkable of all was an extremely large and beautiful one presented by the Renters of Drury Lane Theatre and their nominees present at the performance, to the white satin streamers of which was fastened a complimentary card bearing the following inscription:—

"TO MADAME NILSSON,

"From the Renters of Her Majesty's Opera, present this evening, in recognition of the many delightful hours which her performances have afforded them during the season of 1873.

"*16th July*, 1873."

Accustomed as Mdme. Nilsson must be to applause, she must, nevertheless, have been extremely gratified with her reception on Tuesday last. I am, Sir, your obedient servant,

Morton S. Jackson.

*35, Moreton Place, Belgrave Road, 16th July*, 1873.

Digitized by Google

BIRTH.

On the 16th inst., at Carlton House, the Grove, East Dulwich, the wife of C. L. Hutchings, Esq. (of Conduit Street), of a daughter.

DEATH.

On the 10 inst., at his residence, Eastbourne, Sussex, Joseph Gimson, late of the R. A. M., London, aged 79 years.

NOTICE.

To Advertisers.—*The Office of the* Musical World *is at Messrs.* Duncan Davison & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*With this number of the* Musical World *Subscribers will receive four pages extra, and again, from* time to time, *as expediency may suggest.*

The Musical World.

LONDON, SATURDAY, JULY 19, 1873.

TAKING up a recent number of *Dwight's Journal of Music*—a journal, by the way, which every musician should read—we find, on the same page, an account of two concerts given for the same object. The scene of the first concert is Leipsic, of the second, Boston; the object, an "Honour Fund" intended to cheer the declining years of Robert Franz, who unhappily needs to be cheered under the pressure of affliction and necessity. The man on whose behalf public sympathy is enlisted in both worlds should be well-known everywhere; but, we are ashamed to say, little is known of Robert Franz in England. Our amateurs may have a vague notion that he is an adept at writing additional accompaniments to Handel's music; but as a song-composer they know him scarcely at all. His name rarely, if ever, appears in English programmes; nor will either foreign or native professionals bring his works before the public. We do not intend, here and now, to protest against this. We shall not scold the amateurs, neither shall we rate the professionals, but simply beg their attention to the concerts in question, with an added entreaty that they will ask whether a musician of whom others think so much ought not to be better known by them.

The Leipsic concert took place in May at the Gewandhaus, and among those who tendered their services were Herr Joseph Joachim, Mdme. Joachim, and Herr Reinecke, who thought it not beneath his dignity to play all the accompaniments. With one or two exceptions the entire programme was made up of the vocal pieces upon which the future renown of Franz will chiefly rest. Thus the scheme embraced four songs for soprano, three for contralto, three for tenor, and four for baritone, besides a *Kyrie* for mixed voices, three part-songs for the same, and four for male voices only. It somewhat comforts us to read in *Dwight*:—

"The hall, we understand, was crowded, and the utmost enthusiasm manifested to the end of the exceptionally long performance. Such a thing could not have occurred in Leipsic, if in any German city, even a year or two ago. But now his countrymen have finally awakened to the fact that they possess a true creative genius of the purest order in Robert Franz. Now that he is growing old and sick and deaf, his songs are beginning to be heard in all the concert-rooms—though here in Boston we have had them for these twenty years!"

If Franz's æsthetic countrymen have neglected him till very lately, our own ignorance assumes a less heinous aspect. Moreover, we have such consolation, in our abasement before the keener perceptive faculties of the Bostonians, as springs from companionship.

The Boston concert seems to have been equally successful and equally good. Of it we will allow *Dwight*, in the person of its accomplished chief editor, to speak with the voice of authority:—

"The friends here of the great song composer,—and such are all those who love his songs,—grateful for the exquisite enjoyment and the real soul's good which they have found in those songs for years, and sympathizing deeply with the man himself, of whose necessities and physical infirmities we have for some time heard so sad a story, were present in full numbers at Mechanics' Hall, on Saturday evening, the last of May. Nearly 300 tickets at five dollars had been privately disposed of, and indeed taken up with zeal; and the net result was the addition of over $1200 to the fund (the 'Honour Fund,' the Germans call it), which is to make the long-neglected man of genius and pure devotee of Art comfortable for the remainder of his life, so far as that may be to one robbed of the power of listening to his own or any music, and, what is even worse, compelled (let us hope only for the present) to suspend his noble labours. But, besides the concert, at least two thousand dollars more have been subscribed here in large sums by half a dozen individuals; so that Boston's contribution forms a goodly part of the whole fund to be raised. Nor were the friends of Franz unmindful of the fellow-citizen and artist to whom Boston chiefly owes this honour. They came together also grateful to Mr. Otto Dresel, who first gave the impulse to the Franz *cultus* here now more than twenty years ago, and through whose wise and quickening influence these songs have been published in this town by hundreds, and sung in parlours and in concert-rooms with increasing frequency and interest; so that it is matter of history that here in little Boston Franz has been a household name for many years before this tardy recognition, now so hearty and complete, in his own Germany, not without echoes, too, from England, France, and even Italy. Mr. Dresel has always been the trusted friend and, through his teaching and his rare tact in playing the accompaniments, the best interpreter of Franz. Through him a very substantial benefit concert—the first, probably, which Franz ever received—was given here six years ago. That was a memorable occasion; and now again, through his zeal and exhaustive labour, has this last and still more memorable tribute been arranged and carried through successfully in every point of view."

Having laid all this before the public, our present task is accomplished, and we leave them to do the rest—to determine, for example, that Robert Franz shall no longer be merely a vaguely musical name, and that his *Lieder* shall have the attention, possibly the admiration, which they obviously command elsewhere. In the crush and hurry of modern life, ever crushing and hurrying more and more, excellence often loses its reward. Let us take worthy Captain Cuttle's advice, as regards the case before us, and "make a note of it." Something may thus be done to afford that greatest solace which a man of genius can enjoy when quitting life—the knowledge that he has neither laboured in vain, nor spent his strength for nought.

## MUSIC.

(*From "Another World."*)

The power of music, beyond that derived from its mere execution, is greatly influenced by the amount of electricity infused into the sounds by the performer. In our planet the human voice, and certain musical instruments have often been known to soothe, and sometimes to restore, a disordered brain, by awakening the powers of some dormant division, when the electricity accompanying the sounds is sympathetic with the light in the brain of the listener. The human voice, other things being equal, is more electrical than sounds from musical instruments; for in the one case the emanations of light come direct from the living singer, whilst in the latter instance the electricity proceeding from the executant passes by contact with the instrument, and is thus transmitted through an intermediate conductor. The beauty and effect of many of our musical instruments, and particularly of the harp, are materially increased by the application of electricity. The hands of some persons have great power to transmit light. A skilful executant on our harp can assuage the passions of a multitude,—nay, he can excite many of the aspirations and sensibilities ascribed in your legends to Orpheus and other mythical personages. **Hermes.**

Digitized by Google

## OCCASIONAL NOTES.

THE following interesting account of to what purpose the tesselated pavements are used in the Star City of Montalluyah occurs in one of the most interesting chapters of *Another World*;—

"We delight to enrich our houses and public places with subjects which daily inspire great and pleasurable thoughts. The subjects of the tesselated pavements include wise kings, inventors, and discoverers, character-divers, preceptors, physicians, great electricians and chemists; astronomers, men skilfully learned in the power of the sun; men versed in the knowledge of the human mind; eminent painters, sculptors, and architects; men skilled in the properties of birds, beasts, fish, and other living things. Moral qualities are greatly estimated; and we have many portraits of women famous for their virtues, gentleness, and superiority; even of servants distinguished for remarkable cleanliness and other qualities. Every house has its tesselated pavement, more or less elaborate, but always beautifully executed. All our artists are great and occupy high positions."

Here is something for the intellectual inhabitants of our own globe to ponder.

AMATEUR choral societies that care anything about real efficiency—there may possibly be a few—might do worse than study the manners and customs of the miners, colliers, and labourers, who, under the name of the South Wales Choral Union, have obtained the chief prize at the Crystal Palace competition. Music is their play; but they are so far from making it a plaything that they consider rehearsals of more consequence than performance. They obey their conductor with military subordination; nor does everybody, when everybody ought to be singing *piano*, seize the opportunity of singing out so as to gain personal attention. With these unusual merits, it would be strange if the result was not exceptionally good. But, unhappily, the amusements of the Welsh workman suggest comparisons with more important classes than with amateur choral societies. It might not be possible, within a few centuries, to make the ordinary English labourer an intelligent and skilful performer of Handel and Mendelssohn, but we should hope it is not quite impossible to move his soul with something a little more musical than beer. It is not enough remembered how profoundly dismal the life of an English labourer is under the best conditions—it is literally all work and no play. Whether the dulness is the result or the cause of this may be an open question. But it ought not to be hard to bring out what there is in him. A musical competition between neighbouring English parishes would certainly, as things are, be something painfully comic; but the experiment would be worth making if it could be perseveringly carried out for a few years, as a supplement to the cricket match. The inevitable benefits of the mere attempt are so obvious that our neglect of such an enemy to beer and dulness is not a little astonishing. Surely not even the Saxon peasant can be quite such a boor as, for want of a helping hand, we force him to appear.

## CONCERTS VARIOUS.

MISS CLINTON FYNES, so long and favourably known as an executant of classical music, gave a concert on Thursday, July 3rd, which was successful in attracting a large audience. The programme was an excellent one. Miss Fynes played Beethoven's Sonata Pathetique and, with M. Cros St. Ange, Mendelssohn's Sonata (Op. 45), for violoncello and piano, finishing the concert with some brilliant solos. In all of these she sustained her well-earned reputation, receiving deserved applause from all present for her performances. M. Cros St. Ange, a violoncellist of talent, performed two solos by Dunkler. Miss Edith Wynne, in the Welsh melodies of "The Ash Grove" and "Bells of Aberdovy," as usual, gained the sympathies of all present, and was loudly encored. Miss Kate Thomson, who possesses a capital voice, made her *début* as a vocalist on this occasion, and sang "The Harp that once through Tara's Halls" and an air by Giordani to the satisfaction of her friends present. Mr. Kerr Gedge was in excellent voice, and gave Mr. Henry Smart's elegant song "Paquita" most effectively, as did Mr. Lewis Thomas Mozart's "Qui sdegno." Both were deservedly encored. Mr. William Ganz presided at the pianoforte with his usual ability.

UNDER the patronage of the Duchess of Buccleuch, the Marchionesses of Bath, Downshire, Townshend, &c., Mdlle. Therese Castellan gave a morning concert at 29, Queen's Gate Terrace (by permission of Mrs. W. Tayler), when the *bénéficiaire* afforded substantial proofs of her skill as a violinist. The fantasia *Linda di Chamouni* was given with genuine artistic ability. The principal attraction of the concert was, however, the duo on *Moise*, brilliantly executed by Mdlle. Castellan and Mr. John Thomas. A *bolero*, by the Chevalier de Kontski and Mdlle. Castellan, was given with so much taste that an encore was called for; the compliment was, however, declined. M. Jules Lefort caused much amusement in his *Rat de ville*, Mdlle. M. Dumas, Mdlle. Paredes, Madame Gurieff, and Mdlle. Girardi adding to the successes of the concert.

THE morning concert given last Saturday by Herr Van Biene, the violoncellist, was an undoubted success. The Duo in D of Mendelssohn, by Miss Zimmerman and Herr Van Biene, was exceedingly effective and met with deserved applause. M. Stiehle maintained the credit due to him as a violinist. The other performers were Miss Elton, the Chevalier de Kontski, Herr Werrenrath, Mr. John Thomas, and M. Gounod.

MR. SUCHET CHAMPION'S evening concert took place last Friday week at the Beethoven Rooms in Harley Street. The artists, besides Mr. and Mdme. Suchet Champion, were Mdme. Sauerbrey, Miss Beryl, Signor Caravoglia, Mr. H. C. Sanders, Miss Emma Barnett, and Mr. John Francis Barnett (piano), Mr. Oberthür (harp), and Mr. Pettit (violoncello). Conductors, Mr. Edwin Lott, Mr. Drew, and Mr. Filby. Mendelssohn's and Moscheles' piano duet on *Preciosa*, one of the features of the concert, was capitally played by Mr. J. F. Barnett and his youthful sister. Mr. J. Barnett's performance of his own piano solos, "Sunrise," "Sunset," and "Chanson d'Amour," were greatly admired. Mdme. S. Champion was highly successful in "Angels ever bright and fair," and in the aria, "Va dit elle." Mdme. Sauerbrey was much admired in "O mio Fernando" (*La Favorita*), and Signor Pinsuti's song, "I love my love." Signor Caravoglia was deservedly recalled after "Dormi pur" (Scuderi). Mr. Sanders had success in "The Yeoman's Wedding," and in an effective song, "Gethsemane," by Mr. S. Champion (violoncello *obbligato* by Mr. Pettit). Mr. Champion sang with taste and expression "Salve dimora" (*Faust*), and Miss Beryl was warmly applauded in a song by Miss V. Gabriel. Mr. Oberthür being encored in his harp solo, "Meditation," substituted his always effective "Cascade." He also played his "Clouds and Sunshine" with equal success. Mr. E. Lott, who had the lion's share in conducting, accomplished his task with great efficiency. We must not omit to state that Miss Barnett proved herself, in Mendelssohn's "Andante and Rondo Capriccioso," an accomplished pianist.

## REVIEWS.

### ASHDOWN & PARRY.

*Deux Intermèdes de Concert.* Pour piano. No. 1, in G minor; No. 2, in E major. Par STEPHEN HELLER (Op. 135).

ADMIRERS of Herr Heller's music for the piano—their name is legion—will be glad to secure these interesting pieces, which illustrate the composer's best manner, and are thoroughly attractive. No. 1 begins with a well-marked theme, *Allegro non troppo*, succeeded by an episode in the tonic major, in capital contrast. The development of these subjects shows much grace, and can hardly fail to be effective, even in amateur hands, for which, indeed, the entire work is suited. As an "all round" exercise for teaching purposes, we cannot too highly commend the "G minor." No. 2, in E major, is more elaborate than its companion. Beginning with a *moto continuo, allegro, molto vivace*, it passes to an *andante quasi allegretto* in A flat major, having an attractive theme accompanied in *arpeggio*. This portion of the work would redeem the whole, even if the rest were less excellent than it is. A resumption, in an amplified form, of the first movement, brings the piece to an effective end. We have no hesitation in recommending amateurs of capacity to procure these latest examples of Herr Heller's talent.

### DUNCAN DAVISON & CO.

*Love at Sea.* Song. Words by HENRY F. CHORLEY. Music by Sir JULIUS BENEDICT.

BOTH the words and the music of this piece do their share towards making up a very pretty song, admirably adapted for amateur vocalists. The melody is easy, and the accompaniment such as the singer can play without having his attention distracted by difficulties. Sopranos and tenors will thank Sir Julius for having laid them under an additional obligation to his graceful musicianship.

GENOA.—Signor Rossi, of Parma, has been appointed conductor at the Teatro Carlo Felice, in place of the late Signor Mariani.

Digitized by Google

## PROVINCIAL.

DUBLIN.—A *matinée* was given on the 3rd inst., in the large room of the Shelbourne Hotel, by Miss Heilbron, from London, assisted by Miss Emilie Glover, the accomplished harpist of this city; Mrs. Stephen Murphy, vocalist; Herr Barthmann, violinist; and Herr Elsner, violoncellist. Miss Heilbron played in conjunction with Herren Barthmann and Elsner a trio in G minor by Haydn, and with Herr Barthmann, a sonata by Dussek. Her solo displays were Beethoven's Sonata Appassionata, Dussek's "L'Adieu," and Mendelssohn's fantasia in C sharp minor. The young pianist was appreciated in all she did. Miss Emilie Glover played her own arrangement of motives from *La Traviata*, and, as usual, delighted everyone by her artistic performance, as did Herr Elsner in Servais' "Airs Russe." Herr Barthmann played a charming piece for the violin, entitled "Souvenir de Schwalbach," by Oberthür, in capital style, and the audience could not fail to be satisfied with the programme provided for them by Miss Heilbron.

—o—

## Shaber Silber across the Hungarian Band.

The band of Hungarian musicians, first introduced to the London public at the Floral Hall concerts, and now appearing from time to time at all sorts of public and private entertainments, are rather disappointing. The players, in their lively-like uniforms, have not the picturesqueness of the regular gipsy troupes; and their performance, without being strikingly original, is of an inferior order in a purely musical point of view. A great number of violins, insufficiently relieved by one or more instruments of the clarionet species, and by a sort of horizontal harp, played upon with little leather-covered wooden hammers (the "gazla" of the Roumanians?), compose the orchestra. The repertory consists of Viennese dance music (waltzes, for instance, by Strauss and Gung'l) and Hungarian national melodies. The dance music is played with much spirit and slightly exaggerated accent; and we must assume that the national melodies are executed with the character properly belonging to them. We prefer, however, the artistic arrangement of the airs by Brahms and Joachim to the airs in their rough native shape, as presented by the newly arrived Hungarian band, which seems to have lost *naiveté* without acquiring cultivation. Its execution of the famous Rakoszcy March, at a recent Floral Hall concert, was tumultuous rather than enthusiastic. Perhaps, however, this was appropriate as recalling the legendary origin of the strange rambling tune to which each Hungarian comitat is said to have contributed its own distinguishing group of notes or war cry; the reunion of the whole into one rather wild melody being regarded as typical of the Hungarian State, consisting of various diverse counties, which combined form one organic whole. The Rakoszcy March, then—so called from the plain of Rakos, in which the representatives of the Hungarian nation were wont to assemble—is at once a mystery, a tradition, and a symbol. That, however, is no reason why it should be played in the scrambling style which marks the execution of the imported Hungarian musicians, who, by the way, use no notes, and are probably unable to read music. Their habit of playing entirely by ear favours, of course, the introduction of peculiarities which in their origin are only errors, but which in process of time come to be looked upon as characteristic beauties. The bands at watering places and most places of amusement in Hungary are composed of gipsies—there are unmistakable gipsies in the band which has been performing at the Floral Hall Concerts; and Liszt in his fantastic work on "The Gipsies and their Music in Hungary" imagines the existence of original melodies and an original scale of gipsy invention. The gipsies, however, are believed by less impulsive but sounder and better informed critics to have invented nothing. They repeat what they hear with inflections and variations, which they cannot well avoid and which are due partly to defects of memory and partly, no doubt, to peculiarities of temperament. It cannot be said of tunes, as of scandalous stories, that they lose nothing by repetition. But if they lose they also gain. Thus while they get deprived of their normal character, they acquire a new character from the voices or instruments of the untaught musicians who adopt them and make them their own. The so-called "music of the gipsies in Hungary" is not gipsy music at all. It is Hungarian music Bohemianized. How Hungarian music itself came into existence is another and more difficult question. It does exist, however; and it was interesting to hear such specimens of it as have been recently performed by the Hungarian band at the Floral Hall. A band more Hungarian (more Bohemian above all) and less nice would another season have far greater chances of success. The musicians should wear Hungarian costumes with gipsy modifications, and the band should be attended by an old woman, horrible yet picturesque to behold—a sort of Azucena of private life—whose well-understood duty it would be to collect contributions from the public. Many persons would find it more interesting to see such a band rehearsing or preparing its music than to hear the finished performances. The conductor, who is at the same time leader of the orchestra, plays on the violin the air or entire piece which he desires his musicians to perform. They, with more or less uncertain gait, follow him note by note. Occasionally he calls one of them to order with a tap from his violin bow, and he has frequently to repeat passage after passage before he can get the whole of them well together through the work under study. It might be thought that the harmony would puzzle them; but that is precisely what gives them the least trouble, the accompaniments, of the simplest character, consisting invariably of the same conventional cut-and-dried chords. Far more attractive than an instrumental band of Hungarians would be a vocal band of Russian gipsies. The human voice, whether or not the most perfect, is at least the most sympathetic, of musical instruments; and some of the Russian gipsies have voices infinitely finer than any Hungarian violin, except, of course, the one played on by Herr Joachim. About this music there is no mystery. No Liszt need write a book on "The Gipsies and their Music in Russia," it being well known that their music consists of Russian national melodies and melodies of a supposed gipsy character ("alla Gitana") written for them by Russian composers. Unfortunately it has hitherto been found practically impossible to get the Russian gipsies to leave their native land. They refuse, it is said, to go abroad unless paid in advance; while, paid in advance, with the money safe in their pockets, they do not see the utility of going abroad at all. From this dilemma there appears to be no escape; which would seem to prove that the vocal bands of Russia are less advanced in civilization than the instrumental bands of Hungary. The Hungarian band of the Floral Hall is, in fact, as we said before, a trifle too civilized; and, in particular, too formal and precise in the matter of costume. These performers of outlandish popular music should look what they are—and look it as much as possible—or their appearance loses all interest.

Shaber Silber.

—o—

## ROYAL ACADEMY OF MUSIC.

A Student's Concert was given at the Hanover Square Rooms on Thursday evening, July 10th. The following is the programme:—

Motet, "I wrestle and pray" (Bach); Prelude and Fugue in C sharp major (pianoforte) (J. S. Bach), Miss Smith; Fugue (pianoforte) (Albrechtsberger), Scherzo, from Third Sonata, Op. 88 (pianoforte) (Heller), Miss Colman; Trio, "Giovinetto Cavalier" (*Crociato*) (Meyerbeer), Miss Farrer, Miss Daniel, and Miss Hope; Duet in F minor, Op. 22, first movement (pianoforte) (Onslow), Miss Pamphilon and Miss Chapman; Warum und Aufschwung (pianoforte) (Schumann), Mr. Eaton Faning (Mendelssohn Scholar); Song (MS.), "Mutability" (Florence Marshall, student), Miss Beasley (Westmorland Scholar); Prelude and Fugue in D (pianoforte) (J. S. Bach), Miss Newall; Andante, Minuet, and Finale, from Trio in C minor (Op. 1, No. 3), for pianoforte, violin, and violoncello (Beethoven), Mr. A. H. Jackson, Mr. Szczepanowski, and Mr. Buels; Part song, for female voices, "Ye spotted snakes" (G. A. Macfarren); Preludes and Lessons, Nos. 23, 24, and 25, Op. 33 (pianoforte) (W. Sterndale Bennett), Miss Hopkins; Rondo a la Polonaise in C minor (pianoforte) (W. Sterndale Bennett), Miss Annie Doorly; Aria, "Voi che sapête" (*Nozze di Figaro*) (Mozart), Miss Edouard; Prelude and Fugue in G (pianoforte) (J. S. Bach), Minuetto expressivo (pianoforte) (W. Sterndale Bennett), Miss Holmes; Nocturne in E flat, and Impromptu in A flat (pianoforte) (Chopin), Miss Martin; Part songs, "Think of me" (Pinsuti), and "Spring is come" (Mendelssohn). Accompanists, Mr. Eaton Faning and Mr. Walter Fitton.

The Public Concert is announced to take place at the Hanover Square Rooms, on Saturday morning next, when the medals and prizes will be distributed.

Digitized by Google

## MISS EDITH WYNNE'S CONCERT.

One of the most successful benefit concerts of the season was that given in St. George's Hall by Miss Edith Wynne, whose musical ability and important services to art obtained, on the occasion, an acknowledgment justly their due. The entertainment began with a miscellaneous selection to which Miss Wynne's compatriots largely contributed. Miss Mary Davies, Misses M. and M. J. Williams, Mr. John Thomas, Mr. Brinley Richards, and "Eos Morlais," a tenor of great repute in Wales, gave their best services; while the sympathy of English artists for the *bénéficiaire* was represented by Madame Patey, Madame Pauline Rita, Miss Bessie Waugh, Mr. Arthur Mathison, and Mr. Radcliffe. When all do well it seems invidious to particularise, but special mention should be made of a duet for pianoforte and flute on airs from *Semiramide*, played by Miss Waugh and Mr. Radcliffe. Both artists were equal to their task, and the result was, in point of success, all they could desire. After the selection came a performance of Signor Randegger's pretty two-act operetta, *The Rival Beauties*, which introduced Miss Wynne as Alice Lynn, supported by Miss Angele (Lady Edith), Mr. Cummings (Sir Percy), Mr. Patey (Stephen Lynn), and Mr. Lewis Thomas (Tom Deloraine). *The Rival Beauties*, either in its entirety or in fragments, is well known to amateurs of that kind of music which satisfies the double requirements of popularity and excellence; and this fact, joined to the reputation of the performers, doubtless had much to do with the crowded attendance. While not free from defects, which were perfectly excusable under the circumstances, the representation appeared to give unqualified pleasure. Miss Wynne played the miller's daughter with an often admirable appreciation of the character, and sang all her music like the genuine artist she is. How her efforts were applauded on such an occasion there can be no need to tell. Miss Angele was an acceptable Lady Edith. Mr. Cummings looked Sir Percy to the life, and sang in his best style. Mr. Patey made a great "hit" by a really excellent rendering of his one song; and in Mr. Lewis Thomas was found a Deloraine not only able to do justice to the music, but to combine the truculent appearance of a smuggler captain with the exuberant good fellowship of an honest tar. Signor Randegger conducted the performance of his charming music, which owed a good deal to the steady and artistic pianoforte accompaniment of Mr. W. Henry Thomas.

—o—

## THE FIGHT FOR THE CUP.

There is rejoicing among Cambria's ancient mountains and adown her lovely vales, for the leek has triumphed over the rose—the lion of England has succumbed to the beast, whichever it may be that represents the aborigines of our island. No generous Sassenach will grudge the Welsh their success. They deserved to win for the pluck they showed in coming so far, at the cost of so much time and money, with the sole hope of carrying away artistic renown. This year, of course, the South Wales Choral Union was obliged to make an appearance at Sydenham, because, as holders of the Challenge Cup, they could not do other than fight for its retention. But none the less on this account should the enterprise be appreciated which raised £2,000 for expenses, and led 500 men and women to quit their homes and journey to London with the chance of returning beaten and abashed. Such devotion to music and country deserved a reward, and every Englishman is quite prepared to applaud when the Welsh turn homewards with the precious Cup borne triumphantly at their head.

Thursday week was the day of battle, and it seemed as though the Principality had not only sent its musical representatives but had poured its population *en masse* towards Sydenham. Never before was such a gathering of the children of St. David on the Saxon side of the Marches. In point of fact, the Welsh took possession of the Palace, while the English, with the humble feeling becoming to a small minority, felt as abashed as do those of their nation who stray within the limits of an Eisteddfod. The Welsh tongue was heard everywhere, and the unmistakable Welsh face met the eye look where it would. There, too, were the chiefs of the Bardic orders—men of Eisteddfod renown, great at long-winded speeches, and at finding out occasions for making them. The shrewd, good-humoured countenance of Mynyddog might have been seen in a prominent position, and if his frequent colleague, Tanymarian, was absent, many another possessor of equally funny appellations put in an appearance. Miss Edith Wynne, Mr. John Thomas, and Mr. Brinley Richards graced the occasion with their presence, as a matter of course; and, taking voluminous notes, the reporters from a host of Welsh papers gave assurance that absent Cambrians would soon know all about it. The first contest in the day's programme was a sore trial to the proverbially slight stock of Welsh patience. What was it to the Principality whether the Liverpool, Bristol, or London choir of men's voices carried off the prize in their special class? True, Liverpool is sometimes called the capital of Wales, and when the judges pronounced in favour of the great sea-port, every Welshman present was, doubtless, prepared to recognise a cousin in every member of the victorious company. But this, gratifying so far as it went, went but a little way, so that it was a great relief when the three choirs cleared off the Handel orchestra, and left the field open for the Cambrian host. Then began the fuss, without a huge allowance of which our Welsh friends, like all Celts, cannot do the slightest thing. The singers swarmed upon the orchestra in long-enduring confusion, while a host of their chiefs bustled about the platform elaborately doing nothing with much pretence. One worthy and red-faced gentleman in particular—great at Eisteddfod meetings, we undertake to say—threatened a speech at the very beginning, and was now anxious to get it off his mind. He watched for a chance, as a cat watches a mouse-hole, and, had not the chance come as it did, there seemed danger to his health from a pressure of pent-up ideas. But everything has an end, even Welsh fussiness, so that, at last, the choir settled down in their places, the judges—Sir J. Benedict, Sir J. Goss, and Mr. Barnby—took theirs; the Eisteddfod leaders subsided, and "Caradoc"—a reduced portrait of the Claimant—made his apearance, *bâton* in hand. The pieces which the judges desired the choir to sing were Bach's motet, "I wrestle and pray," the "Hallelujah" from Beethoven's *Mount of Olives*; "See what love hath the Father," from Mendelssohn's *St. Paul*; and "Come with torches brightly flashing," from the *Walpurgis Night*. As the appointed jurors gave a decision from which there is no appeal, we shall not enter upon a detailed criticism of the Welsh singing. Enough that it was resolute, enthusiastic, and loud, to a degree absolutely exciting—even to a degree that made one unable to judge faultiness with coolness. The volume of sound, instinct with that human feeling which makes the voice the grandest of all instruments, carried everything before it. This was the case, especially in the "Hallelujah" and "Come with torches." The other pieces afforded no opportunity for noise, and in them the defects of the choir were made conspicuous—defects we may sum up in the expression, want of refinement. But everything was applauded alike by the crowd in the transept, who lost no chance of a cheer, and only ceased cheering because of alarm lest they might miss a pretext for even greater noise. After the *Walpurgis Night* chorus, the Welsh singers broke up and retired to the higher benches of the Handel orchestra. Then it was that attention fixed itself upon a comparatively small crowd of well-dressed people who had quietly taken the same position when the proceedings began. These were the champions of England—picked men and women from the Tonic Sol-faists of London, headed by Mr. Proudman, and ready to do battle for the honour of the metropolis. After the Welsh fuss, it was a treat to see how the more business-like English folk took their places. The thing was done, and Mr. Proudman was ready to begin, before the Eisteddfod orators had hustled one another off the platform on which they had no longer any business. But before the English choir had sung a note it was evident they had but little chance. Their numbers were few, they lacked the sturdy *physique* of their opponents, and, what is more, they lacked the ardour which made a champion of every vocalist in the Cambrian ranks. Hence their failure in such pieces as the "Hallelujah" and "Come with torches." But, if these pieces sounded tame and flat, a greater effect was made in others requiring more refinement and delicacy, Bach's motet being sung infinitely better than by the Welsh. In vain, however, did the Tonic Sol-faists rely upon their culture. Noise and enthusiasm won the day, and the conclusion was almost foregone

Digitized by Google

when Mr. Willert Beale read out the fiat of the judges, awarding the Challenge Cup to the representatives of Wales. What a scene followed this announcement! The Welsh singers waved hats and handkerchiefs to the audience, who waved hats and handkerchiefs in return, both parties, meanwhile, shouting themselves hoarse, and growing redder and redder in the face. The Eisteddfod leaders came out now in earnest, more fussy than ever; and the sound of Welsh consonants rose up to the roof in one unbroken volume. Such a triumph was too exciting to last long. Speedily the crowd dispersed about the Palace to talk the matter over in calmer mood; congratulating the victors and passing unheedingly by the vanquished who had lost all save honour. About the subsequent concert we need not speak. Nor shall we tell how the Welsh met in the concert-room later to hear speeches on the mutual admiration principle, varied by others from their political representatives, showing a keen appreciation of the general election close at hand. All this had no particular interest. Enough that the Challenge cup goes again to Wales, whence it must be taken this time twelve months. THADDEUS EGG.

—o—

## JEROME COTON.*

"Above all things, do not forget to go and see Jerome Coton." Such were the words addressed to me, when it was known I was starting for Lyons. I treated the recommendation rather slightingly, and forgot all about it for the first week after my arrival. But, when I had seen all that Lyons *enserre* (the expression is Jean Baptiste Rousseau's); when I had performed the pilgrimage to Our Lady of Fourvières; when I had followed the military movements at the Grand Camp; and when I had visited the looms of the Croix Rouge; after eating titlarks at the Swiss Cottage in the park of the Tête d'Or, and crabs' tails with Nantua sauce at the Café de Lyon; after admiring the flowers of Saint-Jean and of Berjon at the Museum; and after paying my indispensable visit to those eminent men, Louis Perrin and Aimé Vingtrinier, who continue the tradition handed down by the illustrious printers of the town, I remembered the name of Jerome Coton, and set about collecting the details of his history, which I now give in all sincerity and truth.

Jerome Coton, who calls himself "the first mimetic artist in France," is the father of the Lyons actors. He is not, however, very old; sixty-eight. He is spare, with a gallows look. He has a hollow prophetic voice. Under the first Empire, he was a soldier in the hundred and second of the Line: "the regiment of La Fourche." The peace restored him to his home and his trowel, for he is a plasterer by nature, and, even at the present day, fond of doing any little odd jobs. But melodrama had already made sad havoc with his simple mind. Hadrian Barberousse, and the Man of the Black Forest had appeared to him in his sleep; he dreamed of nothing save besieged fortresses, ruined donjons, and solitary huts; pleasure for him consisted in a sombre cloak; happiness, in a dark lantern; and paradise, in the *Tour du Nord*. He fancied he always woke at the noise of a signal, and felt mechanically for his pistols under his pillow. At length he yielded to the secret voice within him; he accepted an engagement. He was in turns Palmerin of England, Abelino, or the Man with three Faces, Teleki, and Mombars the Exterminator; he was, in fact, what he still is, the perfect incarnation of melodrama. He played some years at the Célestins, and made trips through the provinces in a radius of fifty leagues.

The new Rue de l'Impératrice cuts in its course the Rue de l'Argue, exactly at the site formerly occupied by a small theatre which I can compare to nothing better than to the Theatre of the Rue de la Tour d'Auvergne, in Paris. It was there that Jerome Coton had ended by installing himself with a company of his own, which he had recruited from among the people; it was there that he firmly held aloft the standard of melodrama, and that he struggled against the encroachments of vaudeville and of comedy, stopping his ears at the very name of Scribe, and regularly lighting his Bengal fires between eleven and twelve every night. Manager, stage-manager, and actor, he had, in his triple capacity, plenty to do, as the reader may well suppose. Thus it was nothing unusual to see him stop in the midst of a long speech to increase or diminish the light of a lamp—to behold him forget his part as Grand Master of the Knights of the Teutonic Order and whisper at the wings: "Just bring me the velvet arm-chair, will you?" Not only, however, has Jerome Coton been all we have mentioned; not only has he traversed all the circles in the infernal regions of the drama, which, according to competent judges, beat all other infernal regions whatever; but it was even reserved for him to be—a piece of scenery. Yes: a piece of scenery. A bridge was wanting in a military engagement. The fact was perceived only at the last moment, and the bridge was indispensable. Well! Jerome will be the bridge! He threw himself flat upon his stomach, and his body simulated the link between the two banks—not far from each other! Go and hang yourself, Rosambeau! you would never have thought of that!

Take Doyen; take Ricourt—you will never find anyone with the convictions, the passion, the enthusiasm of Jerome Coton. When his theatre in the Galerie de l'Argue was pulled down, he constructed another at the Guillottière, but it had not a long existence. It is in the neighbourhood of Lyons, at Rosaune, or St. Etienne, that, bowed by age but not vanquished, Jerome now goes about with the idols of Caiguiez, of Cuvelier, and of Pelletier-Volméranges. Now and then, too, he obtains permission to give a performance at the Célestins. Such an occasion is a day of joy for a portion of the population of Lyons; they enter the theatre singing; they applaud "before the candles are lighted," for Jerome is loved; Jerome is adored; his friends cannot offer him too many flowers or applaud him too much. The instant he appears, the most touching intimacy is established between him and the audience. "Good day, Coton!—bravo, Coton!" The interruptions are most cordial, but they do not respect the piece in course of representation: "Coton, don't listen to him, he is a traitor! Don't believe what he says; he mauled you badly just now. Coton! refuse his offer to shake hands!" Sometimes Jerome Coton endeavours to protest; he asks for silence. "Gentlemen," he says, advancing to the footlights, "you paralyse my powers!" —"That's true! Right you are, Coton. Well said, Coton; we will hold our tongues! Silence yonder!" And then the stamping of feet recommences more violently than ever.

In a military piece, *La Chaumière Hongroise*, or *L'Espionne russe*, I do not exactly know which, the French flag is buried under the snow. Jerome Coton arrives on the spot. With all his advantages, he combines the drawback of being very short-sighted. He looks for the flag; he stoops, but finds nothing. The spectators come to his assistance. "Not there, Coton," they cry. "Here! to your left! at the foot of the tree. That's it, Coton!" On another occasion, he has to eat a fowl. He seats himself at table. He attacks the bird, but his knife slips. He recommences without being more fortunate. "Don't you see that the fowl is tied, eh?" the audience cry. "Cut the string, Jerome!" Not very long since he was playing at the Alcazar in *La Mort de Turenne*. He sustained the part of Turenne—of course. He enters and perceives a young Conscript. "You will post yourself," he says to him, "before this avenue, by which the hostile army will debouch, and you will give us notice at the proper time!" O! virile and heroic candour! Turenne goes off, rubbing his hands. On being left alone, the Conscript makes a signal to a Vivandière, gulps down several glasses of wine-brandy, becomes gallant, and turns his back on the enemy's army. That army arrives and fires at the Conscript, who returns the compliment as well as he can. At the noise, our soldiers, headed by Turenne, come up, and easily disperse the foe.—"You have saved your country!" says Turenne to the young soldier. "Not a bit of it, not a bit of it, Coton!" exclaims the audience, deprecatingly. "He has saved nothing at all; he is a humbug; he was larking with the Vivandière!"—"You have saved your country," continues Turenne, turning a deaf hear to what is said, "and I will decorate you upon the field of battle." With these words, Jerome Coton prepares to take off his own cross, but his unfortunate short-sightedness interferes with the rapidity of his action. Hereupon the public observe: "Don't be in a hurry, Coton! Undo the knot quietly; don't be tearing anything, Coton! We have plenty of time."

But let us proceed still further with our *Cotoniana*.

JEROME COTON (*raising his arms to heaven*). Am I not indeed unfortunate!—a fragile plaything of fortune!—Everything conspires against me! THE PUBLIC. No, no, Coton; you know

* From the *Orphéon*.

Digitized by Google

it's not true.—JEROME COTON (*armed to the teeth*). Cease to brave me, rash youth! Do you not know my power in this place? Do you not know my death may cause your ruin? THE PUBLIC. No such thing, Coton.—THE TYRANT. Come, let a brilliant festival crown this day; let the dances be arranged under my eyes, and let the cup-bearers fill up the goblets. Thy health, Spalatro! THE PUBLIC. Don't you drink, Coton, old boy: it would do you harm.—JEROME COTON (*wandering in the deserted chapel*). I hear the clock of the old castle strike midnight. THE CLOCK. One. THE PUBLIC (*in chorus*). One. THE CLOCK. Two. THE PUBLIC. Two! Quicker, quicker! THE CLOCK. Three. (*The Clock stops at seven.*) THE PUBLIC. Hulloa, Coton, where are the others? We have not got our lot! Your clock has something the matter with it; it is a gim-crack thing, after all.—JEROME COTON. Let us hide behind this tree, so as to watch our victim as he passes. He is far from thinking I am so near. THE PUBLIC. He can see you, Coton, the tree is too little. JEROME COTON. How long Sacripanti is before he appears. Who can detain him? (*Puts out his head.*) THE PUBLIC. Pee-bo!

It is generally on Easter Eve that the management places the Théâtre des Célestins at the service of Jerome Coton—and his company; for the regular members of the establishment declined long since the honour of sharing the ovations rendered to the first mimetic artist in France. On that evening, therefore, Jerome Coton shines without a rival. He changes his boots of untanned leather several times; he fights, in measure, with an axe; and he dances the "Anglaise" with a stick. He never confides to anyone but himself the care of drawing up his bills, in which he gives a course of history for every melodrama. The amateurs of Lyons preserve these productions so conducive to hilarity. Coton has given me a few of his bills. I transcribe the following: "NAPOLEON À SAINTE HELENE OU LA MORT DU GRAND HOMME. Par M. Dupenty. This work was created at the Théâtre de la Porte Saint-Martin. Three hundred representations (uncontested) attest its prodigious success, as well as at Lyons, where this masterpiece has not ceased to attract the masses, a fact which is within the knowledge of a large number of inhabitants, who made the journey that they might admire, under the features of Gobert and of Prudent, the great man who, despite the acts of injustice he had to suffer, his last breath was for the glory of our arms and the prosperity of France his mother country, who said, on quitting its beautiful shores: '*Adieu, beautiful France, land of the brave! Were there fewer traitors in thy bosom thou would still be the Queen of the World.*' I need scarcely observe that it was Jerome Coton who sustained the part of Napoleon, or, rather, who *re-created* it, according to his own ingenious expression. He concluded the entertainment with *Le Parleur éternel*, and Madame Jerome Coton sang (I am copying the bill) 'Les Souvenirs du jeune âge,' from the *Pré aux clercs*, music by AUBER." At Tarare he announced "a grand pyrotechnic and amphibological illumination." I will proceed no further; the reader would think I was exaggerating. In one of his most recent performances at the Célestins, the play was *Robert, the Brigand Chief*. Fancy how much may be accumulated in a four-feet poster. "The infernal Tower—Deliverance of the Old Man; Nature has burst his bonds—Rosinski suspected—General Pardon for Robert and his comrades, terminating with a grand Tableau of Indulgence." On this occasion, being well up in the habits of his audience and mistrusting their enthusiasm, Coton considered it advisable to print the annexed notice: "Jerome Coton earnestly begs his compatriots and those strangers who embellish with their presence that pretty bonbon box, the Théâtre des Célestins, not to applaud during the course of this essentially philanthropic performance, except at the conclusion of the acts, if they feel so inclined; he repeats, for the second time, it hinders the progress of the work and of the artists who have joined him. Relying on the kindness and knowledge of the regular patrons of our two theatres, he does not doubt, for an instant, that they will receive his request favourably. He is the devoted and respectful servant of an enlightened public."

They were right in recommending to my notice Jerome Coton; he is the last chapter of a forgotten history which has never been written: the history of Melodrama. After him, nothing will be left of a branch of art so long famous.

CHARLES MONSELET.

## WAIFS.

It is thought in Montalluvah—though it was never demonstrated—that a modification of concentrated light forms the point of union between the immortal soul and the perishable portions of man.—*Another World.*

Madame Christine Nilsson leaves London for the Isle of Wight on Monday, for a brief repose. She then goes to Geneva, *viâ* Paris, thence returns to London, and thence (in the last week of August) sails for the United States.

Miss Neilson is at Long Branch.

Signor Giulio Alary has left London, for Paris.

A street in Berlin has been named after Beethoven.

The new Dresden Theatre will be opened next month.

Mr. Vittorio Maurel (Mr. Gye's new barytone), has left for Paris.

Mr. Oliver intends opening a short season at Montreal on July 5th.

The ballet has been definitively suppressed at the Florence Pergola.

Mr. Wilkie Collins will, it is stated, leave England for America in August.

Signor Petrella is writing a *Requiem* in commemoration of the late Mariani.

The Municipal Council of Naples has voted San Carlo a subvention of £10,000.

A Military Academy of Music is under consideration by the French Government.

A society has been formed in Madrid with a view to the establishment of a national opera.

"Lucca-here, now," is the way a Pittsburgh paper announced the presence of the cantatrice.

A monument to Carl Tausig has been erected in Berlin. It is a granite column, supporting a bust of the young *virtuoso*.

At a concert given in the Exhibition building at Vienna, forty-eight pianists played at the same time on twenty-four pianos.

It is said that Signor Nicolini is paid £500 a-month at Covent Garden Theatre. *Pauvre Monsieur Gye!*—DR. BLIDGE.

Mdme. Rudersdorff has taken a cottage at Swamscott, U.S., where she continues her instruction to pupils during the summer.

An official inventory of the goods, chattels, rights, and credits of the late Edwin Forrest has been published. It states the total value at $220,386.

A spectacular opera, founded on the same subject as Auber's *La Bayadère*, and called *Zoloe*, has been produced at Aiken's Theatre, Chicago.

Mr. M. Koppitz, who has been long the leader of the Globe Theatre orchestra, Boston, died quite suddenly of diabetes, at the Victoria Hotel, St. John's, N. B.

"KNOW'ST THOU THE LAND."—Those who are anxious to know the real "Harpy Land" should visit some of the West-end London theatres. —*Liverpool Porcupine.*

An Australian journalist, has received a spiritual communication that the world is to be "burned black as a forgotten toast by a wave of fire," within a year.

News was sent to Mr. Barnum, written on the back of a card, by the elephant trainer, as follows: "Mr. Barnum one of the elifants is ded. He dyed of enformation."

There are a dozen organists in this city, whose salaries range from $2500 to $3000. $5000 is said to be not an unusual price for first-class sopranos in church choirs.

The *Guide Musical* says that M. Colyns, the Belgian violinist, has been engaged by Mr. Mapleson for a tour in Ireland and Scotland during January and February next.

Mr. Robert Bonner will erect in Mount Auburn Cemetery, near Boston, a monument to the memory of Fanny Fern. It will consist of an Italian marble pedestal, on a granite plinth—the whole surmounted with a Roman cross wreathed with fern leaves.

The reproof of Appelles to some painter whose works exhibited more effect than beauty might well be applied to the noisy and sensational productions of certain musical composers of the present day: "*You make them rich, because you cannot make them beautiful!*"

The attention of managers of musical entertainments is drawn to two very clever juvenile artists, the Misses Alice and Laura Molteno (harp, piano, and violin). They have lately returned from America, where they played at concerts in which Madame Anne Bishop, and other artists of note, assisted. We see, from the different notices of the American press, that they everywhere met with great success.

Digitized by Google

Mdlle. Victoria Bunsen, the charming young contralto of Her Majesty's Opera, has left London for a month's visit to her family in her native town, Lyseki hl, Sweden.

The "Recital" announced for Wednesday last, by Miss Pollon (pupil of Mr. W. H. Holmes), was postponed, owing to the indisposition (temporary it is hoped) of the young pianist.

Messrs. Strakosch and Muzio have left Paris for Italy, to complete their engagements of artists for an operatic season in New York, and also to purchase new scenery and costumes for *Aida*.

The great Wagnerian Festival at Bayreuth is again postponed —this time till the spring of 1875. Subscriptions towards the expenses have, as yet, reached no higher than 140,000 florins.

Miss Florence Ashton (contralto), Mr. Compton (son of the well known Haymarket comedian), and Miss Compton (pianist), are about to start upon a provincial tour with an entertainment composed of recitations, interspersed with vocal, and instrumental music.—W. S. J.

The Strand Dramatic Club, on Saturday, July 12th, gave a highly successful performance, at the King's Cross Theatre, of *The Ticket-of-leave Man*, and the first act of *The Colleen Bawn*. The performers met with great applause. Mr. C. J. Bishenden sang "Hearts of Oak," etc. and also met with a most enthusiastic reception.

An enraptured Texas editor thus gives his impressions of an opera: "The aroma of violets exudes from it as though every note were an odorous petal whose exquisite scent is carried to the finer nerves of the brain upon the balmy air of sound, dying away in melodious and evanescent falls, and swelling with the richness of perfumed life into being again, until the soul is wrapped in a mantle of sensuous delight that makes it faint with rapture."

At a national singing match the other day, in the Crystal Palace, the Tonic Sol-fa Association Choir contended with the South Wales Choral Union. The palm of excellence was awarded to the Cambrian vocalists, a result which will not astonish those who consider that, whereas simple Welsh music consists of sweet sounds, the notes of the association called Tonic Sol-fa may be conceived to be of an opposite quality, as tonics are mostly bitter.—*Punch*.

The Liverpool *Porcupine* says, *apropos* of the success of the Liverpool Men's Voice Choir at Sydenham:—

"Had we the effrontery of turf tipsters, we could easily explain how we had "said all along the Liverpool choir would pull it off." But, not having done anything of the kind, we can but express our extreme pleasure that the Liverpool choir has not only been "placed very creditably," as we were sure it would, but has proved the premier, which we were afraid it wouldn't. The competing choirs were not numerous, certainly; yet our representative choir has come out of it with honour and the prize. While we repeat our praise of Mr. Sanders' endeavours to secure efficiency, we must reiterate our hope that on the next occasion local competition will precede the selection of the representative singers, and all sections of the musical community will be duly represented. Present victory should not make us too confident, but rather urge to careful preparation for future competition, which assuredly will be more exacting."

Mrs. Fanny Kemble, in her journal of her tour in America, gives an amusing account of a performance of the last scene of *Romeo and Juliet*, not as it seemed to the spectators, but as it really was, with the whispered communications of the actors. Romeo, at the words, "Quick! let me snatch thee to thy Romeo's arms," pounced upon his playfellow, plucked her up in his arms, "like an uncomfortable bundle," and staggered down the stage with her. Juliet whispers, "Oh, you've got me up horribly! That'll never do; let me down. I'ray let me down!" But Romeo proceeds, from the acting version of the play, be it understood:

"There, breathe a vital spirit on thy lips,
And call thee back, my soul, to life and love!"

Juliet continues to whisper: "Pray put me down; you'll certainly throw me down if you don't set me on the ground directly." "In the midst of 'cruel, cursed fate,' his dagger fell out of his dress. I, embracing him tenderly, crammed it back again, because I knew I should, want it at the end." The performance thus went on:

*Romeo.* Tear not my heart-strings thus!
They break! they crack! Juliet! Juliet! [*Dies.*
*Juliet* (to *Corpse*). Am I smothering you?
*Corpse.* Not at all. But could you, do you think, be so kind as to put my wig on again for me? It has fallen off.
*Juliet* (to *Corpse*). I am afraid I can't; but I'll throw my muslin veil over it. You've broken the phial, haven't you? (*Corpse nodded.*)
*Juliet* (to *Corpse*). Where's your dagger?
*Corpse* (to *Juliet*). 'Pon my soul I don't know.

Mr. Edmund Rosenthal's Opera Bouffe company open the Exeter Theatre on Monday next, in *Genevieve de Brabant*, which threatens eventually to rival the eccentric *Grand Duchess of Gerolstein*.—W. S. J.

The competition for the "Grand Prix de Rome," at the Paris Conservatoire, has resulted in the awarding of the first prize to M. Puget, a pupil of M. Victor Massé; the second prize to M. Hillemarcher, and "honourable mention" to M. Corbaz-Marmontel, pupils of M. François Bazin.

ST. JAMES'S THEATRE.—The first representation of *La Belle Hélène* was given at the St. James's Theatre, on Saturday evening last, to a crowded house, and on the whole was very well done. M. Mario-Widmer sang and acted capitally, but was inclined to make too free a use of his falsetto voice, a habit not always to be commended. Messrs. Charlin and Jolly were irresistibly funny, especially the latter, whose facial expression and inimitable bye-play is a study in itself. Mdlle. Desclauzas sang and acted with her usual intelligence, and if she does not reach our ideal of "La Belle Hélene," it is not her fault.

Some few days ago, Dr. White, author of *Echoes of Many Lands*, having had occasion to call at the residence of a gentleman in the vicinity of Waterford, was rushed upon by a furious dog and severely lacerated by the animal. The bite of a dog is at any time a very serious matter, but is especially so at the present season. The law in this case has been violated by allowing the animal to go abroad unmuzzled, and it is probable when the matter is investigated the brute will be destroyed. The mental anxiety of the sufferer must be extreme. He is completely incapacitated from pursuing his avocations, and is at present confined to his chambers under medical treatment.—*Freeman's Journal*, July 16.

GANDERSHEIM.—The monument raised to Herr Methfessel, the well known song-composer, was formally consecrated in the Heckenbecker Cemetery on the 30th ult.

NAPLES.—A new semi-serious opera, *I due Soci*, by Signor Pietro Guarino, will shortly be produced at the Teatro Filarmonico.

## Lines for Music.

### THE PAGE.

I.

Ah! what a gay and a happy life mine,
I never feel sad, so I never repine:
No trouble or pain e'er crosseth my path,
Nought but pleasure and love my young heart hath.
The richest of doublets and hosen I wear,
And jauntiest of caps surmounts my long hair;
The finest of daggers hangs by my side
To guard my lord's crest with envious pride.
While him I e'er follow faithful and true
In deeds of great brav'ry—or help him to woo—
I, his true-hearted page, who'd lay down his life
For the sake of his lord's in the sternest of strife.

II.

Successful in love? unequalled am I,
For one glance from me how many maids sigh!
Not one is there lives who'd deny me her hand
At home or in any strange foreign land.
From Spain to the East they all own my sway,
And, hapless, remember me many a day.
No lattice is there but I'd climb with skill,
For nothing can daunt a resolute will.
So I chant and I love the livelong day,
And merrily pass the sweet time away;
While I follow my lord in peace or the fight—
Till the day when I too 'll be just such a knight.

ERNEST HOUGHTON.

(*Copyright reserved.*)

## MUSIC RECEIVED FOR REVIEW.

TONIC SOL-FA AGENCY.—The new "How to observe Harmony, with exercises in Analysis," by John Curwen.

J. F. BORSCHITZKY.—"Concordia," a selection of overtures and dances arranged as trios for violin, flute (or second violin), and piano. Nos. 1 to 7.

W. MORLEY.—"The Sailor Boy's Return," by Louis Pereira.

Digitized by Google

# THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

## MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.

"LE PRESSOIR" .. ... .. .. .. .. .. .. ,, 2s. 6d.

**Composed and Sung by J. FAURE.**

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## "LE VALLON NATAL,"

MELODIE.

**De Mdme. WILLY DE ROTHSCHILD.**

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

## "CUPID'S APPEAL,"

BALLAD,

And the Sequel,

## "MARRIAGE BELLS,"

SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW VOCAL DUET.

## "THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

**Composed by IGNACE GIBSONE.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

## "IN THE MORNING,"

SONG.

**The Words by F. ENOCH.**

**The Music by HENRY SMART.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "OUR DARLING,"

SONG,

(in C and in E flat).

**The Words by ETTY LOVELL.**

**The Music by J. HALLETT SHEPPARD.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

# NEW PIANO MUSIC

PUBLISHED BY

## DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

STELLA. Grande Valse de Concert. Par IGNACE GIBSONE. Price 4s.

BIANCA. Mazurka. Composed by W. JERVIS RUBINI. Price 2s.

HAIDÉE. Polka. Composed by W. JERVIS RUBINI. Price 3s.

# NEW SONGS.

UN DESIO. Romanza. Composed by G. ROMANO. Price 3s.

LA VISIONE. Romanza. Composed by G. ROMANO. Price 3s.

IO LA VIDI. Romanza. Composed by G. ROMANO. Price 3s.

ROW, GONDOLIER, Barcarolle. Sung by Miss JOSÉ SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

THE MARINER. Sung by Signor FOLI. Composed by LOUIS DIEHL. Price 4s.

LONDON:

## DUNCAN DAVISON & CO.,

244, REGENT STREET, W.


Digitized by Google

# MIGNON.

## Opera, in Three Acts,

BY

# AMBROISE THOMAS.

**The Opera complete, for Voice and Piano, with Italian and French words, net 20s.**

*All the following Songs, Duets, &c., can be obtained at* HALF *the marked* PRICES, *either with Italian or with French Words:—*

| | | s. | d. |
|---|---|---|---|
| 1. | STANZE (Basso)—"Fuggitivo e tremante" ... ... | 3 | 0 |
| 2. | ARIA (Tenore)—"Si, solingo ognor pel mondo" ... | 6 | 0 |
| 3. | ROMANZA (Mezzo Soprano)—"Non conosci il bel suol" ... ... ... ... ... ... ... | 5 | 0 |
| 4. | DUETTO (Mezzo Soprano e Tenore)—"Leggiadre rondinelle" ... ... ... ... ... ... | 5 | 0 |
| 5. | TRIO—"Riconoscente amore, se nel cor" ... ... | 5 | 0 |
| 6. | STROFE (Soprano)—"Chi m'ama or venga meco" | 4 | 6 |
| 7. | MADRIGALE—"Bella Diva, per pieta" ... ... | 5 | 0 |
| 8. | DUETTO (Soprano e Tenore)—"Non darti alcun pensier" ... ... ... ... ... ... | 5 | 0 |
| 9. | VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ... ... ... ... ... ... | 6 | 0 |
| 10. | STIRIANA (Mezzo Soprano)—"Io conosco un garzoncel" ... ... ... ... ... ... | 5 | 0 |
| 11. | MELODIA (Tenore)—"Addio Mignon fa core" ... | 5 | 0 |
| 12. | RECIT. (Cantabile) (Mezzo Soprano)—"Ella e la presso a lui" ... ... ... ... ... ... | 5 | 0 |
| 13. | DUETTO (Mezzo Soprano e Basso)—"Sofferto hai tu? conosci il duol?" ... ... ... ... | 5 | 0 |
| 14. | POLACCA (Soprano)—"Io son Titania la bionda" | 6 | 0 |
| 15. | CORO—"Or—sù sciogliam le vele" ... ... | 5 | 0 |
| 16. | NINNA-NANNA (Basso)—"Del suo cor calmai le pene" ... ... ... ... ... ... ... | 4 | 0 |
| 17. | ROMANZA (Tenore)—"Ah non crede a l'afflitta nel vergin suo candore" ... ... ... ... ... | 4 | 0 |
| 18. | DUETTO (Mezzo Soprano e Tenore)—"Ah! son felice! io son rapita" ... ... ... ... | 7 | 6 |
| 19. | PREGHIERA (Mezzo Soprano)—"O vergin Maria il Signore sta conte" ... ... ... ... ... | 3 | 0 |
| 20. | FORLANA (Soprano)—"Finche resti al prato un fior" | 6 | 0 |
| 21. | ARIA (Soprano)—"A meraviglia, a meraviglia" ... | 6 | 0 |
| 22. | RONDO GAVOTTA (Mezzo Soprano)—"In veder l'amata stanza d'alle" ... ... ... ... | 5 | 0 |

*N.B.—All the above Songs are published in different Keys, to suit all Voices.*

LONDON:

**DUNCAN DAVISON & CO.,**

244, REGENT STREET, W.

*Arrangements for the Pianoforte of the above Opera, by the best Composers, can be obtained from the Publishers.*

# HUTCHINGS & ROMER'S LIST OF SONGS

## JUST PUBLISHED.

### FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* MISS HAVERGAL.

### CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

### VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

### JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

**HUTCHINGS & ROMER,**

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

# SYDNEY SMITH'S FOUR NEW PIECES.

## ROSE-LEAVES.

MORÇEAU ÉLÉGANT.

**Price FOUR SHILLINGS.**

Played by the Composer at his concert with great success.

## LES TROMPETTES DE LA GUERRE.

MORÇEAU MILITAIRE.

**Price FOUR SHILLINGS.**

## LA TRAVIATA.

FANTASIA ON VERDI'S OPERA.

**Price FOUR SHILLINGS.**

## SOUVENIR DE LA MADELEINE.

MORÇEAU SUR LES OFFERTOIRES DE LEFÉBURE-WELY.

**Price FOUR SHILLINGS.**

LONDON:

**ASHDOWN & PARRY,**

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 8s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books r Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

**SEQUEL TO THE ABOVE—Price 6d.**
**KEY TO THE SEQUEL—Price 6d.**

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalisation, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Digitale.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,

BERNERS STREET

LONDON.


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, July 26, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 31. SATURDAY, AUGUST 2, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE, This Day (SATURDAY), August 2. —Miss BLANCHE COLE will take her FIRST BENEFIT, on the occasion of her 123d performance in English Opera at the Crystal Palace, This Day (Saturday). Admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE. — MISS BLANCHE COLE'S BENEFIT. This Day (SATURDAY), August 2, at Three, Bellini's Opera, "LA SONNAMBULA." Elvino, Mr. George Perren; Rodolpho, Mr. Maybrick; Alessio (by permission of Messrs. Chatterton and Webster), Mr. Brittain Wright; Notary, Mr. Osman: Liza, Miss Annie Goodall; Dame Teresa, Mrs. Sharp; and Amina, Miss Blanche Cole. Full Orchestra and Chorus. Conductor, Mr. Manns. Numbered and reserved stalls can be secured in advance, price Five Shillings; reserved seats, Half-a-Crown; Admission, Half-a-Crown; or by Guinea Season Ticket.

**Bank Holiday, Monday Next, August 4.**

CRYSTAL PALACE.—THE GENERAL HOLIDAY FETE.—GRAND BALLAD CONCERT at Four P.M.—Madame Lemmens-Sherrington will sing the "Bravura Waltz" and "Come back to Erin"; Miss Blanche Cole will sing "I dreamt that I dwelt in marble halls" and "Home, sweet home"; Miss Annie Goodall will sing "Susan's Story," "Jock o' Hazeldean," and "Cherry ripe"; Mr. George Fox will sing "The Village Blacksmith" and "The Yeoman's Wedding"; Signor Foli will sing "Hearts of Oak" and "The Monks of Old"; and

MR. SIMS REEVES will sing "My own, my guiding star," "When other lips and other hearts," and "The Bay of Biscay."

HEREFORD MUSICAL FESTIVAL, SEPTEMBER 9, 10, 11, and 12, 1873.

MORNING.

TUESDAY, "ELIJAH."
WEDNESDAY, "JEPHTHAH," and Rossini's "STABAT MATER."
THURSDAY, Sir F. Ouseley's "HAGAR," Dr. Wesley's NEW WORK, and Spohr's "CHRISTIAN'S PRAYER," &c.
FRIDAY, "MESSIAH."

EVENING.

TUESDAY, CONCERT, SHIRE HALL.
WEDNESDAY, "ST. PAUL," CATHEDRAL.
THURSDAY, CONCERT, SHIRE HALL.
FRIDAY, CHAMBER CONCERT, SHIRE HALL.

THE KIBBLE CRYSTAL ART PALACE, ROYAL BOTANIC GARDENS, Glasgow.—The Treasurer will be happy to hear from first-class Vocalists, Instrumentalists, and Concert touring parties, stating terms and dates vacant, for Engagements in Glasgow. Apply to Mr. Robert Downie, 131, West Regent Street, Glasgow.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," at Sunderland, August 11, and throughout his tour in the autumn with Madame Lemmens-Sherrington.

MISS ENRIQUEZ begs to announce that she is at liberty to accept Engagements. All letters to be addressed to her residence, 26, Mornington Crescent, N.W. Engaged the following dates:—Hereford Musical Festival, 8th to 13th September; Bristol Musical Festival, 20th to 25th October; Glasgow Musical Festival, 3rd to 8th November; Edinburgh, 10th November.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

"MY WHITE ROSE,"

SONG,

(in F and in B flat).

**Written and Composed by LOUISA GRAY.**

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

"IF it occurred as the Chorus of an Opera, its sprightly rhythm and accent would be the making of the work; and, as a four-part song, 'LET THE HILLS RESOUND' ought to be heard everywhere."—*Vide Era.* Price 4d. post free. Dedicated by special permission to H.R.H. the Princess of Wales. London: ROBERT COCKS & Co., New Burlington Street.

Just Published, square 16mo, 2s. 6d.,

THE CHORISTER'S GUIDE. By W. A. BARRETT, Mus. B. Oxon., of St. Paul's Cathedral, author of "Flowers and Festivals." RIVINGTONS, Waterloo Place, London; Oxford and Cambridge.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"MUSIC OF HYMN OF PRAISE,"

Sung at Rev. C. Voysey's Services at St. George's Hall.

**Composed by A. L. TAMPLIN.**

Price 1s. 6d.

London: NOVELLO, EWER & Co., 1, Berners Street, W.; and 35, Poultry, E.C.

Published this Day,

"DREAM ON,"

SONG,

**Words and Music by ERNEST HOUGHTON.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

**The English Words by JOHN OXENFORD.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W

"THE PET LINNET,"

BALLAD,

Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall.

**Composed by J. W. GLOVER.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**BRIGHTON CONCERT AGENTS,**

**PIANOFORTE AND MUSICSELLERS,**

**LYON & HALL,**

WARWICK MANSION.

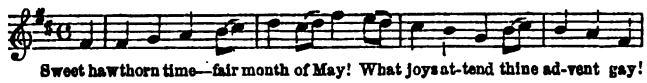

Digitized by Google

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pleasing song, entitled 'Sweet Hawthorn Time,' . . . . . would be 'a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.
"LE PRESSOIR" .. ... .. .. .. .. .. .. „ 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"

MELODIE.

De Mdme. WILLY DE ROTHSCHILD.

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CUPID'S APPEAL,"

BALLAD,

And the Sequel,

"MARRIAGE BELLS,"

SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW VOCAL DUET.

"THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

Composed by IGNACE GIBSONE.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

"IN THE MORNING,"

SONG.

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

NEW SONG BY SIR JULIUS BENEDICT.

"LOVE AT SEA,"

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"

ET

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE,)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"ST. PATRICK AT TARA,"

CANTATA,

With characteristic words from Ossian, Moore, Clarence, Mangan, &c.

Composed, and dedicated by express permission, to

His Royal Highness PRINCE ARTHUR PATRICK,

By J. W. GLOVER.

Price 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.

All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

Also, OPHELIA'S SONG, and HAMLET'S DRINKING SONG, with English words, 4s. each.

(Editions of Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"REVERIE,"

POUR LE PIANOFORTE,

Par WILLIAM CRAWFORD,

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE.

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

IMPORTANT TO PIANISTS.

SHORT PRELUDES IN THE FORM OF CHORDS,

ARPEGGIOED IN EACH KEY,

So that a Prelude may be played before any piece of Music, WITH ALL THE APPEARANCE OF AN EXTEMPORANEOUS PERFORMANCE,

WITH ADVICE AS TO THE PROPER MODE OF PRACTISING,

as adapted by the

ROYAL ACADEMY OF MUSIC.

The whole calculated for

PUPILS OF ALL DEGREES OF ADVANCEMENT.

By W. H. HOLMES.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## ROYAL ACADEMY OF MUSIC.

The annual public concert of this useful and well-conducted institution, held in the Hanover Square Rooms on Saturday afternoon, created the usual interest among friends of the pupils and amateurs of music generally. The programme afforded incontestable proof that the system of instruction carried on is sound, that the teachers in all departments are capable, and that the "Principal," Sir Sterndale Bennett, is the right man in the right place. Further than this, it may be added, that the students in every branch of the art exhibit decided advance. The programme, though lengthy, was nevertheless always more or less interesting. The original compositions included the first movement of an orchestral symphony in C by Mr. Roberts (pupil of Sir Sterndale Bennett); the first movement of a symphony in B minor by Miss Florence Marshall (pupil of Mr. G. A Macfarren); two movements (*andante* and *scherzo*) from a choral symphony in E minor, by Mr. Wingham ("silver medallist" in 1870); and two movements (*andante* and *scherzo*) from a symphony in C minor by Mr. Eaton Faning (Mendelssohn scholar, and silver medallist, 1872). In each of these there was a great deal to commend, and above all a promise which encourages the fairest hopes.

The instrumental solo performances comprised Sir Sterndale Bennett's Caprice in E major, one of the most finished and original pieces ever written for pianoforte with orchestral accompaniments—the pianist being Miss Pamphilon (pupil of Mr. W. Dorrell); the first movement of Beethoven's Concerto in E flat (his fifth and last), pianist, Mr. Walter Fitton ("silver medallist," 1872), pupil of Mr. Walter C. Macfarren; the last two movements of Spohr's *Concertante* in B minor, for two violins, admirably executed by Messrs. Reed and Szczepanowski (pupils of M. Sainton, and worthy representatives of their eminent preceptor); three movements from Spohr's Quintet in C minor, for pianoforte, flute, clarionet, horn, and bassoon, the pianoforte part being assigned to Miss Baglehole, Potter Exhibitioner, silver medallist, and Sterndale Bennett prize-holder (the most talented pupil of Mr. W. H. Holmes, a professor of the pianoforte, who has, and has long had, no superior); the first movement of Schumann's Concerto in A minor, played by Miss Conolly (pupil of Mr. W. G. Cusins, director of music to the Queen); the *Andante* and *Finale* from Mendelssohn's pianoforte concerto in D minor (No. 2), performed by Miss Curtis (pupil of Mr. Westlake); and J. S. Bach's grand pedal fugue in C minor, played by Mr. Done, son of the well-known organist of Worcester Cathedral and conductor of the Worcester Festivals. In all of these enough of ability was displayed to satisfy the most exacting patron of our Royal Academy of Music, which was convincingly shown by the applause so liberally bestowed. In the Quintet of Spohr the parts for wind instruments were undertaken by those experienced professors, Messrs. Svendsen (flute), C. Harper (horn), Lazarus (clarionet), and Waetzig (bassoon).

A mere glance at the vocal music will suffice. The solos included an air from Mozart's *Seraglio* ("Ah che voglio trionfare,"), sung by Mr. Pope; an air from Sir Sterndale Bennett's *Woman of Samaria* (our English masterpiece in sacred music), sung by Mr. Walter Fitton (silver medallist in 1872); "Hear ye Israel" from Mendelssohn's *Elijah*, sung by Miss Jessie Jones, who gained the first soprano prize at Mr. Willert Beale's recent National Music Meetings in the Crystal Palace; the tenor air, "Dalla sua pace," from *Don Giovanni*, sung by Mr. Henry Guy (silver medallist in 1872); and a *bravura* air, from Handel's *Ottone*, sung by Mr. Wadmore, to whom was also awarded a prize at the Crystal Palace National Music Meetings last year.

Besides these, there was concerted vocal music of more than ordinary interest. First must be mentioned the ingeniously contrived and dramatically effective *finale* from Mr. Macfarren's opera *Robin Hood*, in which the solo vocal parts were taken by Misses Nessi Goode and Beasley, Messrs Dudley Thomas, Wadmore, Parker, and W. A. Howells. Next came a part song, "The Crier," by Miss Oliveria Prescott (student), which seemed to please very much; then the fine trio, "Night's lingering shades," from Spohr's once universally popular *Azor and Zemira*—sung by Misses Beasley, Jessie Jones, and Mayfield (silver medallist, 1871); then the always popular and in its way matchless duet from *Der Freischütz*, "Come be gay," allotted to Misses Llewellyn, Bagnall, and Nessi Goode; and, lastly, the beautiful trio with chorus, "Hearts feel that love thee," from Mendelssohn's *Athalie*, the solo parts in which were undertaken by Misses Bagnard, Edouard, and Bolton. These, too, afforded unequivocal satisfaction, as guarantees of the progress made by the pupils now being educated at our national musical seminary, which, since its institution in 1822, and incorporated by Royal Charter, has done so much for the legitimate progress of music in this country. The chief conductor was Mr. Walter Cecil Macfarren, than whom one more thoroughly fitted for the task could hardly have been selected.

After Spohr's quintet the prizes were distributed by Mrs. Gladstone, to whom Sir Sterndale Bennett previously delivered the subjoined address:—

"Madame,—As Principal of this Institution, allow me again to return you my sincere thanks for the honour you have done the directors and the committee in consenting to attend here this morning. I feel great pleasure, in which I am sure you will participate, in telling you that the number of students has considerably increased, more than 40 having entered this year, and the total at present being over 200. In an artistic sense the standard of excellence has been raised, and I have no hesitation in stating that we have found talent so remarkable and so greatly in excess of former years that it is a pleasure to us to increase those rewards which you have so kindly undertaken to distribute. I cannot let this opportunity pass without referring to the kind interest taken in the welfare of the Royal Academy of Music, and the advancement of the art of music in this country, by his Royal Highness the Duke of Edinburgh and the authorities of the Royal Albert Hall. The propositions made to us from time to time have been seriously considered; but it was found that we should not be justified in incurring the expenditure attendant on the removal of the institution, and, as the new accommodation offered presented but slight advantages over the premises we now occupy, we felt compelled to decline. In conclusion, I beg to tender my sincere thanks to the committee, professors, subprofessors, and the officers of the institution for their untiring zeal and activity in each of their departments. The success which has followed their efforts you, Mrs. Gladstone, will now have the opportunity of estimating."

Mrs. Gladstone distributed the prizes in the most gracious manner, with a kind word or look for each favoured recipient. Here is a catalogue, in which many readers will find interest:—

Female Department.—Silver Medals.—Misses Emily A. Troup (pianoforte), Elizabeth Conolly (pianoforte), Amy E. Turner Burnett (pianoforte), Mary Taylor (general progress), Jessie Jones (singing), and Sarah A. Goode (singing). Bronze Medals.—Misses Emma Cornish, Isabella W. M'Carty, Eliza J. Hopkins, Emma L. Beasley, Llewellyn Bagnall, Alice Mary Curtis, Lavinia Sheenan, Johanna Ludovici, and Beata Francis. Books.—Misses Helen Pamphilon, Ellen Edridge, Maria Combs, Ethel Harraden, Catherine Beaumont, Mary Roffe, Clara Buley, Ellen Hancock, Elinor Blake, Edith Brand, Alice Chapman, Janie Burrough, Hannah Edouard, Mary E. Butterworth, and Mrs. Florence Marshall. Letters of Commendation.—Misses Louisa A. Turner, Jane Whittaker, Constance Harper, Annie Bradley, Elizabeth L. Rothwell, Marion Green, and Fanny Boxell. Sterndale Bennett Prize (Purse containing ten guineas).—Miss Annie Jane Martin. Highly Commended.—Miss Agnes A. Channell (silver medallist, 1872). Male Department.—Silver Medals.—Master Harry Walker (pianoforte), and Mr. W. A. Howells (singing). Bronze Medals.—Messrs. Frederick Weekes, Frederick Done, Bernard E. Elmenhorst, J. L. Wadmore, and Henry A. Pope. A Prize Violin Bow, given to the institution by Mr. James Tubbs, of Wardour Street.—Mr. John H. Reed. Books.—Messrs. T. Matthay, Henry W. Little, Arthur J. Jackson, Edwin Hinchcliffe, Henry R. Rose, Dudley Thomas, Joseph A. Breeden, Alexander G. Jopp, Robert George, Louis N. Parker, Ladislas Szczepanowski, Charles J. Regan, Alfred Rhodes, and John H. Roberts. Sterndale Bennett Scholarship (two years free education in the institution).—Master Tobias Augustus Matthay (re-elected in April last). Westmorland Scholarship (£10 towards the cost of a year's instruction), awarded to Miss Emma L. Beasley. Potter Exhibition (£12 towards the cost of a year's instruction), awarded to Miss Florence Baglehole. Mendelssohn Scholarship (£20 per annum, for two years), awarded to Mr. Eaton Faning.

Altogether the proceedings augured well for the future progress of the Royal Academy of Music, which, we think, has acted wisely in preserving its independent position. If it cannot continue to exist as it has existed for so long a period, it has really no pretence to exist at all. We believe sincerely that it can—more especially with such a musician for its chief director and pilot as Sir W. Sterndale Bennett.

Digitized by Google

## BIRMINGHAM MUSICAL FESTIVAL.

A meeting of the General Committee of the Musical Festival was held recently, at the Midland Institute, for the purpose of receiving a report from the Orchestral Committee, and other business. Mr. W. J. Beale presided; and there were also present Messrs. W. Sharp, T. Kenrick, J. H. Nettlefold, C. S. Mathews, R. H. Milward, Chesshire, J. Cartland, H. Peyton, A. Peyton, R. Heaton, G. Heaton, C. Lawden, R. Chamberlain, F. Everitt, C. J. Parsons, F. Thornton, A. S. Blanckensee, Captain Peel, Dr. Foster, Alderman Brinsley, Mr. Howard J. Smith (secretary), &c. Letters of apology for non attendance were received from the Earl of Shrewsbury and Talbot, the Mayor (Alderman Biggs), Major-General Herbert, Rev. G. D. Boyle, Mr. A. Kenrick, Colonel Ratcliff, Mr. G. J. Johnson, Mr. O. Pemberton, Mr. M. Hickman, and others.

The minutes of the last general meeting having been read and confirmed, Mr. R. Peyton read the following report of the Orchestral Committee:—

"Since the last meeting of this committee, the Orchestral Committee have had under consideration the scheme of performances, and have now to submit for your approval an outline of the principal works which it is intended should be given at the Festival. Among the new works composed for the forthcoming Festival, of which, as already announced, there are three—the most important, both from its sacred character and its length, is that of Mr. Arthur S. Sullivan. This oratorio, which will occupy the Wednesday morning, is entitled *The Light of the World*, and the Orchestral Committee have reason to hope that the labour which has been bestowed upon this work by our young and talented countryman will result in the production of a musicianly work of a high order, and such a one as will obtain for its composer a still higher position than heretofore among the musicians of our time. Of the two new secular cantatas, that of Signor Randegger is entitled *Fridolin;* while the story selected by Signor Schira, for musical illustration, is the same which has furnished the subject for one of the Poet Laureate's miscellaneous poems, namely 'The Lord of Burleigh.' The whole of the choruses of the second of these works, and most of those comprised in the first, have been in active preparation for some time past at the rehearsals now in progress. While naming the above works as having been secured for performance at the Festival, and designed expressly for it, the Orchestral Committee had the gratification of announcing that they are in negotiation for, and have reason to believe that they shall be able to include in the programme, four short works by Rossini, two of which have never been performed in this country; while the two others are from among the unpublished posthumous works of the great composer, and will be performed for the first time at the approaching Festival. These compositions have, since the death of Rossini, become the property of a private gentleman, who, at the instance of Sir Michael Costa, has kindly consented to their production at this Festival, under certain arrangements which are now in course of progress. It is not proposed, on the present occasion, to give any sonata or concerto for the pianoforte, but the Orchestral Committee submit that it would be desirable to recur to a practice which was formerly in vogue at these Festivals—namely, to introduce a symphony in one, at least, of the evening programmes. This question has been under consideration, and referred to, between the chairman and Sir Michael Costa on different occasions for some time past, and Sir Michael most willingly concurs, provided it is the opinion of the committee that a lengthened instrumental performance would be generally acceptable to the audience. The Orchestral Committee are fully aware that at the evening performances music of a lighter character, and less exacting upon the close attention of a large miscellaneous audience, is expected to be given. While, however, recognising this fact as a general guide in the construction of the evening programmes, they are at the same time unwilling to believe that one of the masterpieces of that great composer who so especially excelled in instrumental composition would be out of place when presented to the audience assembled at a Birmingham Festival. The Orchestral Committee, therefore, propose that a symphony of Beethoven should form a prominent feature in the Wednesday evening programme. The general outline of performances would, therefore, be as follows:

Tuesday morning.—*Elijah.*

Tuesday evening.—Cantata, *Fridolin* (Randegger), and miscellaneous second part.

Wednesday morning.—Mr. Sullivan's new oratorio, "*The Light of the World.*

Wednesday evening.—Miscellaneous concert, to include a Short Composition by Rossini, and Symphony, in C minor—Beethoven.

Thursday morning.—*The Messiah.*

Thursday evening.—Cantata, *The Lord of Burleigh* (Schira), and miscellaneous. Second part to include Chorus (Rossini), and Overture to *Guillaume Tell.*

Friday morning.—Sacred Cantata, *God, Thou art great*, Spohr; Imperial Mass, Haydn; Short Choral Work (first time of performance), Rossini; double choruses from *Israel in Egypt.*

Friday evening.—*Judas Maccabæus.*

"In preparation for the above series of performances, the members of the choir have been engaged weekly since the end of January last in rehearsing the choral music; Mr. W. C. Stockley and Mr. A. J. Sutton, with their accustomed assiduity and talent, conducting the rehearsals of the two sections into which, up to the present time, the choir has been divided. General rehearsals of the whole number of local choristers will commence in the first week in June, and you will be asked to pass a resolution requesting the Council of the Birmingham and Midland Institute to grant the use of their Lecture Theatre for the above purpose. In the instrumental department there has been a considerable number of changes by death, removal, or otherwise, since the Festival of 1870. These vacancies have been satisfactorily filled, and the whole orchestra, with some few exceptions, is now complete, separate engagements having, as usual, been entered into with each performer.

"The engagement of principal singers is one which has occupied the attention of the Orchestral Committee for a considerable time past, and much negotiation has taken place, both at personal interviews with the chairman and by letter. Most of the artists of highest rank as executants of oratorio music have already signed their engagements, and negotiations opened with other singers of note, whose presence might add variety and brilliancy to the evening performances. It must, however, be remarked that, in regard to the possible engagement of performers of high reputation, especially those whose fame extends to continental capitals and the great cities of America, the difficulties are somewhat increased by the period of the year at which our festivals are held, that period being devoted to rest, at some Continental watering-place after the labours of the London season, and preparatory to lengthened journeys to fulfil other engagements in the United States, St. Petersburg, and Vienna."

Mr. Peyton added that the new works were in progress, and would no doubt be received in time for their proper performance at the Festival. Besides those which had been accepted by the committee many other works had been offered, some by gentlemen who had composed works for the Festival before, and others by composers not known in Birmingham. The works chosen had been selected with great care, and for certain reasons which had had weight with the committee, who hoped the programme would be approved generally as an attractive one. With reference to the selection of a work by M. Gounod, Mr. Peyton said the committee hoped M. Gounod would some day take his place as one of the composers for these Festivals. They believed they might have included some short work of his at the ensuing Festival: but M. Gounod told them there was not the necessary time to undertake the composition of a large work. The gentleman who had undertaken their large work (Mr. Sullivan) had done it in a shorter time than M. Gounod would have required for a similar work. Having seen M. Gounod, he (Mr. Peyton) had taken upon himself to invite him to the Festival, in the hope that he would make himself acquainted with the sacred music performed there; but as he would then be on the Continent he would not be able to be present. The committee had had their eye upon M. Gounod for some time; it was impossible that a man of his eminence should not be regarded by them, and they hoped that he would compose a great work for the Birmingham Festival, which, from the communications laid before them, he was fully disposed to do. With regard to the performance of one of Beethoven's symphonies, which had often been mooted, the committee thought there ought to be a large portion of the audience who would desire to hear so important a work by such a band, and such means as they had at their disposal. It was a matter of regret to the committee that they had such an orchestra sitting idle, when merely a song or an Italian duet was being sung, and they thought there ought to be more instrumental music. As there was so large a number of persons among the audience who were musicians, a symphony of Beethoven was not only admissible but called for; and as there was an opportunity of including it in the programme for Wednesday evening, unless the general committee were of opinion that it was undesirable, they should include it. With regard to the engagement of the principal singers, that would come before the committee at the next meeting. They liked to postpone the engagements as long as they could in order to see what the London season brought forth.

The Chairman moved the adoption of the report, and the approval of the action of the Orchestral Committee, and observed that the performance of a symphony was a subject upon which opinions varied;

Digitized by Google

but, as they had one of the best bands that could be collected, the committee thought it was an occasion when a symphony should be performed.—Mr. Parsons seconded the motion, which was unanimously adopted.

The Chairman then moved that the scheme of performances recommended by the committee be adopted, with such alterations as circumstances might render necessary.—Mr. Everitt seconded the resolution, observing that he hoped no circumstance would render necessary the omission of the symphony proposed by Mr. Peyton.—The proposition was carried unanimously.

The Chairman proposed that the vice-presidents who were invited on the last occasion, with some few additions, be again invited to act as vice-presidents for the ensuing Festival. The additions were the Marquis of Hertford, Lord Yarmouth, the Bishops of Lichfield, Hereford, and Gloucester, Lord Clarendon, Lord Lewisham, and Mr. Lucy, of Charlecote.—Alderman Brinsley seconded the motion, and it was adopted.

On the proposition of the Chairman, seconded by Mr. C. Lawden, it was also resolved that the various sub-committees, when appointed, be instructed to observe strict economy, and take care that no expenditure is authorised which is not necessary for promoting the interests of the Festival.

The advertising and ticket and book committees were appointed; and a resolution was passed respectfully requesting the Council of the Midland Institute to grant the use of the Lecture Theatre for the choral rehearsals.

A vote of thanks to the Chairman for presiding concluded the business of the meeting.

—o—

## ROYAL ITALIAN OPERA.

The season was brought to an end on Saturday night, with a very effective performance of Meyerbeer's *Etoile du Nord*, in which, as before, Madame Adelina Patti and M. Faure represented the chief characters, the subordinate parts (also as before) being allotted to Mesdames Sinico and Demeric Lablache, Mdlle. Sassi, Signors Bettini, Ciampi, Edardi, Capponi, Tagliafico, Raguer, and Manfredi. Signor Vianesi conducted in the orchestra. At the termination of the opera—followed, in accordance with traditional custom, by "God save the Queen"—Madame Patti (who gave the solo verses in our National Anthem) was summoned no less than four times before the curtain. The name of M. Faure was also loudly and repeatedly called; but that distinguished artist was probably more than content with the honours which had been paid to him after the first and second acts. At any rate, he did not answer the call. The house was crowded to the ceiling, and the opera, one of Meyerbeer's most brilliant and characteristic, in its peculiar way—indeed, one of his very best—has seldom been more keenly enjoyed.

The other representations during last week might be dismissed in a paragraph, not because they were in any sense devoid of interest, but because they were, for the greater part, repetitions.

First, there was the magnificent *Huguenots*, with Madame Adelina Patti, in lieu of Mdlle. d'Angeri, as the heroine. Although this fresh effort, brilliant as it undoubtedly was, has not changed our opinion that Valentine is among those characters which, for certain reasons, do not lie easily within the means of one to whom almost every part in every style seems to come as easily as though she were born to it, there were features in Mdme. Patti's impersonation which placed it apart from any other Valentine we have seen. It is subtly conceived, and has been conscientiously studied throughout; and in one scene especially—the scene which follows the "Benediction of the Swords" (the famous duet between Valentine and Raoul), Madame Patti's singing and acting were beyond all praise, never, indeed, having been surpassed in our remembrance. Signor Nicolini, as Raoul de Nangis, if not invariably up to the mark, was always earnest, graceful, and manly in bearing, and evidently inspired by the genius of his gifted companion. The other characters were filled as usual.

Tuesday was marked by the appearance of a new soprano, Mdme. Pezzotta, who, as Amelia in Verdi's *Ballo in Maschera*, created a certain impression, but not such as to justify any hope that she has a chance of maintaining a position among the favoured *prime donne* of the Royal Italian Opera. That Madame Pezzotta possesses ability both as actress and singer is unquestionable—as unquestionable as that she brings to her task both spirit and intelligence, and this was shown in more instances than one; yet, despite a good deal of applause from time to time, the general verdict could not be looked upon as favourable.

On Wednesday week there was a grand concert, in which nearly all the principal artists of the establishment took part; but, as the programme consisted almost exclusively of familiar pieces, heard not only at the operatic representations of the season, but at the attractive morning concerts which Mr. Gye has been giving, Saturday after Saturday, in that picturesque out-house, "Floral Hall," the performance does not call for detailed criticism, and the mere record of its success must suffice. On Thursday "the immortal *Barbiere*" was repeated, "for the benefit of Mdme. Adelina Patti." Such a brilliant audience is not often assembled in a theatre, nor an audience more enthusiastic. How Madame Patti was received by her admirers, who, it can safely be asserted, included every one present, may be readily imagined. From the first peep at Rosina, at the window of Bartolo's house, to the moment when she grasps the hand of Almaviva, as her accepted spouse, the evening was a veritable *fête* for the charming songstress. She was applauded "to the echo" again and again, not only in "Una voce poco fa," and the duet with Figaro ("Dunque io son"), but in the "Shadow Song," from *Dinorah*, and "Home, sweet home," both (incongruously, we cannot but think, notwithstanding the long traditional tolerance of such interpolations) introduced in the "Lesson scene." To describe the scene at the end is out of our power. So many bouquets, wreaths, coronals, streamers, lyres, and what not, have rarely been thrown at the feet of a singer. If such demonstrations any are of worth, we cannot think of one who, by arduous and unremitting application, united to exceptional natural endowments, has deserved them better than Adelina Patti. She came to us, in 1861, a girl in her teens, and now, twelve years later, is universally recognized as "Operatic Queen." Friday was dedicated to a repetition, not the first by several, of *Lucia di Lammermoor*, the more interesting inasmuch as it was "for the benefit of Mdlle. Albani." No dramatic singer of recent times has managed in so short a space of time to consolidate her claim to be regarded as an artist worthy to take, and, in all probability, destined to take, a position equal to the highest. About Mdlle. Albani's performance of Lucia, her second character in 1872, and in some respects best suited to her talents and idiosyncracy, it is unnecessary to speak again. Enough that she has never sang or acted better than on the occasion under notice. She, too, like her more experienced comrade, Madame Patti, was received with all possible demonstrations of favour by an audience which filled the theatre in every part. That in this fair young Canadian Mr. Gye has obtained a new and valuable acquisition is generally allowed. Every amateur of the Italian Opera must watch with interest her future career.

It would be superfluous to enter into a retrospective summary of the proceedings of the season, which, in so far as the production of novelties is concerned, has, like that of Her Majesty's Opera, been unusually barren. *Les Diamans de la Couronne* with Mdme. Adelina Patti's Caterina, and *Ernani*, with the same lady's Elvira, may be said to include the whole. Some artists hitherto unknown to England have appeared; but only one of them has achieved a genuine success—viz., M. Maurel, a baritone-bass of thorough training and high accomplishments. Our own unrivalled Mr. Santley—who, for reasons not easily explained, seems to have abandoned the position he held so long and honourably in Italian opera—excepted, we are acquainted with no one so capable of filling the place of M. Faure as this gentleman. We have no other observations to make upon the season of 1873, to which, however independent of novelty, Mr. Gye has been able to give a certain *éclat*—thanks to the varied and extensive repertory he has at command. Whatever may be argued by connoisseurs about the system of employing two conductors for the same orchestra, it can hardly be denied that Mr. Gye, in this instance is fortunate. Signors Vianesi and Bevignani both rendered him excellent service. Upon the former has devolved the lion's share of work in the course of the season; but to the latter was entrusted the direction of some important operas; and, like his partner, whose ability is universally acknowledged, Signor Bevignani acquitted himself well.

Digitized by Google

## THE CAST OF BEETHOVEN.*

Danhauser, the painter, was an ardent admirer of Beethoven, whom he had met at many musical gatherings in Vienna. It is undoubtedly true that Beethoven was rather brusque, and carefully avoided forming any new acquaintanceship whatever, but Danhauser's frank and affable manners produced a very favourable impression on him. After the two had met accidentally several times, Danhauser thought he should like to take a cast of Beethoven's face, so as to preserve for Posterity a faithful portrait of the great man. He mentioned his wish on the first opportunity, but Beethoven, under various pretexts, endeavoured to avoid compliance, confessing that he had not the slightest wish to see his features reproduced, and that he was too impatient to endure being *posé*. Danhauser, however, was not so easily beaten. He never ceased vaunting the merit of a model taken from nature, adding that Beethoven owed it to Posterity to hand down to them his features. Danhauser pleaded his cause so warmly that at length Beethoven yielded, and a day was named for him to go to the painter's house. At that time, besides painting in oil, Danhauser devoted a great deal of his time to modelling, and inventing patterns, for a manufactory of furniture and wood-carvings, left him by his father.

Joseph Danhauser, a pupil of Peter Craft, was born at Vienna in 1805. His genre pictures are very valuable. Among the best known are "The Oculist," "The Opening of the Will," and the "Convent Supper." Many of his historical pictures, also, are worthy of notice, especially the picture which adorns the high altar of the Cathedral, Eylau, and which represents Saint Stephen and Abraham repudiating Agar. Danhauser died in the flower of his age in 1845, in his father's house, Vienna. His name has been given to the street he inhabited.

At last the day so impatiently expected arrived; the day on which Beethoven had promised to go to Danhauser's. The great composer kept his word and was most warmly welcomed. After a short conversation Danhauser prepared for work. Beethoven, after taking off his cloak and cravat, was requested to sit down.

"You will not hurt my head, I suppose," observed the composer, somewhat dismayed at the preparations he beheld going on.

Danhauser tranquillized him, promising to be quick, so as to abbreviate as much as possible anything there might be disagreeable in the process. To Beethoven's great astonishment the painter began by pasting thin strips of paper on his eyebrows, and by smearing with an oleaginous liquid all parts of his face where there was any hair. He then asked the composer to put a small tube in his mouth, and to shut his eyes. The reader must know that, to take the cast of a face, the latter is covered with tepid plaster in a liquid state. The plaster soon gets cold, and forms a solid mass, which, when removed, contains the exact linaments of the countenance. The operation is exceedingly disagreeable for those subjected to it, because the face is, so to speak, walled in, and the patient can breath only through a small pipe or tube. Besides this, the plaster, when drying, produces a very painful sensation, to say nothing of the fact that it is no easy matter to remove the cast, because every hair adhering to the plaster is productive of pain. Danhauser had purposely omitted explaining all this to the composer, for fear the latter should refuse to undergo the ordeal. Beethoven had, therefore, not the slightest suspicion of what was in store for him. After the first few passes of the brush employed to lay on the plaster, he seemed alarmed, but, when the plaster, in drying, began swelling, and irritating his cheeks and forehead, he was both horrified and greatly enraged. He bounded to his feet, with his hair on end, and, while endeavouring to get rid of the plaster, exclaimed:—

"You are an impostor, a scoundrel, a monster!"

"For Heaven's sake, *Capellmeister*—" stammered Danhauser, confused and stupefied. But Beethoven, without allowing him to conclude his sentence, vociferated furiously:—

"Blackguard—cannibal!"

"Permit me to ——" said Danhauser.

"Keep off," roared Beethoven. Flinging his chair away, and catching up his cloak and hat, he rushed towards the door. Danhauser ran after him to offer his excuses. But Beethoven, without deigning to hear a word, exclaimed: "Be off, you villain, knave, assassin. Take care never to come near me, for I will strangle you."

Having uttered these words he went out, swearing and stamping his feet, with his face all plastered over with white, like that of the spectre in *Don Juan*. The door was slammed violently to, and the unfortunate painter, terrified and confused, could still hear at a distance the maledictions and imprecations which the composer was hurling at his head. After that Beethoven would not hold the slightest communication with Danhauser. Every time he saw him, even at a distance, he flew into a passion, and avoided him as much as he could.

It was not long, however, before Danhauser did take a cast of the great composer's face after all, and that, too, without exciting any outburst of rage. Beethoven was dead!

We may mention a tragi-comic incident which marked the occasion. Having received the consent of the *Hofrath* Breuning, and of Schindler, the Chapelmaster, Beethoven's friends, Danhauser, accompanied by his colleague, the painter Ranft, proceeded to the house of mourning. After finishing a pencil portrait of the illustrious Dead, Danhauser was about to take the much-coveted cast, when he was stopt by an unexpected obstacle. Beethoven had not been shaved for several days during his last illness, and it was absolutely necessary that the beard should come off. Danhauser sent for a barber, but the later asked a ducat for what he was to do, and, small though the sum was, the two artists did not possess so much. They were consequently obliged to send away the barber and manage without him. Ranft found a razor which he had ground. Danhauser lathered the face; Ranft shaved it, and then at last Danhauser took the cast. It was from this that the sculptor Dietrich modelled his bust of Beethoven, the only one faithfully reproducing the features of the immortal composer.—AUGUSTO WILKÉ.

* From *La Gazzetta Musicale*.

## POPULAR CONCERTS IN GERMANY.*

During the last few years, the interest formerly evinced by the public for concerts has certainly been diverted from them to opera. It is a rare occurrence even for the most celebrated artists now-a-days to fill a room; while the public flock to hear any opera in which a popular *cantatrice* or a favourite tenor appears. In some small towns concerts are, to some extent, prevented from falling into neglect by the local musical societies, which engage artists for a fixed sum, but even they can invite only such artists as have already achieved a reputation, while the number of candidates far surpasses that of those elected. In large capitals these societies cannot well exist, because the entire organization of the concert system is different. There is no regular public which can be relied on, one year with another, and any system of concerts must have a completely different foundation. There is more chance that an association founded for purely musical objects will prosper in smaller towns, because the relations between the management and the public are more intimate, and the opinion of the latter carries weight with it outside as well as inside the concert-room; but in a large town a combination of this nature would not be attended with a beneficial result, for the following reasons:—

If the founders of such a society are private persons who attend to it from a mere love of art, they will soon perceive that it is impossible for them, with their regular professional duties, to devote unflagging attention and labour to their task, and concentrate all their efforts on one point. If, again, the majority of the founders consist of men of rank, or even men of independent means, following, therefore, no settled occupation, the undertaking is still worse off, because such individuals, in their zeal for the artistic Ideal floating before their minds, entirely lose sight of the practical part of the question, and waste more money than they spend judiciously. No board of directors, as it is termed, has hitherto, in large cities, advanced the interest of any art institution, no matter how heavy the sacrifices they have made. The case is even worse when only musicians are at the head of such an undertaking, because they cannot easily work well together, and because,

* From the *Neue Berliner Musikzeitung*.

Digitized by Google

at the same time, they are placed as directors and musicians in opposition to public opinion, and, also, because a continuance of the enterprise is combined with sacrifices which they cannot be expected to make. We are not, of course, speaking of Subscription Concerts, which, being got up by firmly established musical bodies for a definite purpose (a fund for widows of deceased members, a sick fund, &c.), must be limited to a certain number of evenings, a certain kind of entertainment, and a certain class of subscribers. We are now speaking of concerts like the Monday Popular Concerts in London, and of the concerts given by M. Pasdeloup in Paris. And let it be here laid down as a fixed principle that such undertakings can be set on foot only by a private person, or by a musician, who, like M. Pasdeloup, acts merely as conductor. Nay, we almost feel inclined to assert that M. Pasdeloup's example cannot possibly be taken as a model in Germany, because M. Pasdeloup possesses, perhaps, more talent as an arranger than as a conductor, and because he had the skill to make a number of experiments, before he could so cleverly combine the various threads as to achieve such satisfactory results. He began with an orchestra of boys, with the *Concerts des jeunes Artistes*, and has ended in rivalling the concerts of the Conservatory. A German musician would hardly go through such experiments and ordeals, nor would he meet with the support which M. Pasdeloup could boast. It is, unfortunately, a fact only too frequently demonstrated that in all musical undertakings which have met with the slightest reverse the interest in them, no matter how lively it may have been at first, has cooled down, and, however favourably they were afterwards being developed, they have been wrecked by the stolid apathy of the public.

A German Arthur Chappell—combining a correct knowledge of artistic matters with business experience, and not appearing *himself* in the undertaking—would, supposing he possessed the *necessary means* and the *necessary perseverance*, have a most brilliant chance; but, of course, he would have to secure the very best artists to support him. For any other persons however, especially professional musicians, who must always be appearing themselves, there are such very great obstacles to surmount that, sooner or later, they are obliged to abandon the wearisome road that leads to no goal.

—o—

## THE SYDENHAM MUSICAL CONTESTS.

(*From the Liverpool "Porcupine."*)

One of the most pleasant and healthy signs of the times is the taste which appears to be growing amongst us for the cultivation of music. In Liverpool, much as we pride ourselves upon our cleverness and our gentility, we are far behind Manchester in this branch of the art, and in England, as a country, we are greatly behind Germany. True, we have in Liverpool some accomplished musicians; but, taking the town as a whole, music, and particularly vocal music, is not pursued with an ardour at all in proportion to the means for its cultivation, and the varied and refined pleasures which it affords. We cannot be always carrying about with us trombones, violoncellos, flutes, and cornopeans, nor is it always desirable that, at home or abroad, our experiments upon these instruments should be continuous; for, however interesting they may be to ourselves, our neighbours are not always inclined to regard our early struggles with the affectionate toleration shown by our own relatives and friends. But every one is gifted with a voice which, by a little care and practice, may be trained to some degree of tune and harmony, and which may often be educated to take an effective part in the finest vocal compositions of the masters. Extremes illustrate most forcibly the value of cultivating a natural gift of this kind; and while the performance of the Representative Liverpool Choir, which took part in the National Music Meetings at Sydenham, shows what may be done by the combined practice of good and well selected voices, so the ordinary experience of an untrained man attempting a song, or the murder of harmony which one hears continually in a church or chapel congregation, shows the depth of vocal degradation in which too many of us are content to wallow. We hope that the concert of Tuesday night will tend to stimulate the love and practice of choral music in families. Certainly it would both be more pleasurable and elevating to hear the sons and daughters of a household uniting in the grand and beautiful harmonies of Handel and Haydn, Beethoven and Mendelssohn, than to find them soar no higher than the namby-pamby and soulless airs of the singing-saloon or the burlesque stage.

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*30th July*, 1873.

On Wednesday last, as a "representation extraordinaire," we had a performance of Flotow's *L'Ombre*, by four members of the Opéra Comique company, of Paris, who are now on a starring tour about this part of France. It was to be regretted that they gave only one performance, and arrived only at mid-day on Wednesday, thereby precluding a rehearsal, and a consequent efficient orchestra. A piano, with some violins and basses, were "all the sound we heard" as accompanists, and I must say the loss of support for the voice, especially that of the flute and reed instruments, was very evident. The "gods" and "gentlemen seated under the boxes," after requesting in their usual familiar way that the overture should commence, pronounced their disapprobation that there were not at least thirty-two in the orchestra. The stage manager had a "ring up," and explained the fact that M. de Flotow had composed music to M. de St. George's *opéra comique* for a full orchestra, but had also arranged the same, so that it could be performed by an orchestra similar to the one now in the house. The opera was a success, and deserved the applause it met with, and I hope we may again see at Boulogne Mdlle. Priola, Mdlle. Galli-Marié, M. Falchieri, and M. Lhérie. I would especially note with praise the quartet during the supper scene (Act 1).

The regular operas during the week have been *Guillaume Tell*, *La Juive*, and *La Favorite*, as grand operas, and *Faust* as *opéra comique*. The first opera went well, our new tenor, M. Gericault, singing well, especially in the duet with Mdlle. Telmar, but his enthusiasm got, perhaps, the better of his judgment, and he was tired out before the end of the opera. The orchestra was all that could be wished; the overture very good; the flute solo exceptionally so (played by M. Miramont). The duo with Mathilde, "Idole de mon âme," and the famous "Suivez moi," at the end of Act 4, were noticeable for their correctness.

*La Juive* on Saturday, in which M. Gericault sang the part of Eléazer, was also a success. The *timbre* of M. Gericault's voice is clear and good, and I believe he is an artist M. Clement and the frequenters of the Salle Monsigny will not repent having at Boulogne, to interpret many tenor *rôles*. The performance of *La Favorite* last night was grand—M. Gericault at his best—and we were introduced to a new artist, Mdlle. Peyret (contralto). Her voice is pure, strong, of large compass, and bears evidence of having been under the direction of a good and careful professor. It astonishes one to see a very young lady so very undeveloped physically, and hear such "tones" as she brought out last evening. The quartet and chorus (Act 3) obtained a recall for the artists. *Faust* was repeated with the same *caste* as before on Sunday.

Prospective opera arrangements. A Mdlle. Poitevin arrives to-day to take the place of Mdlle. Crouzat (soprano). M. Ytrac (barytone) leaves to-morrow, being *remplacé* by a M. Budent.

At the Etablissement *matinée musicale* on Sunday last, Mdlle. Holenberg (cantatrice Suédoise) sang an aria from *Der Freischütz*, and "Je ne puis espérer," by M. Gounod. Mdlle. Holmberg, I have already mentioned in your columns as having been good enough to sing four times here for different charities.

Boulogne is getting very "crammed" (more than full), and we are all getting busy—no wonder! This weather makes people both in London and Paris sigh and say "Oh for the sea," or, "Over the sea!"—in fact the sea! the sea!! the open sea!!! the sea they often wished to see before they see the sea. (N.B.) The open C is no relation to the musical note (Do). Got at by some singers and *fished* for by others!

I have just come from a concert at the Etablissement, given by Herr Dulcken (pianist). It was a great success. A concerto by Mendelssohn for pianoforte and orchestra, and "Mariannina" (*chant populaire Italien*), arranged by Herr Dulcken, went off with *éclat*. Herr Dulcken has a nice touch and brilliant execution. He is a son of the late Mdme. Dulcken, who, I believe was pianist to the Queen of England. S. C.

---

Signor Arditi left London on Monday for Italy, where he remains a month, returning to London previous to his departure for St. Petersburg.

Digitized by Google

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, AUGUST 2, 1873.

WE have received a letter, the meaning of which (had he read it—*not without*) Propertius might have explained, but which would have puzzled Tibullus, given Catullus the headache, and caused Persius and Martial each to turn a couple of somersaults. We nevertheless give it a place in our leading columns, because it has dropped from the pen of an earnest and conscientious writer, who speaks not only from his brain, or brains, but from his heart, or heart of hearts. His *nom de plume*, "Idealiser," inapt as it may appear to some, is enough to ensure a hearing, or reading, for what so eager and anything but catachrestical a writer has to urge; and thus, without further preliminary, we present his missive to our readers:—

(*To the Editor of the "Musical World."*)

SIR,—"Still they come." Grumbling letters about English opera. What do the writers mean! What is English opera? Not what *might* it be; but what *is* it? Three songs and a break-down, if such as the *Beggars' Opera* be taken for a sample, would be a not very inaccurate definition. The subject is important, or so many people would not be interested in inquiring about it. A discussion of its claims in an impartial spirit could be productive of only good results. Your latest correspondent, R. C., asks "Why English opera should be allowed to die out?"—A fair question, entitled to a fair reply. Without pretending to supply a complete answer to the question, I may be allowed, perhaps, to attempt an instalment, by way of whetting further inquiry, of some few items in the reason why. First, there is latent opposition to everything theatrical prevalent in dominant circles. Second, there is an absence of earnestness in English composers. Third, there is a slip-shod way of putting English opera upon the stage that is simply suicidal. From these causes English opera has died! Possessing neither breath of life nor reason to live, it has done the next best thing it could—namely, passed away. Is this the view we are to take of the question, or can any other be supplied?—If the English opera consists of but occasional songs, we have now the very institution in a more flourishing condition than ever before. How can this be may be asked?—I will reply. As the English opera is but a *string of ballads*, the Music Hall organization has supplied the English opera. But how about the scenery?—Well, plays may be rendered with meagre substitutes for scenes, and many of our Music Halls put on a better drawing-room scene, for "I dream't that I dwelt in marble halls," than many of the theatres proper. Then as to frequency, I suppose "The Death of Nelson," the leading *scena* in the opera of the Americans, "Let me like a Soldier fall," the great tenor air in *Maritana*," and "Tom Bowling," representing Dibdin's opera, are performed many times over for once of the most popular foreign opera extant. I estimate that these three songs are sung at least *a million of times*, in England only, *every year*. Now, it must be a good Italian opera that is done even *ten* times a year in London. But suppose *Faust* is done fifty times a year in various places, which is as much as it is, I will undertake inferentially and circumstantially to demonstrate—what it would be but a mere expenditure of postage stamps and time statistically to corroborate irrefragibly—that either of the songs I have named—"Tom Bowling" for instance—has been sung *a hundred thousand* times in the same period. Most likely double and treble that number. English opera, then, actual, real, gets performed in England, as compared with foreign opera, at the rate of about *a thousand to one*. And yet we have the old drivel and grunt about the decay of English opera! "Ah"—say some—"but we don't get the dialogue." The talking, I assert, is not opera at all, unless one might call it *Irish* opera. It is not part of the business of a musical man to groan and fuss about the *talking* being left out.

"But the choruses?"—it will be asked. Well, about the choruses I do not know one worth preserving that has not been heard hundreds of times by our public. Look at the English opera, *Guy Mannering*. I could easily prove that the glee-chorus, "The Chough and the Crow," has been performed a *hundred thousand times* in public for every *once* of the most popular foreign opera that ever held the stage. Let us away with this grumbling and complaining spirit. Let our young composers write only when they have *melodies* to put on paper. They will then find that their English operas will possess an innate, perennial charm, which not even the frosts of adverse criticism, nor, far worse, the undue caressings of over-fond sponsors, can wither or destroy. They will find that though all they write may not be equally acceptable, what is good is sure to live. Those who observe will see the core of the English opera transplanted into the conservatory of the exotic—in the *Barbiere di Siviglia* of Rossini, our own Bishop's "Home, sweet home."*

May I ask that if any of your gifted correspondents wish to contravene what I have said, they will kindly put their names to their lucubrations. I will then, to the best of my ability, endeavour to carry the subject further; but of merely personal controversy I shall take no notice.—Yours very truly, IDEALISER.

*July 28th*, 1873.

To this, possibly, Julius Cæsar Vanini might have replied: "*Huic argumento respondent adversarii adeò vareò, ambiguè, perplexè*," &c., &c. But let that pass. Although it was said by Hieronymus Cardanus (and pre-said in fluxer language by Pomponatius), few who have pondered the subject will be disposed to question the axiom—"*Divina pars in nobis odoribus gaudet*," &c., &c. By ponder, we, of course, mean weigh. Now, it may be doubted whether "Idealiser," though he may have balanced, has accurately weighed. But let that pass.

Our own private opinion is that such matters require serious consideration. We never had the slightest inclination towards stoicism; but that, it may be said, with more or less truth, is a little beside the question. Let us grant as much; and what then?—Has "Idealiser" established his case? That he has taken *an immediate position* we own. Yet there is a manner of taking a position, be it immediate or tardy. And herein lies the kernel of the argument (—aye, and the captain, too). Pascal says, in his famous *Pensées*, many good things, but none better than this:—"*Comme la mode fait l'agrément aussi fait elle la justice*"—unless it be that sentence in which he argues that, had the nose of Cleopatra been a very little longer, or a very little shorter, the whole future of the world might have been changed. But such complex elenches can only be properly discussed by philosophers like John Oxenford, Shirley Brooks, and J. V. Bridgeman, among the living; Douglas Jerrold and Horace Mayhew among the dead. We have not the slightest tooth against "Idealiser;" but he should be careful when he puts his finger out to touch—for it cannot justly (or at any rate proverbially) be said of "Idealiser" what Dr. Samuel Johnson, of the *Rambler*, the *Dictionary*, and *Rasselas*, said of Oliver Goldsmith, which, being unable to bring to mind, we are not able to cite "on the spur of the moment."

"*Nunc est bibendum*," says Flaccus. George Grove, the *cumini sector*, is abroad; so is Josephus Bennetteus; and Auguste Manns has to depend solely on his own proper resources. *Terruit urbem* (an "Adonic," or "Dactylic dimeter—all the same).

If we have in any way hurt the feelings of "Idealiser," or caressed him *à rebrousse poil*, we are sorry; but he ought to remember what Montaigne says:—"*Un barbiere se represente, quand il est besoing, aussi magnifiquement en pourpoinct qu'en armes.*" We do not remind him of this in a spirit of malice, but ———.

DISHLEY PETERS.

* Which is *not* our own Bishop's.—A. S. S.

Digitized by Google

## FERDINAND DAVID (*CONCERTMEISTER*).

It is doubtful whether it is happiness to attain old age. But it is assuredly something inexpressibly sad to see our best friends and companions, with whom we have lived and laboured, with whom we have shared so many joys and so many woes, pass away to that bourne whence no one returns. It is only a few weeks since that we lost here poor Wolfgang Müller, and now we are startled by the report that Ferdinand David has died in Switzerland, and will be buried to-morrow in Leipsic. He was very ill at the beginning of last winter, but recovered and devoted himself once more with all fidelity to his profession. About six weeks ago he wrote, in his humorous way: "I am going on tolerably, and have picked up pretty well. I shall never be quite well again, however, and have, therefore, made up my mind to take care of myself incessantly—a rather depressing business. But I can work, eat, and sleep. the last especially, with more virtuosity than anything else; my good humour and a certain lightness of heart have not yet deserted me, so I shall be thankful if things turn out no worse. At the end of next month I return to Tarasp, to breathe air 4,000 feet high, and drink chalybeate water; the first is certainly the *higher* enjoyment of the two." And now he has ceased to breathe at all.

If he had been obliged to take such care of himself — if he had been compelled to give up the exercise of his art, we must account him fortunate in dying, since, without his art, for him there was no life. Pupils, Gewandhaus Concerts, and music-paper—how could he have lived without them? It was only in the most incessant, in the most energetic exertion that, strange as it may sound, he found—repose.

There is, perhaps, no musician living who devoted talent, powers, and knowledge to the benefit of art with such irrepressible and ardent zeal as David. Summoned to Leipsic by Mendelssohn, he worked there for nearly forty years with the most gratifying results. He sent forth innumerable and admirable pupils into the world, he filled the orchestra with his tone and his enthusiasm, while he delighted and educated the public by the most thoroughly excellent performances of masterpieces without end. Not only did he enrich violin literature by his own sterling, clever, and effective compositions, but he was the first to render accessible, and to restore to publicity, numerous treasures of former times. As a teacher he lived to teach, assisting hundreds by his correct judgment, by his rich experience, and by his friendly advice. Hospitable, witty, good-humoured at home, a most affectionate husband and father, clever, vivacious, and amusing wherever he went, he never lost a minute. For everything important, too, discovered, written, or taught, beyond the sphere of his own art, he manifested a most lively interest. When he put down the violin, and laid his paper on one side, the best works he could find to read were good enough for him. His post in Leipsic is to be given to another, who, no doubt, will prove worthy of it; but to supply his place is hardly possible.

Yet, especially for the last few years, David had many opponents, and was subjected to the most unmerited attacks, and that partly in the very town of which he was such an ornament. The old story of Aristides is as young as ever. Men are tired of hearing any one called "The Just" too long.

To me he was a true friend for fifty years, since we first played music together as boys. For how much that was kind and good have I not to thank him! And how many are there in the same position as myself! Let such persons, when they peruse these lines, allow their own reminiscences of the Deceased to pass in review before their souls. Our greatest and most elevating consolation for the painful loss of any eminent man we loved, is to realise his individuality, to render clear to ourselves what he was, and what he was to us. It is gratifying, also, to be able to say that we, too, were something to him.

*Cologne*, 21*st July*, 1873. FERDINAND HILLER.

---

SIGNOR BEVIGNANI left London on Monday last for Brescia, and other cities of Italy. He will return to London previous to going to Moscow, where he is engaged as *chef d'orchestre* at the Imperial Italian Opera.

## THE LITTLE GOATHERD.*

(*From "Another World."*)

In speaking of the "choice of a husband," I referred to the only case I recollected where the lady's hesitation rendered a third meeting necessary. The exception was interesting.

Early in my reign, whilst one day walking near the sea-shore, I was struck by the appearance of a little girl who was attending a flock of goats. A kid had fallen over a rock into the sea. The child was a lovely creature, with a beautiful complexion, handsome and expressive eyes, small hands and feet; and silken hair flowing over her shoulders. Her beauty was heightened by the expression of tenderness and grief at the loss of the kid. I was greatly interested, and watched her movements unperceived. She showed great intelligence and presence of mind.

Near the sea grows a peculiar kind of stringy reed, very strong and pliable. She tied several of these reeds together, made a noose at one end, and with the other end tied herself to a rock near the edge of the precipice, that she might not overbalance herself, and be dragged down, in her endeavours to recover her kid. She then threw down the noose at the other end of the line, and, after one or two attempts, succeeded with great dexterity in getting it round the body of the kid, which she gradually hauled up to the rock where she stood. Her movements were most graceful, and her address and dexterity truly astonishing. As soon as her success was complete she fondled and embraced the kid as though it had been a favourite sister whom she had saved.

In straining over the precipice she had drawn the knot that secured her to the rock so tight that she could not liberate herself until I came to her assistance and set her free. I then talked with her, and found that she had remarkable capacity, tenderness, and sweetness of nature, but was altogether uninstructed. I said to myself, it is impossible that a creature could be found so beautiful and intelligent unless Providence had intended her for something better than her present occupation.

By my orders she was thoroughly educated and cared for. She showed great aptitude for her appointed studies, and, having passed one ordeal after another with great honour, she was ultimately, thanks to our institutions, deemed worthy of a superior rank, and became one of our great ladies. In mind, form, and feature, she was a remarkable person, and her manners were most sweet and fascinating. She was a frequent guest at my palace. I delighted in her discourse on the rare occasions when my occupations gave me the opportunity of conversation.

Gratitude to her benefactor had given rise to a deep affection. Observing this, I told her that the peculiarity of my position, and the necessity for completing my great work, had decided me not to marry, and that the affection of a friend was all that I could give her. Marry, I said, and I will always watch over you. Had I felt disposed to marry, she would have been my wife. In obedience to my wishes, she allowed the "marriage choice meeting" to be called. She was so beautiful and engaging that the number of competitors was far beyond that required to complete the meeting. The suitors selected were the most promising young men in the city, and held the highest positions, but all the three several marriage meetings remained without result, except to confirm her resolution not to marry.

By our laws, every woman, however high in rank, who elects to remain single, is obliged to follow a calling adapted to her capacity and inclination. The interesting person of whom I have spoken possessed a peculiar talent for inventing and improving ciphers for telegraphic correspondence. This was turned to account. She was also entrusted with the superintendence and examination of reports made by those charged with the instruction of clerks engaged in the telegraph department, and proved superior in every important particular to any and all of the men occupied in similar pursuits.

---

* "The flower is hidden until the electricities of the sun and light draw it forth into life and beauty."

Digitized by Google

## PROVINCIAL.

LIVERPOOL.—We take the following from a highly esteemed Liverpool daily paper:—

"The concert promised by the Representative Choir after the victory at Sydenham is to take place in the Philharmonic Hall on the 12th of August, and will be under the patronage of the Mayor, Mr. Robertson Gladstone, and Mr. J. B. Cooper, who have all taken the warmest interest in the choir from the commencement. In addition to selections from the competitive pieces there will be sung an anthem, specially composed by Sir John Goss, and a part-song, also composed expressly for the choir by Mr. J. L. Hatton, entitled 'Going Away.' The fact of two such eminent musicians having courted the muse for the benefit of the Representative and the St. Nicholas Choirs is testimony of which the choristers ought to feel exceedingly proud. It should be mentioned that the performance will be given by three choral bodies (though each is incorporated with the Representative Choir)—there being in addition to the Representative Choir, the St. Nicholas Choir and the Liverpool Vocalists' Union, the latter of which sang before the judges at the Crystal Palace, and obtained a certificate for their excellent singing. No doubt the deep interest that has been awakened in the competitive singers, and an anxiety which must naturally be felt to hear the vocalists who so triumphantly maintained the musical reputation of the good old town, will bring an overflowing audience. The management of the entertainment will be in the hands of Messrs. Phillipps and Hart."

—o—

## ORGAN RECITALS.

On Thursday evenings, 17th and 24th July, two organ recitals were given at the Parish Church, Cranbrook, the proceeds being devoted as a present to the blower, Stephen Jenner. It is seldom the faithful attendant who supplies the medium through which the delightful music of the organ is conveyed to the ear of the listener is thus remembered; and the organist, Mr. H. Woolley, deserves honourable mention for setting so worthy an example. The aged servant of the church in whose behalf the performances were got up, has been "at the bellows" for about fifty-three years. Every one who plays the organ knows how pleasant it is to have this department satisfactorily attended to. What would an organist not give if he could make sure that his wind would not be "let out" for half a century? Old Jenner, *though blind*, has throughout maintained a character for punctuality and attention that, even in so humble a sphere, one is glad to find not allowed to pass without appreciation. The organ is a beautiful instrument of modern construction, and has been placed in the church through the liberality of a gentleman amateur.

G. T.

## Times for Music.

### CHARITY.*

I.

Fair was she to view,
That Italian maid,
In dress of gay hue
And beauty arrayed.
With her swift bright eye,
Like the blackberry,
Who, as I passed by,
Cried, "*Have charity!*"

II.

So sadly she smiled,
How could I say "No?"
For me she beguiled
With her tale of woe.
So, hoping to save
Her again troubling me,
A coin I gave
*Just for charity.*

III.

But that was not all;
For, as here I stand,
My heart I let fall
Straight into her hand.
So she's said she'd make
Her husband of me,
Not for my own sake,
*But for charity.*

ERNEST HOUGHTON.

* *Copyright reserved.*

## "HOME! SWEET HOME!"

(*To the Editor of the "Musical World."*)

SIR,—Most persons in England believe that the question as to who composed the above world-known ballad was settled long since. They will, therefore, be surprised to hear that it has been again taken up in America, where some individuals now assert that John Payne, to whom a monument is about to be erected in Prospect Park, Brooklyn, wrote both the music and the words. We are informed that Payne was born in New York, and led a highly eventful life; that he was successively a clerk, a newspaper writer, a literary man generally, an actor, an operatic composer, and a diplomatist, in which last capacity he acted as Consul at Tunis, where he died, after a long and painful illness, in 1852. We learn that he composed "Home, sweet Home!" in a garret in Paris, when, far from his native land, he was in a state of the greatest distress. Like everything else, which ever made a sensation and marked an epoch in the domain of art, it was, as it were, created with the author's heart-blood. It was first sung with tremendous success by Miss M. Tree, at Covent Garden Theatre, London, and quickly became so popular that in two years the publishers sold 100,000 copies, and gained 10,000 dollars. With this song, Miss Tree conquered the heart of an Albionic Croesus, and Kemble, the manager, cleared a large sum. Payne, we are further told, composed, also, an opera called *Clari*, which brought him in just as little as "Home, sweet Home!" The New York *Evening Mail* favours its readers with two previously unpublished verses of the song. They are stated to have been written by Payne, and presented by him in the winter of 1833 or 1834 to an American lady in London.

Such is the claim now put forward by some of the American papers in favour of John Payne. Up to the present moment, I always laboured under the impression that Sir Henry Bishop composed "Home, Sweet Home" as well as the opera of *Clari*, in which the song was sung for the first time. At any rate, Sir Henry, in a letter dated the 17th December, 1849, and sent by him from London to Mrs. Scarisbrick of Liverpool, says he did so. He states, moreover, that Mdme Pasta was so fond of the song as to induce him to believe that, on her return to Italy, she begged Donizetti to introduce it into his *Anna Bolena*, on which he was then employed. This, Sir Henry adds, will account for a part of the melody being found in Donizetti's work.

Sir Henry's letter was published in the *Athenæum*, about the beginning of last year.

Before concluding, I may mention another delusion of mine I always fancied Miss M. Tree married the late Mr. John Kemble Chapman, proprietor of the *Sunday Times*. Whether he was the "Albionic Croesus" in question, I cannot say. Perhaps you, Mr. Editor, can throw a light on the subject. Yours, truly,

ENQUIRER.

—o—

## THE ROBERT FRANZ FUND.

(*From Dwight's Boston "Journal of Music."*)

The undersigned acknowledge with many thanks the following contributions to the fund in behalf of Robert Franz:—

"Net proceeds at a private concert given at Mechanics' Hall, May 31, 1873, $1,238.02; Mrs. Quincy A. Shaw, $1,100.00; Sebastian B. Schlesinger, $400.00; Mrs. and Miss Tappan, $300.00; Barthold Schlesinger, $300.00; Mrs. and the Misses Cary, $270.00; Mrs. George R. Russell, $100,00; Miss E. F. Mason, $50.00; Mrs. C. W. Huntington, $50.00; Mrs. George D. Howe, $50.00; Mrs. Samuel Hooper, $50.00; Mrs. S. G. Ward, $50.00; Mrs. A. Hemenway, $50.00; Miss A. Hooper, $50.00; Mrs. Henry Higginson, $50.00; Cash, $50.00; Cash, $47.19; Miss Clara Doria, $25.00; Mr. Charles Howe, $25.00; Miss Pearson, $25.00; Mrs. L. Agassiz, $25.00; Mrs. Alex. Agassiz, $25.00; Mrs. Cabot Lodge, $20.00; Mrs. John Lodge, $20.00; C. Petersilea, $10.00; Mrs. F., $5.00; Cash, $5.79—Total, $4,381.00."

It is earnestly hoped that the same effort which has so successfully been made in Boston in behalf of the great song composer will also be made in other cities of the United States. The undersigned will be happy to take charge of and to transmit any sums that may be entrusted to their care.

L. AGASSIZ, J. S. DWIGHT, H. L. HIGGINSON, OTTO DRESEL, SEBASTIAN B. SCHLESINGER (Committee). H. L. HIGGINSON, Treasurer.

40, *State Street, Boston.*

Digitized by Google

## Shaber Silber across divers Matters.

A race would seem to be going on among managers, each anxious to get his theatre shut up before the others. Mr. Buckstone was the first to reach the desired goal, in token of which the Haymarket was closed some weeks ago. Then Mr. Mapleson, undeterred by the fact that he had not yet been able to produce the promised *Talisman*, brought the season at Her Majesty's Opera to an end the Saturday before last. Mr. Gye gave his final performance at the Royal Italian Opera on Saturday. Messrs. Valnay and Pitron took their farewell benefit at the Princess's Theatre on Monday; the season at the Prince of Wales's Theatre terminates on Saturday next, and for Saturday also the last representation of opera or *opera bouffe* is announced at the St. James's.

We entertain but the very faintest admiration for *opera bouffe*, which was tolerable enough in the hands of Offenbach when Offenbach alone cultivated it, but it is not by any means supportable as produced, at the rate of one buffoonish opera per month, by a "servile herd" of imitators. Offenbach, if he had been moderately successful instead of being what he has been for years past the most popular composer in Europe, would have escaped the constant and often well-deserved attacks of which he has been made the mark. For, in attacking the great composer of the period, critics have really been directing their arrows or their yard measures at the public, over which he has exercised everywhere the sort of influence attributed to his own Orpheus performing "aux enfers." If Offenbach had written nothing but *Orphée aux Enfers*, *Barbe-Bleue*, *La Belle Hélène*, and the historical *Grand Duchess*, his success might have been forgiven him. No one has preserved the programme of the pieces played before Napoleon and the "pitful of kings" at Erfurt; but the *Grand Duchess* will always be known in connection with the great meeting of sovereigns held at Paris in the memorable year of the Exhibition, only to be surpassed in significance and importance by the still more memorable year of the war. Counting crowned heads and heirs-apparent together, every throne in Europe must have been represented at the performances of Mdlle. Schneider of Gerolstein—which, by the way, is no imaginary place, but a little town in the Trèves district, which, if the French had been able to execute their original plan of campaign, must at once have fallen into their hands. The *furore* caused by the *Grand Duchess* had its effect not only upon the very public which it had roused, and which demanded to be roused again, but also on the composers of France, who, finding that *opera bouffe* had become the rage, cultivated it to the exclusion of everything else. Hervé arose and produced the masterpiece originally known as *V'lan dans l'Œil*, which afterwards received the more refined title of *L'Œil Crevé*. *L'Œil Crevé* was succeeded by *Le petit Faust*; Jonas followed in the wake of Hervé, and Delibes in that of Jonas. The company of burlesque composers was further strengthened by the accession of Lecocq, who, like Delibes and Jonas, had previously sought reputation as a composer, not, perhaps of serious, but at least of graceful music. As for Hervé, it was reported that he had been an organist, and some even said that he had written a Mass. Nothing of this kind could be alleged against Offenbach. He at least forsook no other style for that of the *opera bouffe*, which he himself invented. *Mon verre n'est pas grand*, he might say, in the words of a man slightly his superior; *mais je bois dans mon verre;* and it is rather hard for him that a number of other composers with no glasses of their own should insist on joining in his libations. The alleged origin of Offenbach's addiction to *opera-bouffe* is curious enough, but quite intelligible. He was for many years orchestral conductor at the Théâtre Français, where the classical personages of the French pseudo-classical drama, with their interminable tirades, are said to have inspired him with an antipathy to which he gave ironical expression, first in *Orphée*, and afterwards with the greatest possible freedom in *La Belle Hélène*. His action had been preceded and provoked by suffering, and it was perfectly spontaneous; for which reason one can find some pleasure in listening to Offenbach even now, after having had a surfeit of works more or less Offenbachian in character. He is at once the Verdi and Gounod of the minor operatic drama, resembling the former rather than the latter in his copiousness of production. When he ceases to write, the particular sort of school founded by him will be on the point of ceasing to exist. Meanwhile, the management of the St. James's Theatre, to make our acquaintance with the master complete, have just brought out *Les Braconniers*, his latest work. They have also revived *La Belle Hélène*, and a performance of *La Grande Duchesse* has been given. Thus, beginning with Lecocq, who is less an imitator of Offenbach than any of the other composers of *opera bouffe*, they are ending with Offenbach himself; and whatever may be thought of either or both of these composers, it is quite certain that ample justice has been done to them by the St. James's company. No *opera bouffe* company that had previously appeared in England included three such artists as Mdlle. Desclauzas, who takes her benefit to-night in *La Grande Duchesse*, Mdlle. Fonti, the heroine of *Les Braconniers*, and Mdlle. Luigini, who has recently appeared with Mdlle. Desclauzas in *La Fille de Madame Angot* (an operetta—not strictly speaking an *opera bouffe*—which, all things considered, must be looked upon as the great success of the season); while M. Mario-Widmer, who appears in everything, has, in his own special line, scarcely his equal in Europe. He cannot be quite so droll as Dupuis in the part of Fritz, which the authors and composers of *La Grande Duchesse* had designed for that actor with particular care; but we can scarcely fancy him surpassed in his own parts in *La Fille de Madame Angot* and *Les Cent Vierges*, both of which works are known to have been written for the company performing at the St. James's Theatre, and now on the point of performing there for the last time this season.

Shaber Silber.

---

## THE EMPRESS MARIA THERESA AT PRINCE ESTERHAZY'S.*

By C. F. Pohl.

(*Continued from page* 511.)

In Josephus Gregorius Werner, a first-rate counterpuntist who distinguished himself as a composer especially of sacred music, Paul Anton found his first chapelmaster. Werner trained his small chorus with iron pertinacity, as is proved by his masses and less important church compositions, which even now would be a fiery ordeal for the very best choir. Profane music was not performed under his rule (the solitary exception is an "Ecloga Pastorale," poetry by the Abbate Giovanni Claudio Pasquini, music by Francesco Maggiore, performed in the year 1755 in honour of the Prince's birthday). But new life was to be introduced into matters in 1761. It was Paul Anton that associated with Werner—who had grown old, ailing, and wonderfully tetchy—a young composer, Joseph Haydn, whose fresh power was destined to mark an epoch and spread his name throughout all countries. Prince Nicholas received from his brother the musical establishment, which had been enlarged a short time previously, and did all in his power to raise it still more. He himself was especially fond of playing an instrument now become almost a myth, the Baryton (a stringed instrument similar to the Viola da Gamba), for which he engaged two virtuosos, Karl Franz and Andreas Lidl. He gave Haydn, as his *Kapellmeister*, repeated proofs of his esteem, raising his salary, making him a present of a house, which he had twice rebuilt after it was burnt down, and, even when he left, bestowing on him a considerable pension. Like Johann Joachim Quantz, who composed for his pupil, King Friedrich II., about 300 solo pieces for the flute, Haydn wrote an extraordinary number of works for the favourite instrument of his Prince, who marked his satisfaction at this, also, by especial presents of money. The favourable impression made by these compositions on the Prince was sometimes, in the most kindly fashion, turned to account by Haydn for his subordinates in the band. Thus, on one occasion, when seeking to procure the remission of the punishment pronounced for some offence on two of his musicians, he forwarded a number of "new barytone pieces" simultaneously with his petition, a fact which shows him in all his truly touching amiability. A vast deal has been written to the effect that the appointment at Prince Esterhazy's was an obstacle to the rapid development of Haydn's powers; that the Prince selfishly used

* From the *Neue Freie Presse*.

Digitized by Google

him up, and so on. To this we may reply that the more retired his life, the more contented was Haydn, and if complaints of his seclusion now and then escaped him, and if, especially, he cast yearning looks towards Italy, he confessed that this very seclusion must render him original. We must not overlook the advantage he enjoyed in always having at his command the orchestra, with which he could try his compositions while still fresh from the pen. The new productions of his art could not remain unknown to him, as he sometimes resided in Vienna, and just in the same way he could not help becoming acquainted with every celebrity; for every artist sought him out. With regard to his pecuniary position, he might consider himself lucky, if we compare with that position the wretched circumstances of Mozart. If, too, through his wife's extravagance, his money sometimes ran short, his compositions quickly supplied him with more—his name soon became so highly prized that he could dictate to his publishers. With regard to his princely patrons, they must be thanked for having afforded him an appropriate field of action, especially at a period when he was altogether unknown. What did Vienna, or those beyond the "Empire" do for him, even when his reputation had extended to all countries? His works were performed, but no fitting post could be found for him. Yet, when George III endeavoured to secure him for London, Haydn, like Mozart, remained true to his prince. To the very last period of his life, he referred with thankful heart to the princely house, and especially to the "good and magnanimous" Prince Nicholas.

*(To be continued.)*

## BEETHOVEN'S PASTORAL SYMPHONY.

The undated autograph of this extraordinary and most influential masterpiece affords no proof of the period of its composition. Collateral circumstances, however, point directly to the spring of 1808 as the time, and Heiligenstadt as the place of its nativity. Nay, Schindler records a conversation with Beethoven, in 1823, when the composer pointed out an elm-tree on the way from that village to Grinzing, under which he sat, when planning the *Andante*, listening to yellow-hammers, nightingales, quails, and cuckoos, and weaving their notes into its melody. The first performance of the work was at Beethoven's concert in Vienna on Thursday, Dec. 22, 1808. It was then announced as "A Symphony, under the title, 'Recollections of Country Life,' in F major (No. 5)." The concert consisted entirely of previously unheard music by the master, one of the pieces being the Symphony in C minor, which the advertisement defines as "No. 6." The unexplained discrepancy between the numbering of the two companion-works in this announcement and in the printed scores, is rectified by the inscription in the author's hand, on the first page of the Pastorale, in which, both in Italian and in German, he describes this as his "6th Symphony." The present work was published in May, 1809, the Symphony in C minor having been printed in April. The first performance in London of the Sinfonia Pastorale was at a concert of Griesbach's, the hautboyist. It was first played at a Philharmonic concert, June 5, 1820, and it has been repeated every year.

The programme of the concert at which this work was first played differs from the advertisement in its definition of the piece, and from the printed score, in its description of some of the movements. The first is important, as illustrating particularly the purpose of the composition, and as bearing strongly upon the general subject of descriptive or imitative music—"Pastoral Symphony (No. 5), more an expression of feeling than a painting." This is the avowal of an intention to record the author's impressions in the several situations to which the work is referred, and the denial of any design to produce a picture, in tones, of the situations themselves, or the objects that filled them. Every work of art is a statement, more or less indefinite, of the impressions or emotions of the artists during its composition, or at the moment of its conception. It is this fact which distinguishes a picture from a reflection in a mirror, a drama from a short-hand report. In the present instance, the artist has broken through the reserve with which musicians mostly veil the source of their impressions, and has declared what scenes and circumstances prompted the current of his thoughts; but while showing how he thought and felt, as distinguished from the thoughts and feelings of other men under the influence of the open country, the fresh air, and the sounds and sights of nature, he disclaims all pretence of representing to the oral sense what can alone be obvious to the visual.

The technical specialty of the Pastoral Symphony is the extreme simplicity of the means employed throughout, save only in that portion which depicts the terror, the amazement excited by a tempest. There is no hint of scholarship, either in contrapuntal contrivance or in harmonic research; and yet there is the most wonderful token of the master's deep and clear insight into the capabilities of those resources which he deemed exclusively appropriate to his subject, in the marvellous effects he has drawn from them. In all but the one exceptional movement, passing notes upon continuous chords are almost the only discords employed, save those natural harmonies peculiar to the fifth of the key, which are found out by untutored musicians, who sing or play together a fifth, a third, and a seventh, and make each proceed by its just progression, and are unable to account for the combination save by their own instinctive impulse. Not only do these combinations of harmonics—known as the notes of the limited and broken scale of the horn—prevail to the exclusion of other dissonances; the philosophical truths of harmonic relationship are probed in the free progression from fifth to fifth at those parts of the scale at which nature, defying the indiscriminate laws of the schools, warrants this exceptional progression by the good effect she gives to it, and the simple and peculiarly natural character of the music is largely due to the daring but successful application of the phenomena. The abundant employment of the tonic and dominant, the more frequent use of harmonic roots for bass notes than of inverted, chords, and the numerous instances of recourse to a pedal (or continued bass note through various harmonies), are all characteristic of the natural simplicity by which this work is distinguished. Further must be noted the frequently very long continuance of one harmony, and the sometimes manifold repetition of one melodic figure, perhaps of a single bar's extent. On the other hand, there are some changes of key which exceed the conventional limits of closest relationship—for instance, that from F to D in the first strain of the *Scherzo;* but this, and others more or less like it, are based upon the natural principle which binds in close affinity two chords, and consequently two keys, of which the third of the former (as A in the chord of F) is either the fifth or the root of the latter (as A in the chord of A or in the chord of D). Much as one must reverence the constant evidence this work presents of the perception of the fundamental principles of musical sound, and the application of these principles to musical art, one must still more admire the wonderful self-reliance that emboldened the master to discard all elaboration, all contrivance, all the means by which he, like other musicians, usually coloured and enforced his ideas, and restrict himself in this setting forth of the impressions of nature to the use of the simplest natural means, and these in their simplest and most natural forms. Who else than Beethoven could have dared to conduct movement after movement of a singularly extensive composition, in the belief that every thought it comprises was so truthful to its purpose as to be wholly self-supporting—wholly independent of the accessories by which, ordinarily if not universally, musical expression is defined and enhanced? The real gauge of how much is in this marvellous work, the calculation of how little is in it; and the great marvel is that so much is made of so little. G. A. Macfarren.*

## LONDON WELSH CHORAL UNION SCHOLARSHIP.

At a general meeting of the members of the London Welsh Choral Union, held on Monday evening, the 28th of June, the following resolution was passed:—

Proposed by Mr. John Thomas (honorary conductor), seconded by Mr. Hugh Owen (honorary treasurer), and unanimously carried—"That a *Scholarship* be established in connection with this Society, to be called, '*The London Welsh Choral Union Scholarship*,' for the purpose of affording a musical education, at the Royal Academy of Music, to any one of the most talented and promising of the young members of the Choir, until that education shall be considered completed."

The examination of the candidates (who must all be from among the present members of the choir—male or female—and under twenty years of age) will take place early in September next, in order to enable the successful competitor to enter the Royal Academy of Music upon its re-opening in the course of that month.

The first year's subscription towards the scholarship is generously guaranteed by Mr. John Thomas, honorary conductor.

### Lines for Music.

Once more unto the Hall, dear friend,
(If you the pass will kindly send)
On Monday next our way we'll wend.
As for S. B.,
I would that he
Had ears to hear, like you and we,
Beethoven's charms in A or B.
*To A. S. Sullivan, Esq.*

* From the Analytical and Historical Programme of the Philharmonic Society.

Digitized by Google

## *LA FILLE DE MDME. ANGOT.*

*(To the Editor of the "Musical World.")*

DEAR MR. EDITOR,—Each successive representation of *La Fille de Mdme. Angot* reveals anew the freshness and brilliancy of the music. It is true that the "gems" do not come often, but when they do, their tunefulness and originality are delightful. We are not treated, after waiting an hour, to a "*rechauffée*." The music swings along, and has that unmistakable "go" in it which will assuredly make it lasting. The performance on Saturday last, at which I was present, was excellent. Mdlles. Desclaussas and Luigini, sang and acted charmingly, as did Mdme. Delorme. The part of Ange Pitou suits M. Mario Widmer perfectly, and Messrs. Jolly and Charlier have never shone to more advantage. I am, dear Mr. Editor, yours faithfully, MŒLIBUS.

*July 28th*, 1873.

—o—

*(To the Editor of the "Musical World.")*

SIR,—Miss Edwards presents her compliments to the Editor of the *Musical World*, and would esteem it a favour if a slight error could be corrected in his valuable report of her concert, July 8th. It was stated Herr Lehmeyer was the *only* accompanist on the occasion, whilst Signor Alessandro Romilli, a most clever and finished pianist, *shared* the accompaniments with Herr Lehmeyer.

100, *Ebury Street, Eaton Square*,
*July* 24, 1873.

—o—

## WAIFS.

Signor Arditi had the honour of an invitation from their Royal Highnesses the Prince and Princess of Wales, to the garden party at Chiswick, last week.

The number of pianos exported from the port of Marseilles, and manufactured there, or in Paris, Lyons, or Nimes, during 1872 was 1,420, representing a value of 1,134,949f. In 1852 only 341 instruments, of the value of 272,837f., were shipped; and in 1862, only 600, worth 478,575f.

ROSSINI ON GERMAN MUSIC.—The conversation turning upon German music, I asked Rossini, "Which was his favourite amongst the great masters?" Of Beethoven he said: I take it twice in the week, Haydn four times, and Mozart every day. You will tell me that Beethoven is a Colossus that often gives you blows in the ribs, while Mozart is always adorable. It is that he has had the chance of going very young to Italy at a time when they still sang well." Of Weber he says, "He has talent for selling by retail."—*The Life of Moscheles.*

People are speaking on all sides of the immense sums obtained for modern pictures by dealers, prices quite out of proportion to the real value of the works, and not conferring the slightest benefit on the unfortunate artists, who were probably content with a bare remuneration for time and labour. There is no line of business where a greater share of the profits is absorbed by the distributor than in the picture-dealing trade. It is the public who are at fault in not going direct to the artists, and giving commissions for pictures straight from the easel. By not relying on their own judgment, purchasers fill the pockets of a class of middlemen who, as a body, have no sufficient claims to encouragement.

CHOPIN.—Moscheles' studies of Chopin's music leads him to make the following observation: "I gladly pass some of my leisure hours of an evening in cultivating an acquaintance with Chopin's Studies and his other compositions. I am charmed with their originality and the natural colouring of his subjects. My thoughts, however, and through them my fingers, stumble at certain hard, inartistic, and, to me, inconceivable modulations. On the whole I find his music often too sweet, not manly enough, and hardly the work of a profound musician."—*The Life of Moscheles.*

The chief of the *claque* in the Vienna theatre An der Wien, Herr Panovetz, died some time since, leaving a considerable fortune, gained in the exercise of his profession. The members of the theatre, from highest to lowest, were in the habit of employing him, and even used to take him on their provincial tours. Until recently, Panovetz led the *claque* at the Carl Theatre as well as at the theatre An der Wien, but the new manager of the Carl decided that his services should be dispensed with at the former, as he would not give up his post at the latter. His success in obtaining applause for his clients was so great that he was paid very handsomely, especially at first performances, when the actresses and their admirers loaded him with presents. He had as many as forty young men under him when thought necessary that the applause should be unusually vigorous; but he generally employed a smaller number, preferring "quality to quantity."

Another German band, that of the Royal Saxon Sharpshooters of Dresden, Prince George Regiment—tempted by the lucrative example of the Prussian and French bands here (Boston) last summer—have come to this country, under the direction of Herr Hans Girod, "*Kapellmeister* of his Majesty the King of Saxony, and cornet-a-piston *virtuoso*." They gave their first concert on the 27th ult., in the New York Academy of Music, and, according to the *Musik-Zeitung*, "made quite a fiasco." The composition of the band is said to be coarse and brassy, consisting of metallic clarionets, cornets-a-piston, *flügelhörner*, trumpets, *trompetinas*, tenor horns, French horns, trombones, tubas, and *helicon*.—*Dwight.*

ROSSINI ON THE VOICE AND PIANO.—In the course of our conversation Rossini was full of hard hitting truths, and brilliant satire on the present study and method of vocalization. "I don't want to hear anything more of it," he said, "they scream! All that I want is a resonant full sound, not a screeching voice. I care not whether it be for speaking or singing; everything in fact to sound melodious." He then spoke of the pleasure he felt in studying the piano; and "if it were not presumption," he added, "in composing for that instrument; in playing, however, his fourth and fifth fingers would not do their duty properly." He complains that the piano is, now-a-days, only maltreated. "They not only stump the piano, but the arm-chair, and even the floor."—*The Life of Moscheles.*

CRYSTAL PALACE SCHOOL OF ART, SCIENCE, AND LITERATURE.—The award of prizes to art students in the ladies' division of this school was made on Saturday. Mr. Lewis Haghe and Mr. H. G. Hine officiated as judges of the water-colour paintings produced by lady students in the class conducted by Mr. Edward Goodhall. The silver medal was given to Miss Farquhar; the certificate of merit to Miss Mary Fownes Turner, and special commendation to Miss Thwaites. Mr. Joseph Durham, A.R.A., and Mr. T. Thornycroft were judges of the sculpture produced by members of the class for modelling in clay, of which Mr. W. K. Shenton is master. The silver medal was awarded to Miss Helena Teulon for a model of the "Venus of Milo;" the certificate of merit to Miss Macduff. The judges also bestowed commendation on models by both the above-named ladies, as well as works by Miss Kate Green and Miss Constance Hopcraft. The drawings and models were afterwards exhibited to students and their friends in the private studio of the school.


# Advertisements.

## THE VOICE & SINGING
BY
## ADOLFO FERRARI.
THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,
For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR
## THE VOICE,
By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

# MIGNON.

## Opera, in Three Acts,

BY

# AMBROISE THOMAS.

**The Opera complete, for Voice and Piano, with Italian and French words, net 20s.**

*All the following Songs, Duets, &c., can be obtained at* HALF *the marked* PRICES, *either with Italian or with French Words :—*

| | | s. | d. |
|---|---|---|---|
| 1. | STANZE (Basso)—"Fuggitivo e tremante"... ... | 3 | 0 |
| 2. | ARIA (Tenore)—"Si, solingo ognor pel mondo" ... | 6 | 0 |
| 3. | ROMANZA (Mezzo Soprano)—"Non conosci il bel suol" ... ... ... ... ... ... | 5 | 0 |
| 4. | DUETTO (Mezzo Soprano e Tenore)—"Leggiadre rondinelle" ... ... ... ... ... ... | 5 | 0 |
| 5. | TRIO—"Riconoscente amore, se nel cor" ... ... | 5 | 0 |
| 6. | STROFE (Soprano)—"Chi m'ama or venga meco" | 4 | 6 |
| 7. | MADRIGALE—"Bella Diva, per pieta" ... ... | 5 | 0 |
| 8. | DUETTO (Soprano e Tenore)—"Non darti alcun pensier" ... ... ... ... ... ... | 5 | 0 |
| 9. | VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ... ... ... ... ... ... | 6 | 0 |
| 10. | STIRIANA (Mezzo Soprano)—"Io conosco un garzoncel" ... ... ... ... ... ... | 5 | 0 |
| 11. | MELODIA (Tenore)—"Addio Mignon fa core" ... | 5 | 0 |
| 12. | RECIT. (Cantabile) (Mezzo Soprano)—"Ella e la presso a lui" ... ... ... ... ... ... | 5 | 0 |
| 13. | DUETTO (Mezzo Soprano e Basso)—"Sofferto hai tu? conosci il duol?" ... ... ... ... | 5 | 0 |
| 14. | POLACCA (Soprano)—"Io son Titania la bionda" | 6 | 0 |
| 15. | CORO—"Or—sù sciogliam le vele" ... ... | 5 | 0 |
| 16. | NINNA-NANNA (Basso)—"Del suo cor calmai le pene" ... ... ... ... ... ... ... | 4 | 0 |
| 17. | ROMANZA (Tenore)—"Ah non crede a l'afflitta nel vergin suo candore" ... ... ... ... ... | 4 | 0 |
| 18. | DUETTO (Mezzo Soprano e Tenore)—"Ah! son felice! io son rapita" ... ... ... ... | 7 | 6 |
| 19. | PREGHIERA (Mezzo Soprano)—"O vergin Maria il Signore sta conte" ... ... ... ... ... | 3 | 0 |
| 20. | FORLANA (Soprano)—"Finche resti al prato un fior" | 6 | 0 |
| 21. | ARIA (Soprano) —"A meraviglia, a meraviglia" ... | 6 | 0 |
| 22. | RONDO GAVOTTA (Mezzo Soprano)—"In veder l'amata stanza d'alle" ... ... ... ... | 5 | 0 |

*N.B.—All the above Songs are published in different Keys, to suit all Voices.*

LONDON:

**DUNCAN DAVISON & CO.,**

244, REGENT STREET, W.

*Arrangements for the Pianoforte of the above Opera, by the best Composers, can be obtained from the Publishers.*

# NEW PIANO MUSIC

PUBLISHED BY

## DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

STELLA. Grande Valse de Concert. Par IGNACE GIBSONE. Price 4s.

BIANCA. Mazurka. Composed by W. JERVIS RUBINI. Price 2s.

HAIDÉE. Polka. Composed by W. JERVIS RUBINI. Price 3s.

# NEW SONGS.

UN DESIO. Romanza. Composed by G. ROMANO. Price 3s.

LA VISIONE. Romanza. Composed by G. ROMANO. Price 3s.

IO LA VIDI. Romanza. Composed by G. ROMANO. Price 3s.

ROW, GONDOLIER, Barcarolle. Sung by Miss JOSÉ SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

THE MARINER. Sung by Signor FOLI. Composed by LOUIS DIEHL. Price 4s.

LONDON:

**DUNCAN DAVISON & CO.,**

244, REGENT STREET, W.


Digitized by Google

# SYDNEY SMITH'S FOUR NEW PIECES.

## ROSE-LEAVES.

MORCEAU ÉLÉGANT.

**Price FOUR SHILLINGS.**

Played by the Composer at his concert with great success.

## LES TROMPETTES DE LA GUERRE.

MORCEAU MILITAIRE.

**Price FOUR SHILLINGS.**

## LA TRAVIATA.

FANTASIA ON VERDI'S OPERA.

**Price FOUR SHILLINGS.**

## SOUVENIR DE LA MADELEINE.

MORCEAU SUR LES OFFERTOIRES DE LEFÉBURE-WELY.

**Price FOUR SHILLINGS.**

LONDON:

**ASHDOWN & PARRY,**

HANOVER SQUARE.

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

**SEQUEL TO THE ABOVE—Price 6d.**

**KEY TO THE SEQUEL—Price 6d.**

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

# SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

# SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

# SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

# SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

## BOOSEY & CO.,

HOLLES STREET.

# HUTCHINGS & ROMER'S LIST OF SONGS

## JUST PUBLISHED.

### FRANZ ABT.

| | s. | d. |
|---|---|---|
| ROSE OF ROSES ... ... ... ... | 3 | 0 |
| THE SONG OF LOVE ... ... ... | 3 | 0 |
| O FATHER, PROTECT HIM ... ... | 3 | 0 |
| MY MESSENGERS ... ... ... ... | 3 | 0 |
| THE CONFESSION ... ... ... ... | 3 | 0 |
| HAST THOU A THOUGHT FOR THE WANDERER | 3 | 0 |

*The Words of these songs are by* MISS HAVERGAL.

### CIRO PINSUTI.

| | | |
|---|---|---|
| THOU GAVEST ME A FLOWER ... ... | 3 | 0 |
| HAPPY AS A WILD BIRD ... ... ... | 3 | 0 |
| THOU ANGEL OF MY DREAMS ... ... | 3 | 0 |
| FOLLOW ME GAILY ... ... ... | 3 | 0 |
| OVER THE OCEAN ... ... ... | 3 | 0 |

### VIRGINIA GABRIEL.

| | | |
|---|---|---|
| THAT EVENING (A Gondola song) ... ... | 3 | 0 |
| SAY, BIRD OF SUMMER ... ... ... | 3 | 0 |
| ANGEL MUSIC ... ... ... ... | 4 | 0 |
| THE MUSIC, MOTHER, OF THY VOICE ... | 4 | 0 |
| O, LET ME SLEEP ... ... ... | 3 | 0 |

### JOSEPH L. ROECKEL.

| | | |
|---|---|---|
| KATIE, MY QUEEN ... ... ... | 4 | 0 |
| THE OFT-TOLD TALE ... ... ... | 4 | 0 |
| LITTLE MAY (In C and D) ... ... ... | 4 | 0 |
| I STOOD ALONE (Recollection) ... ... | 4 | 0 |

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Aug. 2, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51.—No. 33. SATURDAY, AUGUST 16, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE, This Day (SATURDAY), August 16. In the Afternoon there will be a Special Performance of Verdi's Grand Opera, "IL TROVATORE," and other entertainments. In the evening, A GRAND CHINESE FETE and FEAST OF LANTERNS. Two Illuminated Pyramids will be erected on the Second Terrace, where the lawns will be opened for promenade, and the fountains will be played continuously; military music; the flowers, now in luxuriant beauty, will be illuminated by Chinese lanterns, and the margins of the fountain basins will be decorated in like manner. At the conclusion of the Fete the landscape will be lighted up by tinted fires. Admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—CHINESE FETE and FEAST of LANTERNS.—Extraordinary Chinese Illumination, the most extensive ever attempted; including two Pyramids of Light, each 100 feet high. Tea will be served on the Terrace.—THIS EVENING.

CRYSTAL PALACE.—FORESTERS' GREAT GATHERING on TUESDAY Next.

CRYSTAL PALACE, TUESDAY Next, FORESTERS' GREAT DAY.—The special Entertainments and proceedings will include Orchestral Concerts by the Company's unrivalled Band, conducted by Mr. Manns. Blondin, the Hero of Niagara, will make his only appearance at the Crystal Palace this season, and will perform on the high rope. A great Fountain display, including the Temples, Cataracts (upper series), circular Fountains, and great jets, 280 feet high. Procession of the Order, with Insignia, in the Gardens. Two great Balloons will ascend. Arrangements will be made for open air dancing, to music, in various parts of the grounds. Aquatic Sports and Swimming Matches will take place on the lake and lower waters. Boating, Cricketing, Quoits, Swings, Roundabouts, Trapezes, Archery, Rifle Shooting, and numberless out-door amusements will be provided. Military bands will play in the Gardens and on the Great Orchestra. Messrs. Maskelyne and Cooke will give a special performance, including the Spiritualists' manifestations, and the great Box Trick. Romah, Mexican Athlete of the Golden Wing, in his marvellous aerial feats; the Famous B.B.B. Minstrels, and many other attractions. Doors open on this occasion at 9 a.m. Special arrangements by road and rail. Admission, One Shilling, or by Guinea Season Ticket.

"PEACEFULLY SLUMBER."

MADAME PATEY will sing Randegger's admired Song, "PEACEFULLY SLUMBER," at the Birmingham Festival.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," throughout his tour in the autumn with Madame Lemmens-Sherrington.

THE KIBBLE CRYSTAL ART PALACE, ROYAL BOTANIC GARDENS, Glasgow.—The Treasurer will be happy to hear from first-class Vocalists, Instrumentalists, and Concert touring parties, stating terms and dates vacant, for Engagements in Glasgow. Apply to Mr. Robert Downie, 131, West Regent Street, Glasgow.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

THE CHEQUE BANK, LIMITED,

HAS COMMENCED BUSINESS AT ITS OFFICES,

PALL MALL EAST, & 124, CANNON STREET, E.C.

*The GUARANTEE FUND of £100,000 CONSOLS has been invested in the names of the following*

Trustees.

ROBERT DALGLISH, Esq., M.P. | SAMUEL MORLEY, Esq., M.P.
CUTHBERT E. ELLISON, Esq., J.P. | W. H. SMITH, Esq., M.P.

THE cheques of the Cheque Bank supply a new, safe, and universally applicable method of paying and transmitting small amounts of £10 and under.

Each cheque will bear stamped on its face the maximum amount for which it can be filled up, but the maximum amount must be previously deposited, and thus no account can be overdrawn. All cheques are crossed and payable only to order.

The cheques are supplied in books of ten each, costing 1s., being 10d. Government duty, and 2d. Bank commission.

Application for cheques to be made at the offices as above, or at any of the following Bankers, where the funds of the Cheque Bank will be deposited:—

THE BANK OF ENGLAND.
THE WESTERN BRANCH OF THE BANK OF ENGLAND, Burlington Gardens, Bond Street.
GLYN, MILLS & CO.
WILLIAMS, DEACON & CO.
NATIONAL PROVINCIAL BANK OF ENGLAND.
DIMSDALE, FOWLER, BARNARD & CO.
CONSOLIDATED BANK, LIMITED.
ALEXANDERS, CUNLIFFES & CO.
NATIONAL BANK OF SCOTLAND.
ALLIANCE BANK, LIMITED.
JAY COOKE, McCULLOCH & CO.
HERRIES, FARQUHAR & CO.
R. TWINING & CO.
CITY BANK.
UNION BANK OF SCOTLAND.
MANCHESTER AND SALFORD BANK.
MANCHESTER AND COUNTY BANK.

By order,
S. J. NICOLLE, Secretary and Accountant.

Pall Mall East, S.W., 11th August, 1872.

LET THE HILLS RESOUND.—The composition of Mr. BRINLEY RICHARDS, so eminent in itself, and rendered with so much spirit, that the Prince of Wales, on behalf of the whole royal party, demanding a repetition, it was given a second time. See the *Times*, July 16. Post free for 4 stamps. As a Pianoforte solo, by the Composer, 24 stamps.

W. T. WRIGHTON'S BEST SONGS.—"Thy Voice is near," 4s. "Her Bright Smile," 4s. "Only one to bless and cheer me," 4s. "The Wishing Cap," 4s. "The Liquid Gem," 4s. "O would I were a Fairy Queen," 3s. "Be Happy, and Never Despair," 3s. "What though thy sun be clouded," 3s.—London: ROBERT COCKS & Co., New Burlington Street. All post free at half price in stamps.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"MY WHITE ROSE,"

SONG,

(in F and in B flat).

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CRAMER & Co., 201, Regent Street, W.



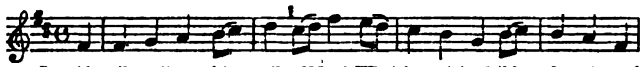
Digitized by Google

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets-bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pleasing song, entitled 'Sweet Hawthorn Time,' . . . . . would be a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

Just Published.

"DREAM ON,"

SONG,

Words and Music by ERNEST HOUGHTON.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W

"THE PET LINNET,"

BALLAD,

Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall.

Composed by J. W. GLOVER.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.
"LE PRESSOIR" .. ... .. .. .. .. .. ,, 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"

MELODIE.

De Mdme. WILLY DE ROTHSCHILD.

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CUPID'S APPEAL,"

BALLAD,

And the Sequel,

"MARRIAGE BELLS,"

SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW VOCAL DUET.

"THE LARK,"

Duet, for two Mezzo-Soprano Voices,

Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.

Composed by IGNACE GIBSONE.

Price 3s.

"Messrs. Chas. Swain and Ignace Gibsone deserve the thanks of teachers and the public for writing and composing a most graceful duet for two sopranos. "The Lark" deserves to be successful as it is neither puerile nor over difficult."—*Graphic*, Aug. 2, 1873.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

"IN THE MORNING,"

SONG.

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

NEW SONG BY SIR JULIUS BENEDICT.

"LOVE AT SEA,"

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"

BY

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE,)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"ST. PATRICK AT TARA,"

CANTATA,

With characteristic words from Ossian, Moore, Clarence, Mangan, &c.

Composed, and dedicated by express permission, to

His Royal Highness PRINCE ARTHUR PATRICK.

By J. W. GLOVER.

Price 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET."

By AMBROISE THOMAS.

As sung at the Royal Italian Opera, Covent Garden.

The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
The Opera, complete, for Piano Solo .. .. .. .. .. price 12s.

All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

Also, OPHELIA'S SONG, and HAMLET'S DRINKING SONG, with English words, 4s. each.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

TWO DUETS

FOR

TWO PERFORMERS ON ONE PIANOFORTE,

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.

(Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## ARABELLA GODDARD AT MELBOURNE.

*(From the "Melbourne Argus," June 3rd.)*

After a series of triumphs in the great capitals of the older world, Madame Arabella Goddard has made her appearance in Melbourne. There were untoward circumstances attending the conclusion of the long voyage which had to be undertaken before she could come to us, which she and all of us had to deplore at the time, but these are all forgotten now that she has been seen and heard. All that remains to do is to congratulate ourselves upon her appearance here, and to chronicle the success which attends her [in this place as it has done in all others that she has visited. By the same rule that genius belongs to no one country in particular, the possession of superlative skill as an executant in musical art is recognized by people of different countries and various languages as a quality that commands spontaneous and unqualified homage. We English have at all times answered to the touch of this power with a frank and ready response, and at no time have we done so with a better grace than to those gifted men and women who were born and trained outside the circle of our own home influences. In Madame Goddard we possess an artist who has proved in her own experience of foreign countries the truth of what we state, and now comes here as to a second home, so that we may show that we value native worth as it deserves to be prized. Madame Goddard does not at this stage of her career need criticism as to the quality of her performance; she has run the gauntlet of all that could be said on this subject by all the schools. Description may serve the purpose of those of our readers who have not seen and heard her; and even on this point it is not unlikely we may repeat that which has been said before at some other time in some other place, but nevertheless a local opinion is due to the lady as well as to the reader.

Mdme. Goddard, last night, selected Thalberg's *Masaniello* fantasia, the andante and allegretto movements from the *Ne plus ultra* sonata of Woelfl, and again, Thalberg's fantasia on "The Last Rose of Summer." In the first, she recalled to the long dormant memory of the listener the style of the master whose arrangement she reproduced so brilliantly; the tuneful "March" and the quaintly brilliant "Tarantella" from Auber's opera were played simultaneously, the one against the other, with the same clear reading and perfect precision that distinguished the performance of Thalberg himself. So, again, in the fantasia on "The Last Rose of Summer," the singing quality which that master was able above all others to impart to his touch in the performance of such subjects, was reproduced with an effect which surprised the listener as being so sweet to the ear and so appropriate to the theme, so unexpected as coming from an instrument of percussion, and so rarely heard, even when players of great ability are the performers. It was on the conclusion of this last piece that the audience rose to the full understanding of the whole merits of the circumstance. Madame Goddard had been handsomely received as was her due; she had been heartily recalled after each appearance, and that was no more than was to have been expected; but on this occasion she had to return amidst cheers and every demonstration of enthusiastic applause to receive the parting salute of an audience who thought they were bidding her farewell. There was no withstanding such an appeal as this, and Mdme. Goddard sat down again to her piano and gave Thalberg's arrangement of "Home, Sweet Home" with the same inimitable grace that distinguished her performance of the previous air. These pieces that we have named belonged to Thalberg, the other that we mentioned previously was from the pen of Woelfl, a contemporary of Beethoven, the greatest executant of his day, an extraordinary musical improvisatore and wayward genius, who subsided gradually from an honoured and prominent place in art, and died unfriended and almost unnoticed in London in the second decade of the present century. The old tune, "Life let us cherish," was the theme of the two movements played by Mdme. Goddard from Woelfl's *Ne plus ultra* sonata, the familiar nature of the subject, and the perfect execution of the variations which were superimposed upon it, compelling the rapt attention of the whole audience. Beethoven had Mdme. Gigot for sympathetic interpreter while he lived. Mdme. Goddard has resuscitated Woelfl by the manner in which she produces his work to her audience. As an executant she has attained, by a life-long practice, the mastery of the pianoforte manual. Intervals of no matter what unusual distance, passages in octaves of any degree of rapidity, diatonic and chromatic scale passages of any kind whatsoever, are to be mastered, as Mdme. Goddard has mastered them—by assiduous practice; but after this comes the exhibition of a quality in which only a great artist excels, and in which Mdme. Goddard is super-excellent. It is in the "touch" that lies the charm of Mdme. Goddard's playing. It is in this quality, innate and not to be acquired, that makes the wires vocal—that impresses the player's mind upon the merely mechanical instrument, and in so doing displays the possession of a talent that would be genius if it could create as well as it interprets. To listen to Mdme. Goddard's playing is to hear the realization and perfect expression in elegant accent, just emphasis, and sympathetic tone of the idea of the composer whose work she may be reading. The pianoforte used on the occasion was a magnificent grand, sent expressly by the eminent London firm of Broadwood & Sons.

On the conclusion of her last solo, Lady Bowen, through Major Pitt, A.D.C., very kindly presented her bouquet to Madame Goddard; and another very handsome present of the same kind, bearing the inscription on silken streamers,

> *"Ad A. Goddard Testimonianza d'Ammirazione,"*

was also presented to the great artist on the platform by Mr. Hill. It was sent by another popular performer, whose pianoforte playing in Melbourne of late has done much to ingratiate him with the Melbourne audiences. It will please all lovers of music to learn that Madame Goddard will give other representations here in Melbourne on her return from Sydney.

A line only must suffice for the beautiful violin playing of Mr. Hill, which, next to the great attraction of the evening, was the portion of the concert most highly enjoyed. Miss Christian and Mr. Bucke were the vocalists. The former is an established favourite, and the latter is a recent arrival who has yet his spurs to win. Mr. Coleman Jacobs was the accompanyist.

His Excellency the Governor and Lady Bowen, accompanied by His Excellency Sir James and Lady Fergusson, honoured the performance with their presence, and remained until the conclusion of it.

## The Shuffle of Cards.

More changes! more changes! Political Bards,
Tune your harps, and be-minstrel the Shuffle of Cards.
First, in pious condolement the fact be expressed—
Economical Baxter seeks "Baxter's Saint's Rest."
Then chant how the kind but too pliable Bruce
Turns Peer, and will go where he *may* be of use;
Succeeded at "Home" by the cynical wag,
Bob Lowe; *how our Bobby will scold, skin, and scrag!*
Next, sing how John Bright, having done his erratics,
Comes back, the bold Quaker, to quell the fanatics.
Then twist up your strings with your sturdiest screw—
Our William, too strong for one office, takes two;
As Premier puts forth his magnificent Powers,
And casts up the national books at odd hours.
Sing out, singing beggars, and wish him good luck:
His fiercest opponents must honour such pluck.
Then twangle us off all the little affairs,
How Dodson the national book-keeping shares;
How Arthur, the son of Sir Robert, comes in
To do what was done by the glorified Glyn;
And, lastly, play up an uproariously rare tune,
To hail the alleged new *avatar* of Ayrton;
Proclaim that our rated and very much roast man
Abandons the Ædile, and puts on the Postman.
(At least, so 'tis said.) And in future no chap
Will scoff that our Ayrton is not worth a Rap.
Sing away, twang your harps, be your trumpets all blown,
We'll have an Eisteddfod, old bricks, of our own;
And here's the Prize Theme that we toss to our Bards—
*"Who the deuce cares a fig for this Shuffle of Cards?"*

**Punch.**

MAYENCE.—A short time since, M. Schott, the well-known musical publisher, invited all the persons employed in his establishment to celebrate the fiftieth anniversary of the entry of three of his workmen into the service of the firm. Some valuable and handsome presents were offered the three heroes of the day by M. and Mdme. Schott, as well as by their comrades. The firm will shortly celebrate the hundredth anniversary of its establishment.

Digitized by Google

## THE EMPRESS MARIA THERESA AT PRINCE ESTERHAZY'S*

By C. F. Pohl.

(*Continued from page* 528.)

*Schloss Esterhaz*, the Castle, or Château, of Esterhaz, was a wonderful creation of the Prince Nicholas, whose favourite abode it was, just as the fortress of Forchtenstein had once been that of the first Prince (Paul). "Perhaps, with the exception of Versailles, there is no place in all France which can be compared with it for magnificence." Thus wrote a French traveller (Risbeck); and the French ambassador, the Prince de Rohan, sent by Louis XV. to the Court of Vienna, where he excited by his dissipated mode of life the displeasure of the Empress, says in a like spirit: "At Esterhaz he found another Versailles." In a pamphlet (*Excursion à Esterhaz en Hongrie*) published by Schönfeld, Vienna, in 1784, the description of the château is introduced by the words: "Le Maître, le Palais, le Théâtre, et le Bois, tout plaît en ces beaux lieux, tout instruit à la fois." Another pamphlet (*Relation des Fêtes données à sa Majesté l'Impératrice*), published by Gehlen, Vienna, calls Esterhaz "le séjour le plus magnifique et le plus délicieux." One feels really inclined, on viewing all this splendour, to fancy one's self in a beautiful dream, and willingly endorses the opinion pronounced by numerous foreign visitors: "Esterhaz is unsurpassed in Europe."

Esterhaz,† which can now easily be reached, viâ Oedenburg, by the railway from the Gross-Zinkendorf station, lies at the southern extremity of the Neusiedl Lake (at that period a quarter of a German mile off) in the county of Oedenburg in Lower Hungary, and between the villages of Süttor and Szeplak. From the latter place, situated an hour's walk to the west, and whither Haydn often strolled to enjoy the treat of playing the organ, an avenue of lime trees, 450 fathoms long, leads to the village and château. When near the château it runs through two rows of pretty houses, built in the composer's time, for the accommodation of the most necessary workmen. About half-an-hour's walk in a northerly direction, between Esterhaz and the Lake, lies the hamlet of Schrollen (Sarrod), after which the splendid hunting establishment belonging to the present château was named. A representation of the old château, which was 27 fathoms in breadth, is to be seen among the pictures still at Esterhaz (No. 44). The place was the occasional residence of Prince Paul Anton (brother and predecessor of Nicholas), a passionate lover of the chase. One room of the château is still adorned with valuable tapestry, painted in oil, and representing the princely amusement of stag-hunting, the establishment for which is said to have cost some forty thousand florins a year. As the centre of a region overrun with reeds and rushes, with brambles and stunted grass, with long-stretching morasses, interspersed with floating turf, and having near it a peculiar lake stocked with all sorts of wild fowl, and not far from a magnificent alderwood, the site of the château seemed as though expressly designed for a sportsman, and appeared to all the greater advantage from the fact of the melancholy solitude around. It, however, was as unhealthy as it well could be for those who always resided there. They crept about like spectres, victims of the marshy atmosphere, annoyed by all kinds of insects, and, moreover, attacked in spring by cold ague. With regard to all this as well as other things, Prince Nicholas was a benefactor to the neighbourhood, causing splendid canals to be constructed at his own expense, and, in the year 1780-1781, building a dam four thousand three hundred fathoms long over the reed-grown, and mostly bottomless morass (the Hansag as it is termed) stretching from the château in an easterly direction as far as Pomhaggen (Pomogy).

It is difficult to understand what could induce Prince Nicholas to erect a fairy-like palace in so inhospitable a region. Perhaps he was excited thereto by the very contrast. It is impossible to help gazing with all the more astonishment at a pile erected, out of the way of all traffic, at ten times as much as it would have cost anywhere else. It is valued at 11,000,000 florins. The Prince seems to have finally made up his mind on building the palace shortly after his return from Frankfort. At the election and coronation there of the Arch-Duke Joseph as Roman king (1764), the Prince had, as representing the first Bohemian ambassador at the election and coronation, made an extraordinary display. In August, 1765, he impatiently urged on from Innsbruck the erection of the château, to which he finally, in a letter of the 4th January, 1766, to his steward, Herr Rahier, for the first time gave the name of the Schloss Esterhaz, or the Château of Esterhaz, from the place whence the princely family sprang (the Magyar village of Esterhaz upon the island of Schütt), and this name it has since retained.

As the traveller advances along the Oedenburg road from Szeplak, he passes, near the château, which, with its park, occupies an area of 6,000 fathoms, the spacious farm-buildings; a large mansion, nearly 80 fathoms long in front, where were lodged the Prince's own physician, the apothecary's establishment, the Prince's musical establishment, the operatic artists, and the actors; further on the extensive stables capable of accommodating more than a hundred horses, the summer and the winter riding-school, coach-houses, and well-furnished saddle rooms; the small guard-house, and an imposing edifice intended for visitors of high rank. Opposite a gate of artistically worked iron foliage, the principal entrance to the court-yard, in the direction of the lake, was situated on each side the avenue the main guard of Grenadiers, powerful men, mostly six feet high, in the Prince's uniform (at that period a dark blue coat with red flaps and facings, white breeches, and black bear-skin caps with yellow plates). On entering the court-yard, in which is a fountain adorned with a splendid group of figures, the visitor beholds a really imposing sight. Before him is the château built in the Italian style, richly ornamented with statues, relievi, and columns, and, with the principal structure and wings, extending 54 fathoms in breadth. A detached flight of steps conducts on each side to a broad balcony, resting on eight columns coupled two and two. Here on the first floor is the *Paradesaal*, or state apartment, perfectly white and fitted up with extravagant magnificence. The ceiling is adorned with frescoes of mythological subjects; five large chandeliers, and twelve beautifully wrought girandoles fixed to the walls supply the requisite light at night; the armchairs and sofas are of red damask with deep gold borders. In the corners, on marble pedestals, stand statues, life-size, of the Seasons, ornamented with gold-worked festoons. Alabaster urns, chalcedony vases, and clocks set with precious stones rivet the attention. Stepping out upon the back balcony, the visitor enjoys a surprisingly beautiful view of the garden, which is artistically laid out, and of the far-stretching avenues of the pleasure wood. A charming contrast to the upper apartment is offered by the summer apartment, on the ground floor, under the principal flight of steps. It rests upon square columns, between which are high alabaster urns. The floor is inlaid with white marble. The ceiling of this apartment also is decorated with mythological subjects, painted by Grundmann; the walls are decked out with silver-coloured and green garlands of flowers. Broad mirrors fixed against the walls rest upon white marble tables, which are further decorated with groups and single figures of the finest porcelain. In the side-walls are niches lined with looking-glass and containing marble basins on a rocky groundwork, with dragons spouting forth water, and with swans.

(*To be continued.*)

* From the *Neue Berliner Musikzeitung*.

† Haydn, in his letters, kept to "Estoras," a mode of spelling suggestive of the origin of the princely house. As late as the year 1774, the *Almanach von Wien* contains the following entry: "In der Wallnerstrasse No. 164: Nicolaus Fürst von Estoras."

Pesth.—The new manager of the German Actien-Theater has just published his programme, but, of course, no one expects it will be carried out in its integrity, any more than the opera-goers on the banks of the Thames believe that they will really have a chance of enjoying all the good things which certain well-known *impresarii* annually promise them. If Herr Kullak does only half what he says he will do, great will be the rejoicing among the German community, and fierce the spirit of opposition which will animate the Magyar journals. Among the stars said to be engaged are Mdme. Mallinger, Mdlle. Brandt, Herren Adams and Müller. The success or failure of the management will, however, depend chiefly upon the regular company; if that is bad, Herr Kullak will find that he relies upon his stars in vain.

Saratoga (U. S.)—Mr. Gilmore, of Jubilee fame, with one half his band, is playing in the Grand Union Hotel here. The other half is delighting the patrons of Profile House in the White Mountains.

Digitized by Google

## *DIE ZAUBERFLÖTE.*

The subject of the fable of *Die Zauberflöte* is so strange, so disconnected, and often so unintelligible with its trivialities, that people have always wondered how Schikaneder could have hit upon it, and what was the reason of this extraordinary production. It was generally supposed that Schikaneder had done so from carelessness, and Mozart's excellent biographer, Jahn, asserts that Schikaneder partly altered his work as first written, because a *Singspiel*, or piece interspersed with songs, founded on the same legend, had been produced with great success by Marinelli at the newly-erected theatre in the Leopoldstadt. According to a book now almost forgotten: *A Secret History of the System of Swearing among the Jacobites for Friends of Truth*,* London, 1795, Schikaneder obtained the subject for the libretto of *Die Zauberflöte* from some unknown person, and wrote the book in exact accordance with his instructions. The real author is the Order of the Illuminati, which had then chosen Vienna for its principal field of action, and carried on a secret propaganda throughout Germany for the ideas of the French Revolution. Pictures and poems were forced into the service, and in the theatres there were represented innumerable allegories, which only the Initiated could understand. The *Zauberflöte* is said to be such an allegory of the French Revolution, as the latter was down to the year 1791. It is presumable that Schikaneder was in the secret, but Mozart, on the contrary, had certainly no suspicion of it. The success immediately achieved by the opera in Vienna is thus explained in a twofold manner, being accounted for partly by the beautiful music, and partly by the hidden meaning applauded by the numerous Illuminati. *Die Zauberflöte* was performed sixty-two successive evenings at the Wiedner Theatre, and the rush to see it was always as tremendous as ever. The number of persons who understood the allusions in it of course kept on increasing. The allegorical significance of the different characters is said to be as follows:

| | |
|---|---|
| The Queen of Night . | The previous Government. |
| Pamina, her Daughter | Freedom, who is always the Daughter of Despotism. |
| Tamino . . . . . | The People. |
| The Three Nymphs . | The Deputies of the Three Estates. |
| Sarastro . . . . | The Wisdom of a better System of Legislation. |
| The Priests of Sarastro | The National Assembly. |
| Papageno . . . . | The Rich. |
| An Old Woman . . | Equality. |
| Monostatos, a Moor . | The Emigrés. |
| Slaves . . . . . | The Servants and Soldiers of the Emigrés. |
| Three Good Genii . . | Prudence, Justice, and Patriotism, Tamino's Guides. |

The course of the piece may now be thus explained. Tamino is pursued by a monstrous serpent (the impending national bankruptcy), which threatens to swallow him up. The Queen of Night would fain save him, since upon his existence depends her own. She cannot, however, do so alone, and employs the assistance of her three Nymphs, who, in consequence, annihilate the monster. Tamino bursts out in loud thanks to his fair preservers, who further make him a present of a magic flute (the liberty of speaking and complaining for the advancement of his interests). At the same time, however, the Queen charges him to deliver her daughter from the hands of a tyrannical king, Sarastro, who has carried the maiden off, and hidden her in a cavern. To encourage Tamino still more to accomplish the task, the Queen promises him the hand of her daughter, but in this she deceives him, having already promised it to Monostatos. Meanwhile, Tamino swears to restore her daughter, and the Queen sends him a message to the effect that in his adventures he must rely entirely upon the guidance of the good Genii. Tamino sets out, accompanied by Papageno (the Rich, who, because, previously to the Revolution, they were subordinated to the nobility and the clergy, willingly assisted in the overthrow of the State). He meets Sarastro, and is astonished at finding in him a brilliant and beloved sovereign, instead of a cruel tyrant. Sarastro appears in a car drawn by wild beasts, to signify that law-giving wisdom softens the natural roughness of man, and that all willingly submit to it. The Prince, too, receives Tamino in a friendly manner, and tells him that the Queen of Night has deceived him. Tamino willingly believes Sarastro, who promises him the lovely Pamina as his wife, and says he shall be introduced by his Priests into the Temple of Honour and Happiness. The Priests announce this through speaking-trumpets, to indicate that their words are addressed to the whole earth; at the reception they illuminate the most horrible places with torches, to signify that the torch of enlightenment has at length penetrated into the very darkest parts of the earth. Tamino has to submit to all kinds of tests before he can enter the Temple. He afterwards marries Pamina. His companion, Papageno, at first courageous and even boasting, is at bottom a man deficient in character, who eventually busies himself only with the material comforts of eating and drinking. He ends by becoming used up, and wants to hang himself. The three good Genii give him sound advice, and, in the long run, he consents, though very unwillingly, to espouse the eldest of the three (Equality). To reward him, his wife becomes young again, and he is happy. Papageno's feathers typify the vanity of the rich; the shepherd's pipe, their rudeness; and the set of bells, to which all must dance, is an effect of wealth, and represents the sound of money. Monostatos (the Emigrés) endeavours in every way to ruin Tamino's happiness. He even wants to kill Pamina, for which Sarastro punishes him. He then joins in despair the Queen of Night and endeavours to storm the temple of Happiness, but is precipitated with her into the abyss. The wild beasts who lay aside for a time their wildness at the sweet tones of the magic flute are lions (the arms of the Netherlands), Leopards (England), and Eagles (Austria, Russia, and Prussia). The rest signify the smaller states.—*Stuttgarter Museum.*

* Not knowing the original book myself, I have thus rendered the German title:—*Geheime Geschichte des Verschörungssystems der Jacobiner für Wahrheitsfreunde.*—TRANSLATOR.

BARCELONA.—Herr R. Wagner has accepted the post of honorary President of the Sociedad Wagner, lately founded here, and promised to write a work to inaugurate the Sociedad aforesaid.

BADEN.—Dr. Hans von Bülow, assisted by Herr Carl Hill and the band of the Theatre, lately gave a concert devoted chiefly to the new German school. He appeared both as conductor and pianist. In the former capacity, he conducted the "Symphonische Festklänge," by the Abbate Franz Liszt, the "Dance of Sylphs," from the *Faust* of Hector Berlioz, the overture to *Tannhäuser*, by R. Wagner, and the "Rakoczy March," scored by Hector Berlioz; in the latter, he played Henselt's Concerto in F minor, for Piano and Orchestra, and Weber's Polonaise, arranged by F. Liszt (Op. 72). Herr Hill sang a scena from the first act of *Der fliegende Holländer*, "Fluthenreicher Ebro," Schumann, and "Gewitternacht," R. Franz.

DRESDEN.—The Delegates of the General Confederation of German Musicians (*Allgemeine Deutsche Musikerverband*) will hold their second meeting at the beginning of September in this capital. It is now five years ago since the first notion of establishing a benefit society, or club, for assisting musicians in sickness, was first started by a small knot of the brotherhood in Berlin. The straightened circumstances of the great majority of German musicians favoured the enterprise, since every one acknowledged that their necessities could be alleviated only by leagning closely with each other. The Association now counts about 600 members, and is established on so firm a foundation that it can make its sick members a handsome weekly allowance. From this Association sprang the Association of Berlin Musicians, the great object of which was to raise in various respects the status of the profession. For this purpose a special organ, *Die Deutsche Musikerzeitung*, was founded, to explain what the Association desired to effect, and to set forth its views. The Association now numbers above 1,200 members. Last summer the directors undertook to create a General Confederation of German Musicians, and intelligent members of the profession were despatched from all the large cities to promote the plan. In three days the work was done. On the 13th September thirty representatives of the musicians of Germany signed the list as members. Others imitated their example in such numbers, that the names were soon counted by thousands. In addition to the pecuniary benefits the members derive from the Confederation, there are social advantages which they cannot fail to enjoy through its agency. With a view to elevating them morally as well as materially, every member is strictly prohibited from breaking an engagement once contracted. Infraction of this rule is, if the circumstances require it, followed by expulsion from the Confederation. The approaching meeting will, probably, not be dissolved, before the Delegates have agreed upon the long projected plan of establishing a General Pension Fund for German Musicians.

Digitized by Google

## Before the Cathedrals.

Mr. Barnby is apparently resolved to make J. S. Bach's setting of the *Passion* according to St. Matthew an annual feature at his Oratorio Concerts. He is justified in so doing after the pains he must have bestowed upon getting it up, and the marked success which attended its performance at Exeter Hall last year. That so sublime a work should have been allowed by musical Germany to lie on the shelf unnoticed for an entire century seems astounding. And yet that such was the case is incontestable, for between 1729—when it was first given at St. Thomas's Church, Leipsic, on Good Friday—and 1829, when Mendelssohn, then a mere youth, but full of enthusiasm for Bach, obtained permission, after much vain soliciting, from his crabbed old master, Zelter, to have it performed at Berlin, it had never once, according to concurrent testimony, seen the light. But, since the triumphant success of Mendelssohn in 1829, it has become known to most of the principal cities of Germany; and though we cannot find that its popularity among the Germans is, as some would pretend, equal to the popularity of Handel's *Messiah* among ourselves, it assuredly, in a degree more restricted, may be looked upon, from a musical point of view, as the German *Messiah*. There is, however, an essential difference between the two oratorios. That of Bach, one of five he is believed to have composed on the same plan, was expressly intended for Church uses, while that of Handel had no such intention. Again, while Bach's simply elucidates the passion, the suffering and the burial of the Saviour, Handel's extends over a much wider sphere, and admits, in consequence, of larger and more varied musical treatment. But this question has been sufficiently discussed before; and we have only to add that if Bach's *Passion* could ever be made as generally popular with us as is the *Messiah* of Handel, we should hail it gladly as a sign of progress in more than one sense, inwardly confessing at the same time that something very nearly akin to a miracle had been accomplished.

It was the *Passion of St. Matthew* with which the Oratorio Concerts were "inaugurated" the other evening; and a more promising beginning of a new season (the third) of these sterling entertainments could hardly have been desired. Last year the oratorio was given at Exeter Hall; this time St. James's Hall was the arena. Without entering into any arguments about antagonistic claims, or of the two buildings as fitted for the purposes of music, we may unhesitatingly affirm that the second performance of the *Passion* was far superior to the first. This is all to the credit of Mr. Barnby, whose endeavours to obtain as good a general execution as possible, without the advantage of such unlimited preparation as continental conductors enjoy, deserve hearty recognition. How arduous was the task he had set himself musicians need not be told. But he approached it undaunted, and success in a great measure may justly be said to have rewarded his spirited and praiseworthy efforts. That all the choruses—to the clear and emphatic utterance of some of which, the double choruses especially, the larger accommodation afforded by the Exeter Hall orchestra was, for evident reasons, more favourable—were equally well done it would be untrue to say. Nevertheless, the average performance was singularly effective; and, on the whole, we have never heard the opening double-chorus, "Come, ye daughters, weep with me"—to name the most elaborate and trying of them all—go so smoothly and with such precision. The antiphonal passages, where Zion exhorts, and the faithful inquiringly respond, were admirably brought out; while the touching Lutheran choral ("*O Lamm Gottes unschuldig*,") which calmly pursues its course above all the intricate combinations of vocal and instrumental harmony, was heard throughout as if there had been nothing that could possibly interfere with its distinct enunciation. After this successful dealing with what, although the oratorio begins with it, is the severest test of efficiency on the part of both singers and players, there was little reason to be apprehensive about the sequel. That the double chorus, "Have lightnings and thunders in clouds disappeared?"—which, according to Mr. Barnby's arrangement, ends the first part—produced, as at Exeter Hall last year, the effect of the evening may easily be credited; and yet we must again protest against the omission of the splendid and nobly wrought out chorus, "O man, thy heavy sin lament," which, according to Bach himself, succeeds it. Any true lover of Bach's music would greatly prefer having this chorus retained to hearing its immediate precursor twice over, as was the case the other night. Without entering into further details, we must be content to add that the chorals, almost without exception, were sung in a manner which did infinite credit to Mr. Barnby's choir, and that the double chorus, "In tears of grief we here recline," which brings the scene at the sepulchre and the oratorio itself to an end—perhaps the loveliest and most expressive piece of all—was given to perfection.

A line must suffice to say that the recitatives and solos in which the oratorio of the *Passion* is so rich could scarcely have been confided to artists more competent to do them justice. We were glad to find the pathetic air, "Have mercy upon me, O Lord," assigned last year to a soprano, now restored to the voice for which it was originally meant—a contralto. The violin *obbligato* accompaniment to this air is as striking and appropriate in its way as that to the "Benedictus" in Beethoven's Second Mass. The pianoforte accompaniment to the recitatives, indicated in the score by "figured basses," were assigned with excellent effect to the pianofortes. In conclusion, we do not see why, when the *Passions Musik* is performed in a concert-room, there should be more curtailment than is found absolutely necessary. If the original practice of having a sermon between the two parts into which the oratorio is divided were adopted, the case would be different. But this, like the singing of the tunes of the chorales by the congregation, appertains exclusively to the Church; and as Bach's great Protestant music seems very unlikely, at any rate in the present time, to be heard in one of our English churches, and as we are compelled, in order to hear it at all, to go to a concert-room, we confess we should like to hear it as nearly as possible in its integrity. **Ghost.**

—o—

## RAPHAEL'S CARTOONS.

SIR,—A paragraph in the *Pall Mall Gazette* informed us the other day that two pictures by the old masters, belonging to the gallery of the Louvre, but *lent* to some plausible official, had been destroyed by fire. It so happened I had been reading that very morning Mr. Leslie's masterly criticism on the cartoons by Raphael which her Majesty has been persuaded to lend to the authorities at the Kensington Museum. One passage I should like to quote. I have not the book with me so I cannot be sure as to the exact words, but I believe they were something to the following effect:—

"These grand works were painted entirely by Raphael's own hand, and in the very plentitude of his power; whether we consider the interest of the subjects, the grand style and mysterious grace in the drawing and arrangement of the figures, the marvellous dramatic power in their gesture and expression, or the masterly skill in the execution, considering the purpose in view, we may safely pronounce this glorious series to be—if we except the frescoes of the Vatican—without a rival in the world. I never see them without new wonder and delight, yet my pleasure is sadly damped when I think of the risk to which they are exposed. If a fire were to break out in the palace, in a few minutes all might be destroyed."

When Mr. Leslie wrote the cartoons were still preserved in the room which Sir Christopher Wren built for them at Hampton Court. Here, I believe, provision had been made, at the instance of the Prince Consort, for removing them at the first alarm to a place of safety. I would urge that if the room in which the cartoons are now placed is not fireproof, absolutely fireproof, such a room ought to be constructed without a day's delay. With Mr. Cole's well-known energy, and Mr. Redgrave's well-known skill, there could be no difficulty, and there could be no excuse. In a new gallery, too, some provision might be made for protecting the cartoons from the attacks of another enemy, to which they are now exposed—viz., excess of light. In "The Miraculous draught of fishes" we have apparently a proof that some of the pigments are by no means as permanent as could be wished. Scarcely a trace of colour is now visible in the drapery of the principal figure, though its reflection in the water is still decidedly red. In the room built at Hampton Court by Wren, the cartoons were hung opposite the windows, but at a higher level, so that the only light which reached them was that reflected from the ground outside. A very tender and "becoming" light it was. As the spectator, moreover, stood with his back to the windows, the line of sight very nearly coincided with the line of light, so that the shadows cast by the folds and creases of the paper, now so painfully evident, were almost invisible. If the cartoons cannot be placed in greater safety at Kensington than they were at Hampton Court, there are some who would not be sorry to see them restored to the old, silent, softly lighted home so carefully and skilfully prepared for them. **K.**

GENOA.—A new opera, *Salvator Rosa*, the music of which Senhor Gomez, composer of *Il Guarany*, is now writing at Lecco, will be produced this winter at the Teatro Carlo Felice. The libretto is from the experienced pen of Signor Ghislanzoni.

WEIMAR.—In honour of the birthday of the Grand-Duke, an old operetta, *Elwin und Elmire*, composed by the Duchess Anna Amalia, was taken from the shelf, where it had so long been lying, and performed before a very select audience at the little theatre, in the Château of Dornburg, by the leading members of the regular Grand-Ducal operatic company, under Herr Lassen as conductor. The Abbate Franz Liszt, who was present, pronounced a highly favourable opinion on the work; but that, of course, he was bound to do. It would appear, however, that *Elwin und Elmire* is really not entirely destitute of merit. The Duchess studied under Fleischer of Brunswick, and Wolf, *Capellmeister*, here.

Digitized by Google

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*August 13th*, 1873.

"Music at Boulogne-sur-Mer?" Yes, I should think so! more music than one can listen to. Repetitions of *Trovatore*, *Guillaume Tell*, and *Charles V.*, and the production on Saturday of *Mignon*, constituted our operatic *répertoire* of last week. Of the first I have not much to say, except that in the *rôle* of Azucena I had expected more from Mdlle. Peyret, after her performance as Odette in the opera of *Charles VI.* M. Bresson was "*toujours*" M. Bresson. The other two were also successful.

The *première* representation of *Mignon* calls for further comment, but I don't know how to comment on Ambroise Thomas's charming opera. Mignon was represented by a new actress on our stage, Mdlle. Celine Mey. She acted and sang the part of the heroine very well. Her declamation is perfect, her singing accurate, and her voice of good compass for a mezzo-soprano. The pathetic appeal, when remembering in a dream the country of her childhood, she sang with effect. "Connais tu le pays où fleure l'orange? (Non conosci il bel suol?)" Je connais un pauvre enfan de Bohême ("Io conosco un garzonnel"), and her part in the duo, "Les jeunes hirondelles," I will only record as gems of vocal art and musical thought left on my memory. She sang each of them well, and justly earned applause. The melody "Adieu, Mignon!" (Addio, Mignon fa core) in Act II., was sung by M. Bresson with grace and tenderness, and charmed every one. M. Larrivé, as Lothario—from the first act, when he arrives at the stage and sings the air "Fatigué et tremblant," to the last act when he discovers himself to his wandering and forsaken daughter, Mignon, and gives her away to Wilhelm—was acted and sung with care and appropriate gentleness. I might go on enumerating many other delightful airs, duos, and choruses from this really beautiful opera of Ambroise Thomas, and scrutinize with pleasure the words and plot, but there is no necessity as you have heard the opera in England, where it is known and appreciated.

On Saturday evening last there was a very full attendance at the Casino (this fact, with the crammed Operahouse, proving how full Boulogne is at the present moment, "and the cry is still they come!") to listen to a grand concert at which Madame Silvia Floriani (de l'Opera Italien), M. Bosquin (1re tenor du Grand Opera), Le Chevalier de Kontaki, and Herr Dulcken took part. The two latter gentlemen played a duet on two pianos. Madame Floriani sang an air from *Norma*, two English airs ("Marguerite," and "I love my love"), and joined Bosquin in a duo from Gounod's *Philémon et Baucis*. It was altogether such a success that, on Sunday, instead of the then already announced ordinary concert at 4 p.m., Madame Floriani consented to sing twice, and M. Dulcken to play twice. A small additional charge was made for admission, and a plate placed at the door for the charitably inclined to drop in money for the unfortunate town of Bazeilles, which was set on fire on September 2, during the battle of Sedan, no one knows by whom, and has recently again been suffering from the devouring element. Ordinary concerts as usual.

Masses at the churches unusually fine this week—M. Guilmant presiding at the organ of St. Nicholas on Monday last—all "leading up" to *L'Assomption*, on Friday next, when Cherubini's grand mass (*Messe du Sacré*), I hear his best, is to be played with full orchestra, &c. On the 17th there will be a grand solemn mass, at which the Bishop of Arras will be present, to dedicate "*La France à la très sainte Vierge*," a procession from the six parishes of the town taking part in it. Processions from all parts to the celebrated "Notre Dame de Boulogne" will continue daily to the end of the month.

The "Société de Bienfaisance" has begun its work of usefulness by giving weekly dancing parties in the open air on Mondays, from 8 till 12, with an *entr'acte* at 10.30 p.m., during which there are fireworks. I have noticed that set pieces are admired, but do not elicit from the assembled throng so many exclamations of "*Oh!*" in various notes as do the rockets and Roman candles. This "Société de Bienfaisance" has, I believe, succeeded in inducing the band of the Belgian Guides to cross the frontier, and we may expect to hear them at the Jardin des Tintileries shortly. "*Enfin!*" I must end, not, however, without noticing the Fair which began on the 5th, and is to last a fortnight. I *could* write you a very long letter about this only, but forbear. The long "street of shops, or booths," where are retailed the gilded (or otherwise) gingerbread, toys, sweetmeats, and jewellery, together with the dulcet thumps on the big drum at the waxwork show, mingled with the sound of the organ at the "merry-go-round," are the attractions. I must not forget, however, to mention the two theatres, one of which I went to. It was announced in large letters outside, "*Jeanne d'Arc*," and an engaging looking young lady, in a white skirt, steel armour, and helmet, was inviting the crowd to enter the tent in the usual way. I entered; the tent was full. The orchestra—consisting of an ophecleide, two violins, and a cornet—struck up; but what a disappointment! The piece had been changed for a play without a name; but if I call it *Les Brigands*, and state that the scene was in Spain, that the heroine was lost and found, that the usual duet took place, and the usual pistol shot was heard at the finale, I shall not be far wrong.

S. (O. P. Q.) C.

—o—

## MUSIC AT MELBOURNE.

(*From our own Correspondent.*)

The great event has come off; Madame Arabella Goddard has been heard in Melbourne. It would certainly be a curious incident in the artistic life of "*la reine des pianistes*" if she were not a success in any civilized town, and such a circumstance has not occurred here. No; her reception has been such as was naturally to be expected in a town that rather prides itself on its musical taste and judgment—most emphatic. Her great ability, her exquisite touch, have been recognized; and her re-appearance, after her visit to Sydney is concluded, is looked forward to by numbers with much interest. There is also a hope generally expressed that at her next recital she will favour us with one or more of Beethoven's sonatas entire.

The Italian opera season is over; and the English opera, with Miss Alice May as *prima donna*, is now in full swing. *Barbe Bleue* is just withdrawn, and Balfe's *Bohemian Girl* substituted. It is wonderful how this opera retains its popularity. Last night there was a splendid house and most enthusiastic audience. Miss Alice May was encored in "I dreamt that I dwelt," and Mr. Beaumont in "The fair land of Poland." Before the opera the Mdlles. Novaro gave Poise's operetta, *Bon soir voisin*, in French, as a *lever de rideau*, but their voices are scarcely suitable to so large a theatre.

On Saturday next Signor Giorza gives another organ recital at the Town Hall, when he will be assisted by Mrs. Cutter, Signori Lusini and Cecchi, Mr. Hill, and others.

During the Italian season Miss Alice May has had a small company of her own, under the conductorship of Mr. G. B. Allen, travelling all through New South Wales and a great part of Victoria with great success. Everywhere the press confirms the criticisms of the metropolitan papers, and says that such an artist was never before seen and heard in their respective towns, some of them many hundreds of miles from the metropolis. We understand that the events of the tour would make a readable book. Mountains and rivers have been crossed by the dozen, the former without any roads and the latter without any bridges. Although upsets were numerous, there was no one hurt; and, in fact, these incidents came at last to be expected. Then there was another cause for a little pleasing excitement, namely, the probability of being "stuck up;" as more than one coach had been recently robbed in districts where the company was travelling. But Miss May came through all scathless, with health renewed, her voice greatly improved, and with a purse also considerably developed.

*Melbourne, June* 17, 1873.

---

SAINT FRANCISCO.—According to the *New Yorker Musik-Zeitung*, Herr Wieniawski's concerts here, despite all that has been written about the crowds attending them, are anything but a pecuniary success at any rate. On one occasion, we are informed, the artist refused to play because enough money had not been taken at the doors.

PARIS.—The manager of the Grand Opera, M. Halanzier, has engaged two new artists: Mdlle. Girins, who will make her first appearance in *La Juive*, and Mdlle. Alice Hustache, daughter of the chorusmaster. M. Faure will re-appear about the end of September, either in *Don Juan* or *La Coupe du Roi de Thulé*.

Digitized by Google

## TO CORRESPONDENTS.

CREAM O' TARTAR.—We know of no such society of Chemists and Druggists (Limited) as that which you mention, and, therefore, could not be aware that the directors have declared a dividend at the rate of ten per cent, with a bolus of seven pounds on each hundred pounds' worth of shares.

TYRO.—We feel flattered, of course, by the great faith you express in our knowledge and acquirements, but frankly confess we should prefer your purchasing a good, though cheap, treatise on the instrument you have selected to learn. We will, however, answer your question this once, in the hope you will not honour us again. The compass of the Violoncello reaches to the one lined a (a), and, with the harmonics one or two octaves higher.

CROTCHET.—The name of the musician to whom you refer was Reeve and not Reeves, *singularly* enough. He was at first apprenticed to a law-writer in Chancery Lane, and had, as companion, the famous comedian, Munden. He wrote a great deal for the stage, and eventually became part proprietor of Sadler's Wells.

GOG AND MAYN'T-GOG.—The proper translation of the phrase: "Le siége de la Société est à Paris," is decidedly not: "The siege of the Society is carried on in Paris."

ENQUIRER.—Mrs. Bowers, the lady in question, was once manageress of the Academy of Music, New York, and often travelled with Miss Charlotte Cushman as second star.

C. S. (Spilsby). We are only acquainted with one quartet *concertante* for four violins—that by Maurer, which has been frequently played in London. Possibly Mayseder may have written one, but we cannot answer for it.

AUGUSTUS MAYHEW.—The line applied to your "Son and Hair" is from Homer, and runs thus:—

Ξανθαὶ δὲ κόμαι κατενήνοθεν ὤμους.

We may render it,

"Adown his shoulders flow'd his yellow locks."

The compound, κατενήνοθεν, is peculiar, but presents no difficulty. The simple form, ἄνηνοθα, by Attic reduplication for ἤνοθα, is the second perfect of Ἀνέθω, which stands by metathesis for Ἀνθέω.

## MARRIAGES.

On the 6th inst., at St. Mary's Church, Putney, by the Rev. C. Kingston, Rector of Sutton St. Edmunds, Wisbeach, HUGO SCHULTZ, of St. Denis, Paris, to ELLEN SOARR, niece of Sir W. Sterndale Bennett, Mus. D., D.C.L.

On the 9th inst., at St. Mary's, Newington, Surrey, by the Rev. W. D. Maclagan, M.A., the Rector, assisted by the Rev. F. R. Blatch, WILLIAM KENAZ, the youngest son of John Marriott, M.D., of Colston Bassett, Bingham, Notts, to MARIA, second surviving daughter of Mr. William Maycock, of 59, Lorrimore Road, Kennington.

On the 9th inst., at Deptford (Kent), ARTHUR WILLIAM GEDGE, Esq., to LINA, daughter of Professor J. W. Glover, of Dublin.

## DEATH.

On the 13th inst., at 11, Mansfield Street, FREDERIC, second son of CHARLES HALLE, Esq., aged 23.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, AUGUST 16, 1873.

THERE are many worthy persons, fully prepared to admit that music is all very well in its way, who would stare with astonishment and burst forth into vehement protest, were they informed that it is an absolute requisite of life, and that the composer constitutes as indispensable a unit in the social system as the ploughman, or the merchant, the soldier, the carpenter, or the statesman. In every circumstance of our existence, from the time that we first behold the light, to the moment that, in the darkness of the grave, we are cut off from it for ever, may the composer's influence, more or less direct, be traced. This is not generally acknowledged, because it is not generally known, any more than—to take a case in point from contemporary history—the great mass of Englishmen ever suspected till lately that, underlying the whole question of their prosperity, and of the position England is to hold in the family of nations, is another question, that of—coal. Yet so it is; our eyes are now pretty well open, and we find that coal has as much to do with maintaining the supremacy of

"The flag that brav'd a thousand years,
The battle and the breeze,"

as all the British pluck, energy, and perseverance of which we may be so justly proud.

The successful general who adds fresh provinces to his native land; the daring seaman, who discovers a new continent in a far-off sea; the natural genius who, as he mends his fellow-workmen's shoes, is revolving in his stupendous brain the first germs of the plan which is to give the world the locomotive; the patient man of science who thinks out the problem of the electric telegraph, and sees his invention afford us a first notion of what it will afterwards become by arresting the murderer as he steps out of the train by which he fancies he has escaped the reach of justice; the merchant who brings even to the humblest home spices from India, tea from China, and sugar from the Gulf of Mexico, is no doubt a public benefactor, but not one jot more so than the composer, enriching the stores of music we already possess by fresh treasures from his own fancy. And it must be noted that the treasures we owe the composer are not doled out to any particular city, province, or empire; they go to enrich and gladden the whole world, for music soars high above the lines of demarcation drawn by diplomatists, and passes unheedingly over geographical boundaries. Poetry does not possess such a privilege; she is frequently stopt at the frontier, and obliged to change her idiomatic garb, but the language of Music is universal and appeals to all alike.

Who is ignorant of the wondrous effect of what Sir Philip Sydney styles the "well enchanting skill of music?" Truly does Richard Hooker, author of the celebrated treatise on *Ecclesiastical Polity* and one of the most celebrated prose writers and divines of the latter part of the sixteenth century, discourse of the gentle art—

"So pleasing effects it hath," he tells us, "in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it, harmony; a thing which delighteth all ages, and becometh all states; a thing as seasonable in grief as in joy; as decent, being added unto actions of greatest weight and solemnity, as being used when men most sequester themselves from action. The reason hereof is an admirable facility which music hath to express and represent to the mind, more inwardly than any other sensible mean, the very standing, rising, and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that, whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. . . . . We are at the hearing of some more inclined unto sorrow and heaviness, of some more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity; there is, also, that carrieth, as it were, into ecstacies, filling the mind with a heavenly joy, and for a time in a manner severing it from the body; so that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled; apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcible to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections."

Digitized by Google

But what is too frequently the lot of those whose inspiration produces this "thing which delighteth all ages, and beseemeth all states?" Alas! Poverty could not even erect the simplest stone to mark the spot where the ashes of Mozart are laid, and as for Beethoven—but why multiply instances? "Virtue," they teach us, "is its own reward!" Were this not equally true of music as of virtue, would composers of genius or even talent endure the want and undergo the privations to which they are so often subjected? It is not to gain the miserable pittance for which, in too many cases, they sell their works that they labour. It is the act of creation which recompenses them for their exertions, and they are buoyed up, too, by the consciousness that, long after they shall have passed away themselves, their spirit will live to excite the reverence and call forth the admiration of future generations.

That they are right is a fact demonstrated almost every day. Bonn furnishes us with the latest instance. For the second time within a short period, that pleasant University town on the fair banks of the Rhine will have distinguished itself by a Memorial Festival to a departed musician. A little while ago it was Beethoven; to-day it is Schumann. Of course Schumann cannot be compared to the mighty author of the Ninth Symphony; not even his warmest admirers would assert that he can. Still he is a master to whom we are deeply indebted, and those who assemble to do him honour do honour also to themselves. The list of persons who have signified their intention of being present is, as announced in last week's number of the *Musical World*, a very long one. It includes names famous in the musical annals of all countries. England is represented most worthily by Sir W. Sterndale Bennett, who will meet the genial and accomplished Dr. Ferdinand Hiller, as elegant and polished a writer as he is a scholarly and gifted musician, Herren Johannes Brahms, Waldemar Bargiel, Max Bruch, Gevaert, Verhulst, and a host of others, all, like himself, specially invited by the Festival Committee. Is not such an assemblage pregnant with deep meaning? Does it not prove that Art rises superior to mere territorial divisions and that its nationality is universal? Does it not show that Music, like Freemasonry, has its brotherhood stretching to the utmost corners of the earth? Lastly, does it not say to the striving artist, if nature has gifted him above the usual run of men: Pluck up heart! You shall not be always unknown, for, even though the Present be unjust, Posterity at least shall snatch your name from the envious clutch of Oblivion, and gratefully lay its wreaths of laurel on your tomb! L.

—o—

## STEEL BARS *VERSUS* CHURCH BELLS.

(*To the Editor of the "Musical World."*)

DEAR SIR,—I regret to be unable to reply to the numerous letters addressed to me respecting questions and information about Steel Bars, as they form at present a matter of patent.

It is hoped that before long a specimen of "*Dr. Rahles's new improved Bar Bells*" will be publicly exhibited.

*August* 11, 1873. DR. FERDINAND RAHLES.

THE CHEQUE BANK, LIMITED, has been opened for business, and promises to confer a great benefit on the commercial community, especially the retail branch, seeing that "the cheques of the Cheque Bank supply a new, safe, and universally applicable method of paying and transmitting small amounts of £10 and under." The Cheque bank is calculated to supply a want long felt. Subscribers to the *Musical World* would find the cheques of the Cheque Bank as convenient for paying their subscriptions as we should for receiving them.

## SYLIFA.*

(*From "Another World."*)

Among the children of poor parents taken care of and educated by my orders, there was a beautiful girl named Sylifa, the daughter of a labouring man who worked in the ravines. In the early part of my reign I had been struck with her beauty and intelligence, and directed that she should be brought up and educated in my palace. Her eyes were almond-shaped, large, long, lustrous, and languishing; and might be pictured by fancy as beaming with ethereal flowers, crystalline fountains in all their brightness, painting, sculpture, and poetry. Her lovely mouth never gave utterance to a thought that was not kind and good; indeed, all her features were beautiful, and the soft and luxuriant hair hung down to her feet in graceful curls—the back hair was much longer, and, when unbound, fell to the ground in rich masses. She had a musical, merry laugh which, whether they would or not, could set all present laughing, however seriously inclined. Her talents were many, her versatility great; for she was accomplished in various pursuits, and in most of them excelled. When singing or playing the harp her dreamy eyes were more than earthly, and seemed as though beaming with poetry inspired of Heaven. The beauty of her mind could be read in her face; she looked so heavenly that when grown into womanhood I have, in a moment of enthusiasm, been almost tempted to fold her in my arms; but I never forgot my great mission, even in the most perilous moments.

I took particular care of the lovely girl, and selected for her husband a very handsome man and a great poet, who was chosen in due form by Sylifa at one of our marriage "choice" meetings. The union was happy, though, perhaps, they loved each other too well. The married couple resided in my palace, and Sylifa continued to afford to me and my guests the greatest recreation and amusement. She was very luxurious, and very particular in her habits. I have seen her, while amusing us, suddenly (perhaps designedly) stop short, and direct her attendant to bring the golden salver, telling us at the same time that her hand (and she had exquisite hands) was a little soiled. She would moisten them with the perfumed water, and then resume her task of amusing us, our attention having, in the meantime, been kept in breathless suspense.

In my palace under the sea (for I had a submarine retreat of which I may speak hereafter) there was a large sheet or basin of water, in which she would sport most gracefully, modestly attired, as a nymph of the sea. She always identified herself with the part she sustained. As a sea nymph she could never be induced to speak; but, when we addressed her, she always replied in musical tones, because, according to our legends, mermaids always discoursed in song. In the basin of water there were willows, hung with small lyres, through which Sylifa would show her face, and then, taking one of the lyres, would play and sing exquisitely, always keeping up the illusion.

She was very fond of a lion brought up in my palace, with which, as a cub, she had played when a child. As a woman she had complete mastery over the noble animal. Both as a child and as a woman, she, with the lion, formed the subject of many of the beautiful pictures that adorned my palaces.

For a particular reason we once separated Sylifa from her husband for a day. She refused to eat; neither would she retire to rest. As the day was ending she walked into the room where I sat with my numerous guests. She said. "Do you love Sylifa?" "Yes," was my answer. "Then give me back my Oma. Without him I die; already I droop; to-morrow I shall be no more." When asked to amuse us, she said she could not; her heart was too heavy. We tried to console her, but it was useless; she wept, and her long hair was wet with her tears. After two days, we were obliged to restore Oma to the devoted Sylifa.

Sylifa was enthusiastic in her love of flowers. It was she who suggested that, at the *fête* of which I have spoken, the cameleopards should be united by wreaths of flowers. She sought and obtained my permission to mount the tallest of the stately animals, and appeared, resplendent in beauty, amongst the beautiful women who graced the *fête*.

* "Here the soul has illumined its temporary dwelling with rays of light—the gift of Heaven."

Digitized by Google

## OCCASIONAL NOTES.

A WELL-KNOWN New York manager, the happy possessor of a nice little farm, not far distant from the Empire City, has, since the cherries have been ripe, affixed on the hedge round his garden the following notice: "The Free List is entirely suspended."

ACCORDING to report, the following is the origin of Gretry's famous romance in *Richard Cœur de Lion*, a romance which "it is impossible for anyone to hear without being moved to tears." Grétry threw his whole heart and soul into the composition of his opera. He was accustomed to triumphs, and entertained no doubt of the success of his new score. He felt inspired, and there was an abundance of melodies; one only he sought in vain, the melody for the pathetic romance: "Une fièvre ardente." One day as he was taking a walk, pursued by his one fixed idea, he met Dalayrac. "What is the matter with you," enquired the latter. "What is the meaning of that anxious look of yours?"—"Ah! my dear fellow, I am trying to find a motive, and I can't."—"Pooh! It will be all right in time."—"I hope it may, but meanwhile I am on the rack."—"Is it something so difficult, then?"—"Judge for yourself. I require an air characteristic of the days of chivalry; something simple, moving, ingenuous, and elevating, at the same time."—"Wait a moment," said Dalayrac, "we have in our mountains of Auvergne an old song which the peasants sing; a song so old, that nobody knows its origin. It has been handed down from one generation to another. It might suit your purpose. Listen." With these words he began to hum the air. After he had got through a few bars, Grétry stopped him. "Do not go any further," he said; "that will do; only just repeat what you have already sung."—Dalayrac did so, while Grétry noted down the melody.

"WHAT a wonderful thing is human patience!" exclaims a writer in *Il Trovatore*, and then proceeds to inform us that Ercole Gedoni, a member of the chorus at the theatre of Forli, has succeeded in teaching a rabit to sing with marvellous accuracy the final air of the tenor in *Lucia*, and the romance of the baritone in *Roberto Devereux*. "What a wonderful thing is human gullibility!" the writer in the *Trovatore* might have added, if he expected anyone to credit his wonderful statement.

IT is said that, to circumvent the Censure, Victor Hugo is about to change the title of his drama *Le Roi s'amuse* into *Le Schah s'amuse*, and to lay the scene in Persia instead of in France.

BARNUM'S Combination Show, as it is called, which includes a menagerie, a circus, and a collection of curiosities, is now making the tour of the States. It is insured for 1,500,000 dollars.

A NEPHEW of Meyerbeer's called on Rossini, and played him a funeral march, inspired by the death of the composer of *Les Huguenots*. When he had concluded, he asked Rossini what he thought of it. "It is very fine," replied the *maestro*, "but it would have pleased me better had you been the person dead, and your uncle the composer of the march."

ST. PETERSBURG.—The Imperial Russian Society of Music of St. Petersburg has offered a prize for the best setting of an operatic libretto, *Vakoula, the Smith*, taken from Gogol's novel: *Christmas Night*. The sum of 1,500 roubles is offered by the Grand-Duchess Helena Pawlowna as the first prize, and 500 roubles, as the second. Competitors will have to send in their works by the 1st August, 1875, and the decision of the judges will be published by the 1st November following, at the latest.

HOMBURG.—The attractions of the last Kurhaus Concert were increased by the appearance of Mdlle. Marianne Brandt from the Royal Operahouse, Berlin. She sang Selika's "Slumber Song," a song by Eckert, one by Schumann, and one by Schubert, and the drinking song from *Lucrezia Borgia*. The last, in obedience to a tumultuous encore, she had to repeat.

NEW YORK.—The new Fifth Avenue Theatre will be inaugurated by the new and long expected "American comedy," the joint production of Messrs. Dion Boucicault and Bret Harte.—Shakespeare's *Midsummer Night's Dream* is to be performed at the Grand Operahouse, previously to the commencement of the operatic season.

## CONCERTS VARIOUS.

MISS EMILY TATE'S CONCERT.—The pianoforte performance lately given by Miss Emily Tate has been interesting, as showing the refinement which the persevering practice of the art produces, and the increase of physical as well as mental power which attends the development of musical gifts. The concert given by Miss Emily Tate, in St. George's Hall, last month, was graced with the presence of some of her most aristocratic supporters, amongst whom are names which everywhere receive royal honours, and a numerous *clientèle* intent upon noticing the progress which is gradually transforming a precocious child into an acknowledged artist. The programme arranged for the concert was well calculated to exhibit the young pianist's talents to advantage, and enabled her to win the esteem of admirers of the clasical as well as romantic schools of musical art. Mendelssohn's "Andante" and "Rondo Capriccioso" were not only brilliantly executed, but phrased in a manner which only true musical feeling would suggest. Handel's variations on the air entitled the "Harmonious Blacksmith" were also performed in a style remarkable for pleasing accentuations and graceful expression, whilst in fantasias by Chopin and Thalberg Miss Tate showed to advantage her command over numerous mechanical difficulties. The concert given was well supported by several popular vocalists, and by Herr Schuberth, the violoncellist.—*The Hour.*

MR. W. H. HOLMES, one of our most distinguished professors, gave a concert, on Wednesday, July 30, at his residence, 36, Beaumont Street, and introduced to the audience several very clever and promising young pupils. Mr. Holmes's programmes are always interesting, as they include compositions which are new to the general public; and in the one under notice we find several. A sonata, entitled *The Maid of Orleans*, by Sir W. Sterndale Bennett, was remarkably well played by Miss Jessie Morison, who has already made a most successful *début*. The composer would have been pleased to have heard his work so well rendered by such young fingers. A *Scherzo*, from a symphony composed by Sir Julius Benedict for the Norwich Festival last year, and most effectively arranged for two pianofortes, was played by the composer and Mr. Holmes. By general request this clever piece of music was repeated, and we hope it will often be heard again in this form. A young pupil played Mendelssohn's scherzo from *The Midsummer Night's Dream* exceedingly well, and the same compliment must be paid to Miss Pollon for her performance of the difficult variations, by Brahms, on a theme by Paganini. A clever composition named *Meditation*, by Mr. Oliver King, was well received. Miss Gilbert played a duet, by Raff, with her master; and Miss Alwyn Field played a *Prelude* and *Fugue* in G, by Bach, very well. All Mr. Holmes's pupils give indications of very careful teaching. Several professional friends of Mr. Holmes took part in the proceedings of the day.—Sir Julius Benedict, with his clever *Scherzo;* Mr. Lazarus, who played a *Romance*, by Mozart, as well as Mozart could wish to have heard it played; and Herr Lutgen, who gave a very effective solo of his own composition, *Souvenir de Pensylvanie*, on the violoncello, accompanied by Madame Lutgen. The vocalists were Mr. Alfred Gilbert, who sang "As when the dove" (Handel); Mrs. Gilbert, who sang "The Spirit Song" (Haydn), with much feeling; and Mr. Wilbye Cooper, who sang "Beautecus Daughter" (Beethoven), and a pretty *canzonet*, "Night and Morning," composed by Mrs. Gilbert. Mr. Frank Holmes gave Mr. T. M. Mudie's descriptive song, "The Dying Gladiator," in a highly effective manner, accompanied by the composer. Mdlle. Alwina Valleria, although announced, we are sorry to say, was unwell, and therefore unable to appear. This pleasant morning's performance was appropriately terminated by Mr. W. H. Holmes playing two *Pezze di Bravura*, by the late Cipriani Potter, who was Mr. Holmes's master. Being encored, Mr. Holmes played his own adaptation of the overture to *Masaniello* in a most effective manner. We shall be very glad to hear Mr. W. H. Holmes and his pupils again.

SIGNOR VARGNOT gave a morning concert on Saturday last, at Wornum's Rooms, and, notwithstanding the lateness of the season, he managed to attract a very full audience. Signor Vargnot possesses a high baritone voice, which he fully developed in the songs of "Ragio d'amore," "When other lips" (Balfe), and "There is a flower that bloometh" (Wallace), &c., in all of which he was loudly applauded. Signor Vargnot was assisted by several young artists; amongst others was a Miss Elizabeth Hunter, from Glasgow, who displayed a perfect soprano voice in the Scotch songs, "The Macgregors' gathering," and "Bonnie Prince Charlie." In the song, "Sweet summer gales;" she was loudly encored, and deservedly applauded. Mr. Alfred C. Reynolds, in Ascher's popular romance, "Alice, where art thou?" gained the sympathies of the audience by his unaffected style and the freshness of his voice. He also sang "Come into the garden, Maud." Mr. John Hayden, a pupil of Dr. Z. Buck, of Norwich, gave a song of H. R. Allen's, and, with Mr. C. Bell, the duet of "Flow gently, Deva." Mr. Hayden has been well taught, and sings like an artist. Mr. Bell sang with his usual vigour Kloss' song of "The valiant knight," rendered

Digitized by Google

so popular by Signor Foli. The Misses Frances Lucombe, Celina and Marian Hall, Ida Roslynne, Emily Aylmer, Helen Byron, Shield, with Madame Caponi and Edith Touzeau, sang, with more or less effect, several of the popular *morceaux* of the day, whilst the infantine pianists, Miss and Master Okey, as well as the Misses Fanny and Alice Calcott (their first appearance), Harriet Prytherch, Mdlle. Berta Barsekoff (a Russian pianist, and a good performer), Nellie and Rose St. George, played pianoforte pieces by Flotow, Benedict, Leybach, Wallace, Weber, Chopin, &c. The concert was under the direction of Mr. G. Lansdowne Cottell, and was a success in every sense of the word.

## PROVINCIAL.

LEEDS.—With great pleasure was the announcement received that Dr. Spark was to resume his recitals. During the Assizes these take place on Tuesday evenings instead of in the afternoons. Last week a large audience testified to the pleasure and profit to be derived from these high class musical treats. The programme, of the choicest description, was executed in the admirable manner to be expected from a master. The selection from Mr. J. F. Barnett's new oratorio, *The Raising of Lazarus*, was no less admirably performed than appreciated. It was never heard in Leeds before, but Dr. Spark is likely to be often requested to insert it in future programmes. If any of our readers have never had the pleasure of listening to one of these recitals, it is our wish that he go and hear for himself. He cannot fail to be thoroughly delighted.—*Leeds Times.*

LYNDHURST (Hampshire).—A concert was held in this town on the 4th instant, in aid of the Organ Fund, in connection with the Parish Church. It was largely patronized by the clergy, nobility, and gentry of the neighbourhood. Dr. Verrinder and his Christchurch choir, with the assistance of some professional ladies, gave an excellent programme of sacred and secular pieces. "Lord God of Abraham" (Mendelssohn), sung by Mr. Le Messurier; "From mighty Kings" (Handel), by Miss Leonora Braham, and "Bring no more vain oblations," sacred song from Dr. Verrinder's *Israel*, produced great effect in the first part, as did also the quartett, "God is a Spirit" (Sir W. S. Bennett), sung by Miss Grace Lindo, Messrs. Noble, Wigg, and Le Messurier. The second part provided the opportunity for frequent encores; amongst these may be enumerated "When evening's twilight" (Hatton); a song by Dr. Verrinder, "The tale he told me," sung by Miss Annie Robinson; "The Bazaar" contributed by Mr. Rudkin, R.A.M.; and last, though not least, Schira's *scena*, "Sognai," which Miss Grace Lindo, by her finished style of singing, rendered doubly attractive. The motets, part-songs, and other concerted music were admirably given by the whole of the artists; and a cordial vote of thanks proposed by the Rector, the Rev. J. Compton, and the Rev. J. Evans, brought rounds of applause and repeated expressions of approval. The Rector entertained the whole of the artists at dinner, and Dr. Verrinder received the oft-repeated assurance that his efforts had been eminently successful. Lady Dickson placed her carriage at his disposal, for the conveyance of himself and friends to the railway station.

LETTER FROM BEETHOVEN TO MOSCHELES.—My dear Moscheles,—I am convinced you will not take it amiss if I trouble you, as well as Sir Smart, for whom I enclose a letter, with a petition. The matter shortly told is this:—Some years ago, the Philharmonic Society in London made me the handsome offer of arranging a concert for my benefit. At that time, thank God, I was not in such a position as to be obliged to make use of their generous offer. Now, however, I am quite in a different position; for nearly three months I have been laid low by a terribly wearisome illness. I am suffering from dropsy. Schindler will give you more details in the letter which I enclose. You know of old my habit of life. You also know how and where I live. As for my writing music, I have long ceased to think of it. Unhappily, therefore, I may be so placed as to be obliged to suffer want. You have not only a wide circle of acquaintance in London, but also important influence with the Philharmonic Society. I beg you, therefore, to use this influence as far as you can, to induce the Philharmonic Society to resuscitate their generous resolution, and carry it out speedily. I enclose a letter to the same effect to Sir Smart, and have sent another already to Herr Stumpff. Please give the letter to Sir Smart, and unite with him and all my friends in London for the furtherance of my object. I am so weak that even the dictation of this letter is a difficulty to me. Remember me to your amiable wife, and be assured that I shall always be your friend, BEETHOVEN.—Answer me soon, so that I may hear if I am to hope for anything."—*The Life of Moscheles.*

FLORENCE.—The French normal pitch will be adopted next season at the Pergola.

CASSEL.—There is some talk of raising a monument to Louis Spohr here.

## A FALSE REPORT.

The *Berlin Echo*, the *Musikalisches Wochenblatt*, and various other German musical papers, lately contained a notice to the effect that "Mr. A. W. Thayer, the celebrated Beethoven Biographer, was about to leave Trieste and settle in Berlin. In answer to this, Mr. Thayer, writing to the *Neue Berliner Musikzeitung*, says: "What can have given rise to the idea that I am about to remove from Trieste to Berlin is an insoluble riddle." Hereupon, the editor of the last-mentioned paper observes: "The rise of such a report is not quite a riddle to us. The expression of a pious wish has—very pardonably—been twisted into the actual realization of that wish. It is very certain that the estimable biographer entertains no more ardent aspiration than to be quit and free of his mind-crippling official functions, in order that he may complete his work, so important for the history of art. Unfortunately, this must long remain a *pium desiderium*. Very many persons, only superficially acquainted with American affairs, will hear in the title of Consul-General of the United States of North America the mighty sound of the American dollar. But the American Congress pays no office so wretchedly as that of Consul. This is most deeply to be regretted for the sake of our Consul-Musician, for, under the most favourable circumstances, he can occupy himself with literary pursuits only six months in the year. It is consequently not astonishing that his work advances so slowly, though he devotes both his time and his means to its completion. Yet North America and Germany are especially bound to foster the work in every way. But people appear to have entirely lost the spirit of self-sacrifice in something absolutely necessary to art in general. The longer things go on in this style, the more difficult will be Mr. Thayer's task, because that hollow-headed critical scribbler, Ludwig Nohl, will never tire of serving up to his 'fair Beethoven friends' the most absurd twaddle about the great composer, so that the cleansing of this Augean stable by Mr. Thayer must necessarily become more and more difficult and unpleasant every day."

## THE LATE HERR DAVID.

Born at Hamburgh, on the 19th June, 1810, the late *Concertmeister* David displayed at an early age a decided aptitude for music, and, even while a boy, obtained unusual mastery over the violin. Scarcely had he completed his thirteenth year, before he was sent to Cassel, where, under Spohr's guidance, he made rapid progress in his art. As far back as 1825, he undertook a long professional tour, which served to introduce him honourably to the world of music. After then remaining a considerable time as first violinist at the Königstadt Theatre, Berlin, and subsequently at the Theatre in Dorpat, he was appointed *Concertmeister* in Leipsic, to replace Matthäi, who had died a short time previously. He here enjoyed an opportunity of developing and elevating his peculiar talent more and more. No less valuable, however, was the benefit derived by the Gewandhaus band from his efforts as leader, in which capacity he paid as much attention and intelligence to details, as he insisted on devoting energy and precision to every work as a whole. When his friend Mendelssohn-Bartholdy, who was the cause of his being invited to Leipsic, afterwards set about founding the Conservatory there (1843), David joined him with fiery zeal, and placed his services as a teacher at the disposal of those interested in the new musical nursery, for the benefit of which he subsequently worked without cessation. A large number of violinists have become celebrated under his auspices. From his industry as a teacher sprang a long series, comprising admirable editions of ancient and modern classical *Concertstücke*, Bach's Violin Sonatas, and other things, but above all his model "*Violin School*," in which he poured the rich stores of his experience and observation. He came forward, also, as a composer, writing especially for his own instrument many well conceived and effective Concertos, Variations, and Etudes. He entered, too, the sphere of the stage, with his comic opera, *Hans Wacht*, produced in 1852. Master David was a genuine artist, who faithfully tended, and ruled with a sure hand, the field he selected. He belonged to the circle of choice spirits who constitute the fame and glory of our town, and whom it will be difficult to replace.—*Deutsche Allgemeine Zeitung.*

Digitized by Google

## J. S. BACH'S *PASSION* OF ST. MATTHEW.

The music set by Bach to St. Matthew's history of the *Passion* is essentially an unveiling of the personal feelings of the composer, his vivid sense of the truth of the incidents it depicts, and his loving devotion to the divine Sufferer, whose relation to himself is shown to be regarded as of the closest intimacy. It displays the facts with the vivacity of an eye-witness, or one, at least, who witnesses them by the second sight of firm belief; and it comments upon them with the affection of a participator in the benefits which have resulted from them, and who feels that his special welfare is due to their enactment.

From primitive times it was the custom of the Church to keep green the memory of the sacred history by a public recitation, on Palm Sunday and Good Friday, of those chapters in one or other of the Gospels which relate the circumstances of the *Passion*. To give dramatic force to the narration, the several personages who speak in the course of it were represented by different individuals, whereas, he who recites the story was, throughout, the same.

It was the special design of Luther to retain, in the Reformed Church, this primitive usage of the periodical recitation of the *Passion*. According to his desire, the simple manner of its intonation, by two priests only in his own time, was early amplified; and a German version of the text was printed in 1573, with music for the recitation, and introductory and final choruses. As music advanced, its utmost resources were always appropriated to the illustration, for Church use, of the sacred story.

The German opera was especially flourishing in Hamburg at the beginning of the 18th century, and Keiser, Handel, and other successful writers for the theatre, applied its style to ecclesiastical use, in setting, not the Gospel text, but original poems to the same purport, for Church performance.

When, in 1723, Bach went to Leipzig, as cantor of St. Thomas's School, and musical director of the churches of St. Thomas and St. Nicholas, he found the learned and zealous Solomon Deyling filling an important church office in that city. This eminent divine perceived the extraordinary powers of the musician, and had the happy thought of turning them to the best account in the Church service. The above-named works excited wide interest in the Hamburg celebrations of Easter. Still more was public attention drawn to the Dresden performances of the Roman Service, in which the singers of the renowned Italian opera, under the direction of Hasse, took part. Deyling deemed that it would be for the welfare of the Reformed Church to present in its Service some counter attraction to these popular celebrations of the Mass, and he deemed our Lord's Passion a worthy subject, and the season of its commemoration a fitting period for the fulfilment of his design. He proposed to Bach, therefore, the composition of a *Passion* in which the texts of scripture should be rigidly preserved, but interspersed with reflective passages, and further interpolated with pertinent Chorals, of which the words with the tunes formed, as they do now, the first step in North German schooling. and of which, therefore, the congregation at large could participate in the performance. Here were to be combined the ecclesiastical, the artistic, and the popular elements; and their concentration in a single work was to be confided to the man of all others, in all times, best qualified for the task, whose competency was proved by the devout habit which fitted him to penetrate and expound the purport of the Gospel text, by the consummate musicianship which enabled him to bring all the appliances of art to bear upon the subject, and by the vast experience in teaching, accompanying, and elaborating the popular hymns, which familiarized him with the sympathies of the people and the capabilities of the tunes.

The present work was performed for the first time at St. Thomas's Church, in Leipzig, at the Evening Service on Good Friday, 1729. After this the Matthew *Passion* lay in forgetfulness for a hundred years, and seems not to have been performed again until its revival in Berlin, under the youthful Mendelssohn's direction, on the 12th of March, 1829. The success of the *Passion*, when it was awakened from its hundred years' sleep, led to its frequent repetition in different German towns, where it is said to hold the same popular esteem that Handel's *Messiah* does in this country.

The Matthew *Passion* comprises the 26th and 27th chapters of that Evangelist's Gospel. The first part proceeds to the 56th verse of the 26th chapter, and the second part includes from the 75th verse of this to the last verse of the following chapter. The two parts were originally separated by the preaching of a sermon—a point for particular notice, since proving how especially the work was integrated in the Church Service, and showing how strongly the Lutheran divine felt upon a subject upon which there is an unfortunate difference of opinion among English authorities of the present day, namely, the superior fitness of the church to any other edifice for the performance of oratorios. The reflective pieces with which the Gospel text is interspersed, were written, under the pseudonym of Picander, by Christian Friedrich Henrici. The Chorals with which the Gospel text is further interpolated are selected from those in ordinary use in the Lutheran Church, and consist of such as specially illustrate the several points of the story at which they are introduced. These hymns—the verses nor the tunes—can, unfortunately, never produce elsewhere the same effect which they must always have in Germany, where they are intertwined with the fondest and most intimate affections of singers and hearers from childhood. In England, for instance, we can but admire them, as we do those in *St. Paul*, for their abstract musical beauty, since they are to us divested of all those strong and endearing associations which spring from life-long familiarity, and of that inseparability of words from notes which connects every hymn with its peculiar occasion, and thus makes each awaken the household sympathy of a Teuton, with the incident to whose enforcement it is thus applied.

The work is written for two complete choirs, each consisting of solo voices, chorus, full orchestra, and organ. The Chorals were originally sung by the congregation, that is, the tunes, of course, while the harmony was sustained by the two choruses, accompanied by the two organs, and sometimes other instruments of both orchestras.

In England, Bach is chiefly accredited for his fugues. Wholooks for any of these in the *Passion* will look vainly; and if he be not disappointed at the absence of fugal element throughout the work, he will be surprised at the poetical beauty of its declamation, the continuity of its melodies, and their truthfulness to the subject they aim to express, at the choral effects as fine as they are unfamiliar, and at the loving tenderness and intense religious feeling that infuse the whole.

The general character and prevalent expression of this oratorio are indicated by its title of the *Passion*. "He suffered and was buried" is the entire subject of the work, in the embodiment of which no tones but of sadness could appropriately be employed, since no feeling but of grief was to be illustrated. Despair, however, is as remote as jubilation from the purport and the rendering of the text; and thus all powerful means of contrast were beyond the use of the artist, whose sole resource, therefore, in this respect was to vary the accents of one penitential outpouring. Here, then, are no Hallelujahs, no shouts of glory, no ejaculations of great rejoicing, such as diversify the great sacred oratorio of Handel; sorrow in the ceaseless theme, and meekness is the steadfast spirit in which this is uttered.

The number and variety of instruments employed in the course of the *Passion* are remarkable. Sweetness and roundness of tone appear to have been the composer's object rather than loudness; for in no instance are brass instruments employed, though Bach's frequent use of drums, trumpets, and trombones in other of his orchestral works, proves that these were all at his command.

(*To be continued.*)

—o—

## FRANK MORI.

(*To the Editor of the "Daily Post."*)

SIR,—Allow me to correct an error in the paragraph referring to the death of my friend, Frank Mori, in to-day's paper. It is said he was married to Miss Louisa Pyne, whereas she is the wife of Mr. Frank Bodda. Frank Mori always enjoyed a joke; one, I well remember, being the stamping of the tickets for his benefit concert with his seal bearing the words "*Memento Mori*." Many will do so amongst them.—Yours, &c.,

C.

*August 11th.*

Digitized by Google

## MADAME ANNA BISHOP IN CALIFORNIA.

(*From the "Oakland Daily Transcript," July* 23.)

Brayton Hall was crowded last evening with a delighted and fashionable auditory to listen to a talented *troupe* of artists. Really Mdme. Anna Bishop is a marvel! How well Barry Cornwall's charming words come in, when looking upon her pleasant face, and listening to her exquisite vocalization:—

"Touch us gently, gentle Time,
As we glide adown thy stream,
Gentle as we sometimes glide,
Through a quiet, quiet dream!"

The singing of this lady is the perfection of art, and in the opening recitative and aria, "Ah! come Rapida," by Meyerbeer, her wonderful execution and magnificent method elicited great applause. Mr. Frank Gilder is the best pianist that has ever visited this coast. With the exception of Rubinstein (whom we heard in New York last season) we place Mr. Gilder in the foremost rank as a pianist. He fairly electrified the audience. Mr. Alfred Wilkie has a charming tenor voice, and gave, with fine effect, "Come into the garden, Maud." Mr. Gottschalk has a superb baritone voice, and sang "The heart bow'd down" with feeling and expression. The duet, "Sunset," by Stephen Massett, a gem, was loudly encored. In this the voices of Mdme. Bishop and Mr. Wilkie blended beautifully, and the audience gave unmistakable tokens of approval. The laughing trio sent every one home in good humour, and the feeling evidently was that Madame Bishop should give another entertainment which we hope she will do. It is the wish of many that Mr. Gilder would give a pianoforte recital, and Madame Bishop a sacred concert. Crowds will go to hear her sing "*I know* that my Redeemer liveth."

---

CARPIGNANO-SESIA.—A theatre, for which the authorities of the district gave the ground, the timber, and a part of the requisite funds, is nearly approaching completion. It has been built expresely for the representation of a mystery play entitled: *Vita, Passione, Morte, e Resurrezione di Gesù Cristo*. The proceeds are to go to the erection of a new bell tower for the parish church.

VIENNA.—At the Imperial Operahouse, there is to be a new *mise-en-scène* of the second act of Herr R. Wagner's *Tannhäuser*; the grand Hall in the Wartburg, we are informed, is to be entirely re-decorated, and the procession of the Guests marshalled according to Herr R. Wagner's original notion. The important result of this determination on the part of the management is that the members of the chorus will no longer step from the left entrance, as they were taught to do by Herr Dingelstadt, but enter by the grand central door at the back. Might not the management announce a farce under the title of Shakespeare's comedy of *Much Ado about Nothing*?—Herr Betz will shortly arrive from Berlin, and open as Hans Sachs in *Die Meistersinger*. He will probably sing this part three times. The other characters selected by him are Wolfram in *Tannhäuser*, and Telramund in *Lohengrin*.—Mdme. Adelina Patti has appointed Signor Franchi, formerly secretary to Signor Merelli, to represent her in the negociations with the manager of the Theater an der Wien, with regard to her *singing* there next spring. The lady will, probably, sing also at the new Komische Oper, provided the proprietors can arrange matters with the Municipal Authorities. It appears that the architect carried out the new building on a scale larger than that indicated in his plans. The result is that, just as the Theatre is nearly approaching completion, the conscript fathers of the city have issued an order for its demolition! Let us hope they may relent.

### Continued.

Then at length it was plainly made known
How many had lost all they could call their own;
'Twas thought at once they would succeed,
By asking the public for their aid in need.

The Lord Mayor he has quickly sent
Five pounds as a kind compliment,
And then did promise to assist
In opening a subscription list.

The Sydenham Crystal Palace on the hill
Remains the palace of the people still,
And will give a benefit so kind,
Their name will stand in history enshrined.

I hope all sympathisers there will meet,
And take their pleasures in the treat,
And prove to all what good they've done,
By many helping 'tis better than one.

## WAIFS.

Madame Balfe is staying at Bognor, on the Sussex coast.

Mr. Charles Lyall has returned from the Engandine (Switzerland).

M. Alexandre Billet has gone to Boulogne-sur-Mer, to pass his vacation.

Mr. Wilhelm Ganz has left town to pass his vacation at Great Yarmouth.

Mr. Santley has returned to London from his tour in Italy and Switzerland.

Mr. Miles Bennett (bass) is announced to make his first appearance in oratorio, in the *Creation*, at Covent Garden Theatre.

The daughter of Vieuxtemps, the accomplished violinist, was married, on Tuesday last, to M. Radotowski, a Polish Doctor of Medicine.

Miss Emma Busby played Beethoven's Concerto in C minor, at the orchestral and vocal concerts given in the Royal Albert Hall, last week.

The annual gathering of the Lancashire and Yorkshire musicians took place lately at Dunford Bridge. The weather being fine, there was a large attendance. The oratorio performed was *Samson*, under the leadership of Mr. Cook, of Oldham.

Mr. Oberthür's popular overture, "Rubezahl," which has been played by every important society on the continent, was given at the orchestral concerts in the Royal Albert Hall last week. It was listened to with great interest, and received with marked favour.

The Margate papers speak in high terms of the vocal abilities of Miss Holcroft, a young lady who has been singing at the "Hall-by-the-Sea." This young artist, they write, "who is almost a novice in the profession, has a lovely voice, which has evidently been carefully trained. She also sings with great expression and brilliancy." We hope to hear more of her.

On the close of the season of French plays at the Princess's Theatre, Mons. Goossens, the *chef d'orchestre*, was presented by the members of the orchestra with a set of diamond studs, as a mark of their esteem. Mr. Benjamin Wells, the flautist, was deputed by the members to express their admiration of his talents as a musician, and to hand him the testimonial.

To-day is the anniversary of the opening of the Brighton Aquarium. The band of the Queen's Bays, the town band, and Mr. Bates's band will play on the occasion; and in the afternoon there is to be a concert, with Miss Edith Wynne, Madame Patey, Mr. Edward Lloyd, and Signor Foli as vocalists. Messrs. Lyon and Hall, of Warwick Mansion, have the arrangements.

ORGAN RECITAL.—Mr. Walter Parratt, organist of Magdalen College, Oxford, played the following pieces on the great organ at the Royal Albert Hall, on Friday last:—Sonata in F major (Silas); air with variations in G (Guilmant); toccata and fugue in C major (Bach); allegro marziale (W. T. Best); andante from the fifth quintet (Mozart); and Grand Solemn March (Henry Smart).

Mr. C. J. Bishenden has written to the committee of French operatic vocalists—we learn from a letter addressed to the *Courier de l'Europe*, by Mr. Bishenden—regretting his being obliged to decline an invitation to a grand banquet, offered by them to him "as the principal advocate of the adoption of the *Diapason Normal* in England." Mr. Bishenden says he is not by any means the only musician in London who has taken a deep interest in the subject, and cites Mr. Sims Reeves, Mr. Barnby, and others, as being first on the list, and therefore deserving the honour offered to him.

The death of Mr. Frank Mori was announced in our obituary last week. He was a son of M. Mori, partner in the late firm of Mori and Lavenue, music publishers, formerly in Bond Street. M. Mori was also a famed violinist, long connected with the King's Theatre when Spagnoletti was the conductor. Mr. Frank Mori was the composer of several popular songs, cantatas, &c., and was a well known accompanist for the concert-room in town and country. Mr. Frank Mori was attacked with paralysis some two years since, but he rallied sufficiently to attend to his duties as one of the professors of singing at the Crystal Palace till recently.

WEBER'S DEATH.—Early this morning I was summoned in all haste to Sir G. Smart's. At eleven o'clock last night Fürstenau had conducted Weber to his bed-room; his friends went to the door at an early hour, but found it locked inside, contrary to Weber's promise. To do this, he must have got up during the night. It was in vain to knock or call for admission; no answer came. So Sir George sent to me and other friends, and the door was broken open in our presence. The noise did not disturb the sleeper; it was the sleep of death. His head, resting on his left arm, was lying quietly on the pillow . . . Any attempt to describe the depth of my sorrow would be profanation. I thought Weber a composer quite *sui generis*; one who had the imperishable glory of leading back to our German music a public vacillating between Mozart, Beethoven, and Rossini.—*The Life of Moscheles.*

Digitized by Google

Mdlle. Lillie Albrecht, the young and talented pianist, whose successful *début* at the Hanover Square Rooms, in June last, may be remembered, has been engaged by M. Rivière for his promenade concerts. Mdlle. Albrecht is one of Mr. Ignace Gibsone's most talented pupils.

Messrs. Hutchings & Romer are about to publish all the posthumous compositions of Rossini. The "Song of the Titans," a "National Hymn," an "Ave Maria," and a "Cantemus," which are to be given at the Birmingham Festival the week after next, will be the first brought out by the spirited publishers. The posthumous works of "The Swan of Pesaro" consist of one hundred and sixty compositions of various characters.

"Mr. Duvivier's 'Symphonic Fantasia,' founded on themes from his opera, *The Highland Widow*, will be"—writes *The Observer*—"a valuable addition to orchestral repertories, its skillfully-varied orchestration and solid harmonies being such as to satisfy professional critics, while its abundance of melody and picturesque character ensure its popularity with the general public. The work commences with an 'Introduction,' followed by a 'Rustic chorus.' This leads to the scene of the 'Magic Mirror,' with solo passages for the clarionet, admirably played by Mr. Snelling. The next scene, 'The Village merrymaking,' is full of animation; and the different elements of the crowd are well typified in the distribution of the score. Next comes 'The Highland Piper,' with a duet for oboe (Mr. Malsch) and cor-anglais (Mr. G. Horton). Both instruments were excellently played. One of the most interesting portions of the work was the succeeding scene, descriptive of the 'Rising of the Moon,' and the 'Calm of Night.' This was really a piece of fine 'tone painting,' and a mysterious effect was given by the occasional reiteration of a single note, played *pianissimo*, on the large drum, while violins and tenors were giving forth a dreamy, soft melody. Then came a sudden trumpet-call, followed by sounds of combat, a few bars of prayer music, and the final 'Triumphal Chorus.' The work was frequently interrupted by applause, and the composer was called on to the platform for a special tribute of cheering."

PADUA.—In consequence of her dread of the cholera, Signora Galletti has left the town, and will not sing at the theatre as expected.

MADRID.—A two-act comic opera, *El Processo del Can-Can*, has been successfully produced at the theatre in the Buen Retiro Gardens.

MUSIC RECEIVED FOR REVIEW.

CLARENDON PRESS (Oxford).—"A Music Primer for Schools," by the Rev. John Troutbeck, M.A., and Rev. Reginald F. Dale, M.A., Mus. B.


# Advertisements.

## THE VOICE & SINGING

BY

**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

# MIGNON.

## Opera, in Three Acts,

BY

# AMBROISE THOMAS.

**The Opera complete, for Voice and Piano, with Italian and French words, net 20s.**

*All the following Songs, Duets, &c., can be obtained at* HALF *the marked* PRICES, *either with Italian or with French Words:—*

| | | s. | d. |
|---|---|---|---|
| 1. | STANZE (Basso)—"Fuggitivo e tremante" ... ... | 3 | 0 |
| 2. | ARIA (Tenore)—"Si, solingo ognor pel mondo" ... | 6 | 0 |
| 3. | ROMANZA (Mezzo Soprano)—"Non conosci il bel suol" ... ... ... ... ... ... ... | 5 | 0 |
| 4. | DUETTO (Mezzo Soprano e Tenore)—"Leggiadre rondinelle" ... ... ... ... ... ... | 5 | 0 |
| 5. | TRIO—"Riconoscente amore, se nel cor" ... ... | 5 | 0 |
| 6. | STROFE (Soprano)—"Chi m'ama or venga meco" | 4 | 6 |
| 7. | MADRIGALE—"Bella Diva, per pieta" ... ... | 5 | 0 |
| 8. | DUETTO (Soprano e Tenore)—"Non darti alcun pensier" ... ... ... ... ... ... | 5 | 0 |
| 9. | VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ... ... ... ... ... ... | 6 | 0 |
| 10. | STIRIANA (Mezzo Soprano)—"Io conosco un garzoncel" ... ... ... ... ... ... | 5 | 0 |
| 11. | MELODIA (Tenore)—"Addio Mignon fa core" ... | 5 | 0 |
| 12. | RECIT. (Cantabile) (Mezzo Soprano)—"Ella e la presso a lui" ... ... ... ... ... ... | 5 | 0 |
| 13. | DUETTO (Mezzo Soprano e Basso)—"Sofferto hai tu? conosci il duol?" ... ... ... ... ... | 5 | 0 |
| 14. | POLACCA (Soprano)—"Io son Titania la bionda" | 6 | 0 |
| 15. | CORO—"Or—sù sciogliam le vele" ... ... | 5 | 0 |
| 16. | NINNA-NANNA (Basso)—"Del suo cor calmai le pene" ... ... ... ... ... ... ... | 4 | 0 |
| 17. | ROMANZA (Tenore)—"Ah non crede a l'afflitta nel vergin suo candore" ... ... ... ... ... | 4 | 0 |
| 18. | DUETTO (Mezzo Soprano e Tenore)—"Ah! son felice! io son rapita" ... ... ... ... | 7 | 6 |
| 19. | PREGHIERA (Mezzo Soprano)—"O vergin Maria il Signore sta conte" ... ... ... ... ... | 3 | 0 |
| 20. | FORLANA (Soprano)—"Finche resti al prato un fior" | 6 | 0 |
| 21. | ARIA (Soprano)—"A meraviglia, a meraviglia" ... | 6 | 0 |
| 22. | RONDO GAVOTTA (Mezzo Soprano)—"In veder l'amata stanza d'alle" ... ... ... ... | 5 | 0 |

*N.B.—All the above Songs are published in different Keys, to suit all Voices.*

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

*Arrangements for the Pianoforte of the above Opera, by the best Composers, can be obtained from the Publishers.*


Digitized by Google

# SYDNEY SMITH'S FOUR NEW PIECES.

## ROSE-LEAVES.

MORCEAU ÉLÉGANT.

**Price FOUR SHILLINGS.**

**Played by the Composer at his concert with great success.**

## LES TROMPETTES DE LA GUERRE.

MORCEAU MILITAIRE.

**Price FOUR SHILLINGS.**

## LA TRAVIATA.

FANTASIA ON VERDI'S OPERA.

**Price FOUR SHILLINGS.**

## SOUVENIR DE LA MADELEINE.

MORCEAU SUR LES OFFERTOIRES DE LEFÉBURE-WELY.

**Price FOUR SHILLINGS.**

LONDON:

**ASHDOWN & PARRY,**

**HANOVER SQUARE.**

# WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

## MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

## TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

**SEQUEL TO THE ABOVE—Price 6d.**
**KEY TO THE SEQUEL—Price 6d.**

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph.*

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World.*

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's.*

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra.*

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times.*

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo.*

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard.*

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News.*

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch.*

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World.*

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian.*

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury.*

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier.*

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier.*

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant.*

"A very useful idea, that will lighten the drudgery of music."—*Malvern News.*

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald.*

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News.*

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times.*

MAY BE HAD OF

**CHAPPELL & CO., 50, New Bond St., London,**

*Or of any Musicseller in Town or Country.*


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# BIRMINGHAM

# MUSICAL FESTIVAL,

## 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, to be performed for the first time at the approaching Festival, are in the Press:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans,

## National Hymn,

## Ave Maria,

AND

## Cantemus.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, Saturday, Aug. 16, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 34. SATURDAY, AUGUST 23, 1873. Price { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE—EXTRA PERFORMANCE of OPERAS in ENGLISH, being the LAST THIS SEASON.—THIS DAY, SATURDAY, at Three, repetition of Bellini's Grand Opera, "NORMA." Messrs. Maas (his last appearance previous to his departure for America), Walsh, and Henry Corri; Miss Alice Barth, Mrs. Sharp, and Madame Ida Gilliess-Corri. Full orchestra and chorus. Conductor, Mr. Manns. New scenery, dresses, and appointments.—Numbered reserved stalls, Half-a-Crown; unnumbered reserved seats, One Shilling. Subscribers holding serial stalls will be admitted to this performance. Admission, Half-a-Crown, or by Guinea Season Ticket.

"JUST AS OF OLD."—MR. W. H. CUMMINGS' New Song (the Poetry by F. E. WEATHERLY, B.A.) will be sung by the Composer at the BIRMINGHAM FESTIVAL, AUGUST 27th. Published in B flat and D flat. Post free for 24 stamps. Lamborn Cock, 63, New Bond Street, and to be had of all the principal musicsellers in Birmingham.

**Le Carneval de Venise.**

MISS ROSE HERSEE will sing Sir Julius Benedict's Variations on "LE CARNEVAL DE VENISE," at Rivière's Concerts, at the Royal Italian Opera, Covent Garden, THIS EVENING.

MISS BLANCHE RIEVES will sing Balfe's popular song, "KILLARNEY," August 27, St. George's Hall; September 4, Belvedere: Sept. 29, Harrogate.

**"PEACEFULLY SLUMBER."**

MADAME PATEY will sing Randegger's admired Song, "PEACEFULLY SLUMBER," at the Birmingham Festival.

THE KIBBLE CRYSTAL ART PALACE, ROYAL BOTANIC GARDENS, Glasgow.—The Treasurer will be happy to hear from first-class Vocalists, Instrumentalists, and Concert touring parties, stating terms and dates vacant, for Engagements in Glasgow. Apply to Mr. Robert Downie, 131, West Regent Street, Glasgow.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

MR. BRINLEY RICHARDS' NEW PART-SONG, "Let the hills resound," was magnificently sung by 500 members of the South Wales Choir, on the Lawn at Marlborough House, in the presence of Royalty. Class copy, four stamps. As a song, 3s.; and piano solo, 4s.

W. T. WRIGHTON'S BEST SONGS—"Thy voice is near," 4s.; "Her bright smile," 4s.; "Only one to bless and cheer me," 4s.; "The wishing cap," 4s.; "The liquid gem," 4s.; "O, would I were a fairy queen," 3s.; "Be happy and never despair," 3s.; "What though thy sun be clouded," 3s.—London: Robert Cocks & Co., New Burlington Street. All post-free at half price in stamps. Order everywhere.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:
METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The MICHAELMAS TERM will commence on MONDAY, the 22nd September, and will terminate on Saturday the 20th of December.
Candidates of admission can be examined at the Institution on THURSDAY, the 18th September, at eleven o'clock, and every following Thursday at the same hour.
By Order, JOHN GILL, Secretary.
Royal Academy of Music,
4, Tenterden Street, Hanover Square.

Just Published.

"DREAM ON,"
SONG,
Words and Music by ERNEST HOUGHTON.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"
"Hast thou e'er seen the land where the wild citron grows?"
("Connais tu le pays.")
Sung by Madame CHRISTINE NILSSON,
In the Opera of "MIGNON."
The English Words by JOHN OXENFORD.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W

"THE PET LINNET,"
BALLAD,
Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall.
Composed by J. W. GLOVER.
Price 3s.
London: DUNCAN DAVISON & Co, 244, Regent Street, W.

MONS. FAURE'S NEW SONGS.
"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.
"LE PRESSOIR" .. .. .. .. .. .. .. " 2s. 6d.
Composed and Sung by J. FAURE.
(Editions de Heugel & Co., Paris.)
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"
MELODIE.
De Mdme. WILLY DE ROTHSCHILD.
Price 2s. 6d. net.
(Editions de Heugel & Co., Paris.)
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

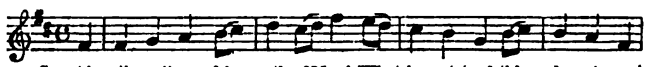

Digitized by Google

Just Published,

"SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pleasing song, entitled 'Sweet Hawthorn Time,' . . . . . would be a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

Just Published.

"IN THE MORNING,"

SONG.

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

NEW SONG BY SIR JULIUS BENEDICT.

"LOVE AT SEA,"

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"

ET

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE,)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"ST. PATRICK AT TARA,"

CANTATA,

With characteristic words from Ossian, Moore, Clarence, Mangan, &c.

Composed, and dedicated by express permission, to

His Royal Highness PRINCE ARTHUR PATRICK

By J. W. GLOVER.

Price 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

# NEW PIANO MUSIC

PUBLISHED BY

## DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

STELLA. Grande Valse de Concert. Par IGNACE GIBSONE. Price 4s.

BIANCA. Mazurka. Composed by W. JERVIS RUBINI. Price 2s.

HAIDÉE. Polka. Composed by W. JERVIS RUBINI. Price 3s.

## NEW SONGS.

UN DESIO. Romanza. Composed by G. ROMANO. Price 3s.

LA VISIONE. Romanza. Composed by G. ROMANO. Price 3s.

IO LA VIDI. Romanza. Composed by G. ROMANO. Price 3s.

ROW, GONDOLIER, Barcarolle. Sung by Miss José SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

THE MARINER. Sung by Signor FOLI. Composed by LOUIS DIEHL. Price 4s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

Digitized by Google

## J. S. BACH'S *PASSION* OF ST. MATTHEW.

(*Continued from page* 560.)

The consideration of this wonderful work naturally assumes a threefold division. Thus it will be, to speak separately, (I.) of the narrative portions set to Scriptural text; (II.) of the choral tunes employed to connect these most intimately with the people's sympathy; and (III.) of the reflective passages, which may be accepted as the composer's comment on the sacred story.

1. The Gospel text is set throughout as recitative, wherein the part of the Evangelist or Narrator is assigned to a tenor, and those of the persons incidentally introduced are respectively allotted to different singers—these never having to repeat a single word, and scarcely ever having to sing a rhythmical phrase, far less a distinct movement. The incidental choruses are indeed somewhat more extended, but the length of these is limited by dramatic propriety, and never exceeds what may well be supposed to be the duration of the embodied action; and where the words are reiterated in such extension, it is for the sake of increasing the vitality of the scene rather than for that of completing the musical idea. A happy instance of this is where, at the Last Supper, when Jesus has declared that one of the twelve will betray him, they everyone say, "Lord, is it I?" The astonishment of all at what they regard less as a suspicion than a prophecy, the anxious distrust of some in their own weakness, the steadfast confidence of others in the devotion they feel for their divine Master, the loving eagerness of each to avert from himself the imputation and the possibility of fulfilling it—such is the various expression given to the heartfelt question as it passes from lip to lip, but is not more often uttered than it may have been on the actual occasion.

There needs some amount of reverence, on the part of the auditor, for the work, and still more for the subject, to secure him against any feeling of strangeness in the singer's rising to utter a single ejaculation perhaps, or a complete sentence at most, which if uprightly regarded may be supposed to interrupt rather than to continue and vivify the narrative. An auditor of the present day, hearing the oratorio, not in a church but in a concert-room, and habituated to the forms as much as the freedoms of such a locality, may be liable to so misconceive the author's purpose and its fulfilment; but in this case the custom of the whole Christian era would testify against him, for it has been the Church's wont from primitive times to set forth the relation after this particular manner, and Bach's treatment of the text differs only from long-established precedent in the admirable truthfulness and the heart-searching expression with which it declaims the whole, as distinguished from the bald chanting of Roman use and the scarcely more impressive recitative of earlier Lutheran musicians.

The single bass line with figures indicates the silence of the orchestra throughout this portion of the work, a device for giving full freedom to the singer's recitation and the utmost clearness to his enunciation. Be it not supposed, however, that the composer's purpose or the effect of the original performance would be in any way represented by the English practice of accompanying recitative on a violoncello and a double bass, and assigning the articulation of the harmony more particularly to the former. It must have been Bach's habit, as it certainly was Handel's, to accompany recitative upon the harpsichord—or, perhaps, occasionally upon a very soft stop of the organ—and to allow the bowed instruments to support the bass notes only. The words spoken by Jesus throughout the narrative, and these words only, are accompanied by all the stringed instruments, and mostly in long-sustained widely dispersed chords.

II. It is to speak now of the Choral tunes intended to be sung by the congregation. The character of harmony applied is not that, we may presume, which the author would generally have employed in writing for popular use, when the tunes are sung in the ordinary Service. On the contrary, instead of giving the broadest expression in the harmonization which might be applicable to each entire hymn, the aim here has obviously been to paint the purport of the particular verse that is selected, and to make this, so far as possible, an illustration of the point of the narrative at which it is inserted. It must have had a peculiar effect upon the singers when they found the character and expression of their well-known tunes qualified by the accompanying harmony, and found these tunes, with the selected verse of the hymns, thus specially appropriated to the situations where they are introduced.

One tune occurs four times in the course of the Oratorio.* As "O Lord, Thy love's unbounded," it follows the promise of Jesus, to go before His disciples into Galilee, when He shall be risen again; and to the words, "O Thou whose head was wounded," it is sequent upon the mockery of the soldiers, when they strike their enrobed prisoner. This repeated use of the tune may have been because of the pertinence of the words associated with it to the several situations of its introduction; may have been because of the beauty and the susceptibility of various treatment of the tune itself; and may have been because of the tune's remarkable popularity. Bach has wonderfully diversified its character by his different harmonization, fitting it thus to the various situations.

Another tune is twice employed. It is assigned to the congregation, with the words, "O blessed Jesus," when its plaintive strains bespeak our sorrow at the Saviour's first announcement that his crucifixion will follow the Feast of the Passover—*our* sorrow, because we who sing and we who hear are assumed to lament his sufferings as much as repent the sin for which they were borne. It occurs again, but there for the select choir only, interspersing the infinitely pathetic tenor solo, "O grief," which reflects upon the agony in Gethsemane.

III. It is, lastly, to speak of the reflective passages which constitute, abstractly as music, to the general hearer, and for ex-ecclesiastical performance, the most attractive, and, perhaps, most interesting, portions of the work.

The oratorio opens with a double chorus, in which one choir represents Zion exhorting believers to weep for the sins of the world, and the other choir represents the faithful responding to the summons. A singularly effective application of the antiphonal form is felicitously appropriated to the distinction of these two individualities. The exclamations, "Behold him, the Bridegroom, like a lamb!" of the first choir are broken by the interrogations of the second, "Whom, how?" and these separate syllables stand out with distinct prominence. An independent melodic figure for the instruments is a background to the vocal phrases; and all these very diverse musical characters are as the pillars of a mighty building, while the dome they support is the choral "O Thou begotten Son," which constitutes a ninth vocal part, and peers above the grand harmonic structure as its crowning glory.

The recitative, "Thou blessed Saviour," and aria for contralto, "Grief for sin," follow the incident of the woman anointing the feet of Jesus. The lasting pain of a bruised heart is laid bare in this most pathetic piece—for the two movements constitute but one whole—which must bring such relief as tears afford, on its earnest utterance.

Far more piercing is the anguish of the aria for soprano, "Break and die, thou dearest heart," which occurs when Judas accepts the bribe for his treachery. In the piece last named is shown the heaviness of woe, but this pictures its acutest pangs.

Of a completely different character are the recitative, "Although mine eyes," and aria for soprano, "Jesus, Saviour, I am Thine," which follow the dispensation of the wine at the Last Supper. Sweetness and tenderness are here the elements of expression, and loving hope the tranquil feeling they reveal. It is too often said by those who but superficially know the author, that Bach's music is deficient in melodious interest. Let them hear this song, which is perfectly a tune from beginning to end, definite in its rhythm and charming in its phrases, and their false apprehension will melt away. The close of the recitative signally exemplifies Bach's mastery of expression, and his most delicate perception of the full meaning of the words he set; the purport of the German sentence is—for the English version follows it not exactly—that the Saviour can never mean unkindly to his own, so dearly does he love them to the end; and in the music to this, the pertinence of the dissonant harmony on the word "böse" (unkindly), and the heavenly sweetness of the change of key for the final phrase, attest the subtlest power of the artist.

(*To be continued.*)

* Twice it is omitted in performance.

Digitized by Google

## SCHUBERT'S UNFINISHED SYMPHONY.

The first performance of this very original and remarkable composition took place on the 6th of April, 1867. The musical critic of the *Times* welcomed the work two days later as follows:—

"These movements, an *allegro moderato* in B minor, and an *andante con moto* in E major, are—with the exception of a *scherzo*, only composed, as the German expression is, *zum Theil*, and which, unhappily (and foolishly), is not included in the published score of Spina—all that exist of the symphony. But that all, though only half the conventional whole of a work of the kind, is worth a thousand ordinary symphonies, with each of the four movements elaborately worked out. We cannot but believe that when Schubert began writing the symphony in B minor he must have been in a very depressed state of mind—a state, by the way, rather normal than abnormal with him, but here in an exceptional degree. The sadness of the *allegro moderato* is infectious. It seems absurd to call that *allegro* which is not only *pensieroso*, but gloomily *pensieroso*; and to style that *moderato* which, in its outward expression of what must have been the inward mental condition of its author, is immoderate. The delicious second theme, in the major key of G, is, it seems to us, a mockery. We can only liken it to the innocent prattle of a child, in the midst of a chamber of sickness, of the signification of which the child is ignorant, although by the surroundings it is unconsciously influenced. There is not, to our knowledge, a more spontaneously lovely melodic phrase in music; and it is a pity that it should be so brief and evanescent—although, at the same time, if longer, it would have been out of sorts with the context, of which, by sheer force of sympathy, it is speedily forced to adopt the sombre complexion. About the *andante con moto* it is difficult to speak. To be more melodiously engaging would be difficult, if not impossible; to be more artlessly ingenuous, as to plan or development, no less so. Whether to admire most, or rather most to love, the first theme, so simple, so unadorned—and (we are glad to quote the hackneyed phrase for once, in a sense opposite to that which ordinarily suggests a reference to it) so anything rather than *simplex munditiis;* or the second, given out by a single clarinet in one key, then by a single oboe, through an enharmonic transition in another, the order, or recurrence being reversed, the accompaniment each time being limited to "syncopated" harmony for the string quartet (without double bass), it is impossible to decide until each phrase has been heard over and over again. And then we are forced to give the palm to each. It is melancholy to reflect that a symphony thus begun should, under any circumstances, have stopped short of completion. . . . Schubert did not live to hear any of his orchestral masterpieces played in public, nor even to know that any beyond his intimate circle of friends believed there was merit in them. The audience on Saturday, thoroughly entering into the beauties of this new example of a genius in fertility (Schubert died at 31) almost without precedent, applauded at the end with such heartiness that Herr Manns might safely have repeated the last movement."

## THE EMPRESS MARIA THERÉSA AT PRINCE ESTERHAZY'S.*

By C. F. Pohl.

(*Continued from page 552.*)

The three storeys of the Château contain, besides the rooms already mentioned, one hundred and twenty-six apartments, richly gilt, adorned with fresco paintings, and lined with Japanese or Indian paneling. In each of them the eye is surprised by a countless multitude of ornamental objects of every kind, displaying in their selection and arrangement the most refined taste. Besides the Curiosity Room, filled with specimens of artistic workmanship, the Château boasts of a well-stocked plate-room; an interesting armoury; a cabinet filled with exceedingly costly Chinese and Japanese vessels; a library, then containing, it is true, only seven thousand books, but those of a choice kind, with manuscripts, relating chiefly to Hungarian history, rare copper-plate engravings, drawings, maps, and globes; and, lastly, a picture gallery, principally of works by Italian and Netherlandish masters, and the Prince's cabinet-painter, Grundmann.

Quite as remarkable and costly, in their way, are the garden and pleasure-wood (*Lustwald*), formed according to a plan of the Prince, which took advantage of the original wood. Nature and art here mutually assisted each other. To enable the noble visitors to find their way in the labyrinth of paths, they were supplied with fans on which was a ground-plan. The visitor steps from the hall on the ground floor immediately into the garden, here consisting of extensive lawns and flower beds, decorated with antique statues, vases, and numerous wire-work flower baskets. In the paths intersecting one another in all directions, summer-houses, arbours, grottos, cascades, and statues, charm the eye by turns. On the edge of an avenue of horse chestnut trees, on the right hand behind the Château, stood the Operahouse, since removed. Its façade was adorned with Roman semi-pilasters, and a balcony resting upon Ionic columns. The upper part was ornamented with vases, festoons of flowers, and a group of angels playing music. The interior was fitted up with the greatest delicacy and elegance. The Prince's box rested upon Roman columns of red marble, richly gilt; on each side ran the gallery, part being occupied by boxes for the gentlemen, while at the back were cabinets furnished in a costly manner. The pit, to which there were three entrances, accommodated about four hundred spectators. The stage was both broad and deep. During the summer months, as well as in the spring and towards the end of autumn, serious and comic opera, drama and farce, were played here alternately, the performances beginning at six o'clock, and the admission being free. The Prince attended most of the performances. In addition to the members of the Italian Opera, who were frequently engaged for several years, the services were now and then secured of some strolling dramatic company, such, for instance, as that of Währ, Diwald, Passer, Hellmann and Koberwein, Pauli and Mayer, Lasser, and Berner with his company of children. No theatrical event in the capital passed unobserved; the Prince's audiences met Shakespeare, Lessing, and Goethe, as they did Gluck and all contemporary composers. The Vienna farce, likewise, furnished its contribution to the entertainment. Near the theatre there was a coffee-house, the rendezvous of the theatrical artists, of the members of the orchestra, and of the persons in the Prince's service. Opposite the Operahouse still stands the Marionettes Theatre, now employed for other purposes. Decked out, as it then was, with variegated stones, crustaceæ, snail-shells, and mussel-shells, it resembled outwardly and inwardly a grotto, and afforded an unusual spectacle, especially when lighted up. The scenery and machinery were admirable, while the movable figures, artistically made, richly dressed, and of large size, were something surprising.

Connected with this miniature theatre were the Orangery and the other forcing houses. At the entrance of the Pleasure Garden, on each side of the principal walk, there is a colossal cascade. And now we reach at once the extensive pleasure-wood, full of magnificent trees and luxuriant stretches of sward. Splendidly furnished buildings adorned the open spaces; such were the Temple of the Sun, the Temple of Diana, the Hermitage, the Chinese Pleasure Houses (called Bagatelle), and, near the entrance to the Preserves, the Temple of Fortune and the Temple of Venus. The Preserves, swarming with deer, as well as the Pheasant Garden, form a continuation of the Pleasure Wood, and stretch in a southerly direction nearly to the small village of Szerdahely. Lower down lies St. Niklo (Fertöasz-Miklos), and still further in the same direction the Prince's charming Hunting Château of Monbijou, backed by a forest of oaks, serving as a preserve, and especially rich in bucks.

Being now acquainted with the place which is about to receive the Sovereign, we will advance to meet her in person.

On the 31st August, 1773, the ladies and gentlemen of the Court (thirty in number), who had received orders to that effect from the Empress Maria Theresa, started for Esterhaz, where they arrived in the evening. The next morning, Wednesday, September 1st, Prince Nicholas drove to Oedenburg, for the purpose of greeting her Majesty. In the Imperial suite were the Archduke Maximilian, the Archduchesses Maria Anna and Elizabeth, and Albert Duke of Saxe-Teschen (royal Hungarian Stadtholder), with his wife, the Archduchess Christine. At half-past ten in the morning, the Imperial party reached Esterhaz. Far down on the road towards Szeplak, the crowd, high and low, awaited the arrival of the monarch. The peasants, especially, in their becoming national costume, had flocked to the spot from far and near, and, as soon as the first carriages were visible, loud cheers issued from a thousand throats in honour of the still distant sovereign. On her arrival in the courtyard of the Château,

* From the *Neue Berliner Musikzeitung.*

Digitized by Google

the Prince accompanied her into the hall set aside for the purpose, and introduced to her the members of the aristocracy present. Hereupon the Empress withdrew, to dine with a select circle, into her apartments, which were always magnificent, but which on this occasion had been re-furnished with truly anxious care. Her suite dined at a table laid for thirty-four in the great hall. At four o'clock, all the noble visitors proceeded into the garden. The Imperial party had taken their places in fifteen carriages, with the Prince himself at their head in a calèche, as guide. Numerous residents and visitors followed on foot. The procession moved forward only slowly, for the Empress, at the very first spellbound, as it were, by the sight of so rich and tasteful a show of flowers, gave orders to stop every moment. She was still more surprised by the numerous garden edifices already mentioned, especially by the Temple of the Sun (ornamented, in accordance with its denomination, with a representation of the Sun), the interior of which was decorated with gold, with wainscoating and with ornamental objects of Carrara marble and Chinese porcelain; by the Temple of Diana (so-called from the statue of the Goddess erected upon the pediment of the building), which was quite as richly adorned; and by the Hermitage, faithfully representing by its simplicity the abode of a hermit.

Towards evening the Operahouse received the distinguished guests. The programme consisted of a two-act burletta, *L'Infedeltà delusa*, set to music by the Prince's chapelmaster, Joseph Haydn. The piece was not composed expressly for this festivity, having been previously performed on the 26th July, to celebrate the name-day of the Princess Maria Anna Louise, *née* Marchioness of Lunati, and widow of Prince Paul Anton. As on the first, so on the second, occasion, the singers were members of the Opera, Magdelena Friberth and her husband, Karl*, Barbara Dichtler and her husband, Leopold, and Christian Specht, the basso.

Haydn's opera never rises to any importance; the hurried handwriting alone suffices to show that Haydn (pressed, perhaps, by other things as well) was, in all probability, not highly edified by the words or the plot. His better operas were not written till later. Immediately after the opera, the Empress was treated with the motley spectacle of a masquerade, and then the Prince conducted her to the Chinese Pleasure House, the mirrors with which the walls were lined reflecting and multiplying the light of numerous chandeliers and lampions, so that the interior appeared bathed in flames. The members of the Prince's musical establishment, having taken their places upon a raised platform, played several pieces of music, among which may have been the so-called "Maria Theresa Symphony," published the same year. The Prince's musical establishment (*Capelle*) was, at that period, far less numerous than might be supposed. We may, therefore, fairly presume that, from time to time, and especially on such a festive occasion as the present, the aid of other musicians was temporarily called in. This year, the *Capelle* did not boast of more than fifteen members, though these certainly included some first-rate men, such as Alois Tomasini, Haydn's favourite (violin), Andreas Lidl (barytone), Xaverius Marteau (violoncello), Zaccharias Pohl (hautbois), Caspar Peczival (bassoon), and, among five French-horn players, Karl Franz (also barytonist), Joseph Oliva, and Franz Pauer. It was not till October, the same year, that a harpist, Johann Baptist Krumpholtz, was engaged. The French-horn was, by the bye, well represented at this time. From 1762 to 1772, Thadäus Steinmüller was engaged; his three sons gave concerts in Germany, and were everywhere successful. In later years, the brothers Anton and Michael Prinster (uncles of the celebrated Fanny Elssler) were distinguished members of the *Capelle*. It is by the condition of the latter at this period that we must judge Haydn's contemporaneous symphonies. People make, therefore, a great mistake in executing these works, and even many dating between 1780 and 1790, with a thundering orchestra, having a volume of sound for which they were not calculated. The Empress stayed an hour and a half in the Pleasure House, and then supped in her apartments. At a later hour, Arch-Duke Maximilian, and Duke Albert, with their retinue, proceeded, this time masked, to the masquerade, which was now in full swing and did not end till daybreak.

(*To be continued.*)

* Karl Friberth (Dittersdorf calls him Joseph), a schoolmaster's son, was born at Wullersdorf, in Lower Austria, on the 7th June, 1736. He was instructed in singing by Bonno, and in composition by Gassmann. Joseph Friedrich, Duke of Saxe-Hildburghausen, engaged him as tenor in his chapel, and so, at the *fêtes* given by the Duke on his estate of Schlosshof, in 1754, to their Imperial Majesties, we find Friberth singing, with Madame Vittoria Tesi, Therese Heinisch, and Katharina Starzer, in various works, and, among others, in Gluck's opera, *Le Chinesi*, composed for the occasion. On the 1st January, 1759, Friberth entered upon an engagement with Prince Esterhazy (Paul Anton) at Eisenstadt. He there made the acquaintance of Haydn, and the two became most intimate friends. He subsequently went, at the Prince's expense, to Italy, and, "in consequence of his merits as a musician," the Order of the Golden Spur was conferred upon him in the year 1796 by Pope Pius VI. He married Maria Magdalena Spangler, also a singer engaged on the Prince's establishment. In May, 1776, both threw up their engagements and went to Vienna. The lady died there on the 29th August, 1794, aged forty-four. Friberth became Chapelmaster of the Parochial Court Church, and of the University Church. He died on the 6th August, 1816. He was one of the earliest and most active members of the Tonkünstler-Societät (now the Haydn-Verein), appearing, also, as a solo player at its concerts. After having been for years assessor, secretary, and auditor, he requested, in 1812, that he might be relieved from the annual subscription, offering at the same time to continue in the discharge of his duties. Both requests of the old gentleman, then 76 years of age, were granted him, for the Society, recognising his services, considered it an honour "to be able to retain so honourable a man as an honorary member after so many years."

MILAN.—People here think at present of nothing but the heat, and speak of nothing but the heat. The Theatres which are open are pretty nearly as empty and deserted as those which are closed. The only exception occurred lately at the Teatro dal Verme, where the performance of *Linda di Chamounix* attracted a tolerable audience. The performance was satisfactory, and the applause frequent, general, and hearty. The largest share fell to the lot of the protagonista, Signora Marty Gemat, a novice. Some assert her to be an American, and others a Spaniard, *pur sang*. All, however, agree in saying that her voice, though not very powerful, is extensive in range, pleasing in character, and exceedingly well-trained. She is pretty, young, animated, and graceful; to sum up: a success. *La Favorita* is to be the next novelty with Signora Galletti as the heroine.—Signor Petrella's opera, *Giovanna di Napoli*, and the ballet of *Il Figliuol prodigo*, are in active rehearsal at the Scala. *Giovanna di Napoli* will be followed by Signor Luigi Chessi's *Contessa di Medina*, another novelty for this city.

GENOA.—Signora Virginia Cortesi, wishing to prove in some way her gratitude for the hospitality afforded him during his lifetime, and the honours rendered him after his death by this city, has given the Corporation the conducting stick of her brother, the late Signor Mariani. The relict will be kept by the side of Paganini's violin.—During a recent performance at the Teatro Balilla, one of the gas pipes burst. There was, at first, some alarm, and dread of fire. But the pipe was soon mended, and the performance proceeded as though nothing had occurred.

## TO LUCCA.

(*From the "New York Weekly Review."*)

We know the lark in leafy throng
Will sing up heaven's throne,
And know thee an embodied song
Ere either breathes a tone.
Already silent music fills
Thine every grace and wile,
And all the sweetness it distills
Is garnered in thy smile.

What gives day's glory to thine eyes
That are as dark as night?
What makes them dart like death's surprise,
Yet thrill as life's delight?
Why is delight thy willing slave,
And pensiveness as well,
Transported both upon the wave
Of thy melodious spell?

How comes that world of melody
In beauty so *petite*?
What brings all friends of harmony
To worship at thy feet?
I'll tell thee where the secret lies
Of all thou canst and art:
'Tis this—thy soul is in thine eyes,
Thy music in thy heart!—Z. W.

Digitized by Google

## THE GREAT ORGAN OF BOSTON.

During my visit to Boston in January last, I attended at one of the "Harvard Symphony Concerts" in the Boston Music Hall, where stands the greatest of American organs. The following particulars may interest many of your readers, if you think them worthy of insertion. On the evening of November 20th, 1852, a concert was held in the Music Hall, the proceeds of which were to be applied as the nucleus of a fund to provide the hall with a suitable organ. This entertainment yielded nearly £1,000. The fund gradually grew by private subscriptions and appropriations by the stockholders, and, in 1856, £5,000 being in hand, or pledged, a contract was made with a noted builder, Herr E. Fr. Walcker, of Ludwigsburg, Germany, to undertake the proposed instrument. The work was commenced soon after, and completed in 1863. The opening of the instrument taking place on the evening of November 2nd in that year.

The case of the great organ is nearly fifty feet in width, averages fifteen in depth, and is, from the base to the summit of the "towers," sixty feet high. Two towers project in front, leaving between them a recessed place in which the keyboards are located, and from the outer side it falls away, forming two ways. Huge Caryatids, Atlas-like, support the towers; the panels are everywhere filled with rich carvings and sculptures in wood; and the upper parts are crowned with appropriate ornaments.

The instrument is subdivided into five instruments, the Great, the Choir, the Swell, the Solo, and the Pedal organs, each with a separate key-board. The compass of the four manuals is four and three-quarter octaves (58 notes), the compass of the Pedal organ two and one half (30 notes).

First Manual (Great Organ).—1, Principal (Double Diapason), Tone, 16 ft.; 2, Tibia Major (Flute), 16 ft; 3, Viola, 16 ft.; 4, Bassoon, 16 ft.; 5, Ophicleide (Serpent), 8 ft.; 6, Principal (Open Diapason), 8 ft; 7, Flute, 8 ft.; 8, Gems-horn, 8 ft; 9. Viola di Gamba, 8 ft.; 10, Gedekt (Stopped Diapason), 8 ft.; 11, Trombone, 8 ft.; 12, Trumpet, 4 ft.; 13, Octave, 4 ft.; 14, Fugara, 4 ft.; 15, Hohlflote (Hollow-toned Flute), 4 ft.; 16, Flute d'Amour, 4 ft.; 17, Clarion, 4 ft.; 18, Waldflote (Shepherd's Flute), 2 ft.; 19, Quint (Fifth), 5 1-3 ft.; 20, Tertz (Tenth), 3 1-5 ft.; 21, Quint (Twelfth), 2 2-3 ft.; 22, Octave, 2 ft.; 23, Cornet (5 Ranks), 5 1-3 ft.; 24, Mixture (6 ranks), 2 2-3 ft.; 25, Scharff (4 Ranks), 1 1-3 ft.

Second Manual (Swell Organ).—1, Bourdon (Double Stop Diapason), 16 ft.; 2, Principal, 8 ft.; 3, Salicional, 8 ft.; 4, Dulcina, 8 ft.; 5, Quintatoen, 8 ft.; 6, Gedekt (Stopped Diapason), 8 ft.; 7, Trombone, 8 ft.; 8, Trumpet, 4 ft.; 9, Bassoon, 8 ft; 10, Oboe, 4 ft.; 11, Principal, Octave, 4 ft.; 12, Rohrflote (Reed Flute), 4 ft.; 13, Traverse Flute, 4 ft.; 14, Cornettino, 4 ft.; 15, Quintflote (Fifth Flute), 4 ft.; 16, Nasard (Twelfth), 2 2-3 ft.; 17, Octave, 2 ft.; 18, Mixture (5 Ranks), 2 ft.

Third Manual (Choir Organ).—1, Gedekt, 16 ft.; 2, Principal Flute, 8 ft.; 3, Spitzflote (Shrill-toned Flute), 8 ft.; 4, Bifra, (2 Ranks), 8 and 4 ft.; 5, Gedekt, 8 ft.; 6, Clarion Bass, 8 ft.; 7, Clarion Treble, 4 ft.; 8, Viola, 8 ft.; 9, Physharmonica, 8 ft.; 10, Hohlpfeife (Hollow-toned Fife), 4 ft.; 11, Principal Flute, 4 ft.; 12, Dolce, 4 ft.; 13, Flautino, 2 ft.; 14, Super Octave, 1 ft.; 15, Sesquialtera (2 Ranks), 2 2-3 and 1 3-5 ft.

Fourth Manual (Solo Organ).—1, Bourdon, 16 ft.; 2, Geigen Principal (violin), 8 ft.; 3, Æoline, 8 ft.; 4, Conzert Flote, 8 ft.; 5, Corno Bassetto, 8 ft.; 6. Vox Humana, 8 ft.; 7, Gems-horn, 4 ft.; 8, Piffaro (2 Ranks), 4 and 2 ft.; 9, Vox Angelica, 4 ft.; 10, Quint, 2 2-3 ft.; 11, Piccolo, 2 ft.

Pedal Organ (Forte Division).—1, Principal Bass (Double-Double Diapason), 32 ft.; 2, Grand Bourdon (5 ranks), 32 ft.; 3, Bombardon, 32 ft.; 4, Octave Bass, 16 ft.; 5, Sub-Bass, 16 ft.; 6, Trombone, 16 ft.; 7, Contra-Violin, 16 ft.; 8, Octave-Bass, 8 ft.; 9, Hohlflote-Bass, 8 ft.; 10, Violoncello, 8 ft.; 11, Trumpet, 8 ft.; 12, Corno-Basso, 4 ft.; 13, Octave, 4 ft.; 14, Cornettino, 2 ft. Piano Division.—15, Bourdon, 16 ft.; 16, Viola, 8 ft.; 17, Flute, 8 ft.; 18, Flute, 4 ft.; 19, Waldflote, 2 ft.; 20, Bassoon, 16 ft.

The number of complete registers in the whole organ is 84, and the whole number of pipes, 5,474.

The lovers of the organ will find their favourite stops well represented, and others new acquaintances. The mechanical arrangements for connecting one keyboard with another, and for producing the swell and other effects, are complete, and place the organ fully at command of the performer. Everything throughout the organ is finished in the most perfect style. The flute stops are of the choicest woods; the pipes of the traverse flute are near imitations of the instrument from which they are named; the trumpets &c. are of brass, and of shape and polish like those used in the orchestra. The total cost of the instrument was something over £10,000.

The ceremonies of the inauguration of the great organ (November 2nd, 1863) consisted in the recitation by Miss Charlotte Cushman, of an original ode written by Mrs. Fields, after which, the organ being opened by Herr Friedrich Walcker, son of the builder, a programme selected from the works of Bach, Handel, and other masters was given by various eminent organists of the day. W. B. H.

## Punch's Musical Sermon.

(*With Two Texts.*)

Mr. Punch has not had much to say about Music lately, and for a reason sufficing to himself, and therefore sufficient for mankind. For when *Punch* is content the world is at peace. The fact is that the Music-Crops have been bad this year, and the yield next to nothing. The Shah prevented the production of Balfe's Opera, *Il Talismano*, and thus deferred another victory for Admirable Nilsson; but we trust that, like her namesake, Admiral Nelson, she will defeat the combined forces of the Continent next season, and win new glories for the British flag. Tietjens and Patti have been singing like—Tietjens and Patti; none but themselves can be their parallels; which quotation doesn't hold, because parallels never meet, and those ladies have met very often, to their mutual delight. M. Faure has done everything like the true artist that he is, and we praise Apollo for him. Madame Arabella Goddard has gone to see the Southern Cross—let the enchanted Australians give her one in diamonds. Lesser lights have shone their brightest. But we have had no novelty, and Mr. Punch has no space to tell a hundred times told tales. There are two matters, however, to which he proposes to invite attention. And, first, he begs, or rather takes leave to ask a question. Where is your English Mozart, Weber, Meddelsome (as Mrs. Malaprop calls him), Back (as Mrs. Malaprop spells him), and Auber? If we paused for a reply, we should wait some time. But it may be that we should not have to wait so long, if England bestowed more pains on the musical education of her children. Latent genius might be developed. Very well, go to. That is, go to the Treasurers for two most excellent projects which be now in hand. Go to the Bank of England, Western branch, and pay in a donation to the Mendelssohn Scholarships Foundation, which has been doing exceeding good work, but which, we regret to hear from Mr. Otto Goldschmidt, is much crippled for want of funds. This is simply a shame, for Mendelssohn's music commends itself to those whose gold makes merry music in their pockets. "Heaven save the Foundation!" as Dogberry observes, and let us help in the process. Why, Arthur Sullivan was the very first scholar elected by this Institution, and if that fact be not reason for encouraging and supporting it, we know nothing about facts or reasons either. Well, hand in your money. Then write a letter to a Lady who has most honourably distinguished herself by her services to Music; we mean Lady Jenkinson, of Eastwood Park, Gloucestershire, and enclose your cheque, or your P.O.O., towards another Foundation, that of a Thalberg Scholarship, to be attached to the Royal Academy (not our dear friends the Painters; they roll in gold, and might give us more dinners), but of Music. This Scholarship is to be the reward of "the best executant of the best sort of Music." Now, don't be absurd. If England is to be a musical nation, it will not be by gushing, or by merely paying vast sums to finished artists, but by educating her own musical youth. There is sound sense in both these efforts, or Mr. Punch would not have devoted his precious intellect to eulogising them. Having obeyed his commands, enjoy your holidays. But, if you neglect the mandate, may the pianofortes in the houses right and left of you be bumped from morning to night by the most stupid and unteachable girls that ever banged a key-board. Punch.

Bonn.—The following was to be the programme of the Schumann Festival. On the first day, Symphony No. IV., in D minor; *Paradies und die Peri.* On the second day, Overture to *Manfred;* Pianoforte Concerto in A minor (played by Madame Clara Schumann); "*Nachtlied* for Chorus and Orchestra;" Symphony No. II., in C major; Scenes from Goethe's *Faust* (Third Part). On the third day there was to be a Matinée of Chamber-Music, the said music including Stringed Quartet, No. III., in A major; Songs; Andante and Variations for two Pianos; Songs; and Pianoforte Quintet in E flat major. All the above works are the composition of Schumann. The conductors were to be Professor Joseph Joachim and Herr J. von Wasielewsky Town Musical Director; the soloists: Madame Clara Schumann, Madame Marie Wilt (from Vienna), Mdme. Amalie Joachim; Mdlle. M. Sartorius (from Cologne), Herren Diener (tenor, from Berlin), Julius Stockhausen (bass), A. Schulze (from Berlin), L. Strauss (from London), O. von Königslöw (from Cologne), A. Lindner (from Hamburgh), and W. Müller (from Berlin). The chorus and band together were to include five hundred persons.

Digitized by Google

## "AMANG YE, TAKIN' NOTES."

Our provincial friends of the Press will be good enough to remember that *Punch* has now a little time to look about him, that as he reposes *sub tegmine*, the local paper comes under his keen eye, and that a blue pencil (if he may mention such a thing without Contempt of Court) is usually in his waistcoat pocket, for the marking of any matter that may seem to him facetious. In proof whereof he subjoins a Blue passage from a late *Leamington Chronicle*. A certain concert was described, and this tribute was borne to the talents of Miss Edith Wynne, who, 'deed truth, deserves all sorts of laudation.

"Miss Edith Wynne is the Tietjens of the saloon, and sang with her clear notes reaching the circumference of the audible in the silence of attentive appreciation; and interspersing the programme with the Orpheus Glee Union, who sang without accompaniment with a roll of tone and precision of time that show what can be done by high cultivation brought to bear on the melodies that have won the reputation of melodious for all time."

We do not say that this is bad musical criticism, as times go, but on the whole we should prefer a somewhat "nicer derangement of epitaphs."

*Punch*.

## MR. SIMS REEVES AND THE FESTIVAL.

(*To the Editor of the "Daily Post."*)

SIR,—Will you kindly find space for the letter enclosed, addressed to Mr. Richard Peyton, in reference to the raising of the pitch of the Festival Organ, and oblige,

Your faithful servant, J. SIMS REEVES.

*Grange Mount, Beulah Spa, Upper Norwood, August* 18, 1873.

"DEAR SIR,—It is with extreme regret that I find myself driven to protest against the recent raising of the pitch of the Birmingham grand organ. There is no public for which I have a higher esteem than that of Birmingham, and my long connection with the Festivals of that city is one of my proudest memories. But you are aware—as the public is aware—that I have waged war for the last four years against our present unreasonable musical pitch. No one can be more disposed than I to vindicate the claims to musical taste and feeling of this country, but I cannot arrogate to it the monopoly of wisdom. It is a simple matter of fact that the normal diapason accepted at Vienna, Paris, Berlin, Brussels, Naples, Florence, &c., is one and the same, and considerably lower than the British. Mademoiselle Patti—or should I rather say, Madame la Marquise de Caux—declined a re-engagement at Covent Garden last season, save on the express condition that the general musical standard of the world, with one or two exceptions, should be adopted. Her wish was complied with, and all the instruments were modified accordingly.

"Just before the Birmingham Festival comes off I learn, accidentally, from a newspaper paragraph, that—instead of moving in the right direction, to a compromise, even that of Leipsic, which I have professed myself willing to accept, for one—the organ has just been raised, at a considerable cost, another quarter of a tone; so that the change which was declined on the score of expense, in order to conform to the rise of the most musical countries, has actually been incurred to increase the existing difference. I might well say that this looks almost like a hint to me that my services may not be really wished for; but, assuming that no such intention exists, I am satisfied that the public will agree with their humble servant that a course has been taken against which it is my simple duty to protest.

"The argument put forward to prevent the adoption of the normal pitch has always been that such a course would involve the manufacture of new instruments, &c. This seems to be quite forgotten when the change is to be made in the wrong direction. Again, it has been alleged that with a lower pitch than the present military bands could *not* be employed. It would be a pity to impair the brilliancy of the famous Austrian bands, or of our own, for which a certain martial character is highly desirable, by restricting them to the pitch of the Viennese Conservatoire; but it would be surely a still greater mistake to make the grand orchestras of the world, or the organs, the humble followers of the military bands, in order to obtain a very occasional advantage. I know that almost all artists of note think with me in this matter, and see too plainly that unless a stand is made the present evil state of things will be perpetuated, or even heightened, for many years to come. I have the honour to be, dear sir, your faithful servant,

"*To Richard Peyton, Esq., Orchestral Steward, Birmingham Musical Festival.*" "J. SIMS REEVES.

[Mr. Sims Reeves has probably not seen an explanatory paragraph in reference to the raising of the organ pitch, which appeared in our issue of Saturday. It was stated there, to prevent the very misconception that Mr. Sims Reeves appears to have fallen into, that no raising of the normal pitch of the instrument was intended, but simply such a rectification as is needed to repair the loss of tone that has taken place since the previous tuning. For want of this precaution at the last Festival, great difficulty was experienced in bringing organ and band into tune, and even after the wind instruments had been lowered to the utmost practicable limit, the organ was relatively flat. The pitch adopted here is not higher than that prevailing in the London orchestras; and it could not be lower, without causing a vast disturbance of the wind instrument department.—ED. *D. P.*]

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*August 20th*, 1873.

*La Muette*, *Mignon*, and *Charles VI.*, have been repeated at the opera during the past week with the same *caste* as before. *La Favorite* was also repeated, but *not* with the same artists; M. Budant taking the *rôle* of Alphonse, in place of M. Ytrac, and Mdlle. Holmberg (*cantatrice suedoise*) that of the heroine, in place of Mdlle. Peyret. Mdlle. Holmberg I have already noticed favourably in your columns as a concert singer, and also the fact that she had appeared once or twice on the operatic stage in Brussels. She *can* sing, and does so, accurately and well. She did so last night, but, on the "boards," *acting* MUST *be* combined with a fine voice to make an artist; and of acting she has no idea. In fact, with the exception of M. Larrivée, who took the part of Balthazar, and who has a fine bass voice, last night's performance was the worst of the present season. In a place like Boulogne, at this time of the year, when it is filled with so many amateurs from London and Paris, would it not be better for the management to procure first-rate artists with *formed* voices, to be able to carry out the much-varied programme it puts forth, instead of having resource to half-trained ones, who *cannot* do the work required of them? *La Fille de Madame Angot* on Saturday, Mdlle. Celine Mey in the title *rôle*, is announced.

On Saturday last Herr Dulcken's *Grande Fête d'Enfants* took place at the Etablissement. It began with a concert given by children. After a performance by ten juvenile violinists, pupils of M. Vivier, professor of the Academy of Music of Boulogne, two young ladies, aged ten and eleven, elicited an encore for their singing in a duo by Concone. Another young lady of nine summers also sang two songs, well. A still younger demoiselle—whose age was seven when the programmes were printed, but who informed me behind the scenes that it was her eighth birthday that very day—played with such a nice touch, and with such brilliancy, a fantasia by Sydney Smith, that every one was astonished. Her name I must give you; it is Mdlle. Eugénie Benard, whose father is well-known in London as a painter and professor of drawing. Lastly came Haydn's "Toy Symphony," Herr Dulcken having drilled 40 youngters to play the various *toys*, such as drums, mirlitons, cuckoos, etc. It was a perfect success. After the concert there was a ball, during which a distribution of *bon-bons* and bouquets took place. There were nearly 1,500 persons present.

The Daily Concerts "go" as usual. Last week there was a special feature in the shape of the Andante movement from Beethoven's No. 1 Symphony in C.

On Sunday last there was a *Messe Pontificale*, the Bishop of Arras being present. It was the splendid mass of Guilmant's (No. 3), and well rendered by the band and whole *troupe* of the opera, augmented by some amateurs. The processions to Notre Dame de Boulogne wake us up at 6 every morning. They come from all parts. On Sunday, at 4 p.m., a procession, composed of the six parishes of Boulogne, together with people from as far as Paris and elsewhere, and which took 55 minutes to pass my house, proceeded to the Cathedral to "dedicate la France to the très Sainte Vierge." A hymn, or rather *Cantique du Sacré Cœur*, is sung by the procession every day. I cannot refrain from giving you the refrain:—

"Dieu de Clémence,
O Dieu vainqueur,
Sauvez Rome et la France
Par votre Sacré-Cœur."

Each verse commences with: "Pitie mon Dieu!" and the whole has reference to the state of "la France." The tune is suggestive of "Cheer, boys, cheer." S. C.

Digitized by Google

## TO CORRESPONDENTS.

FIGTREE.—Horace's lines—

"Pallida mors æquo pulsat pede pauperum tabernas,
"Regumque turres,"

have been pleasantly Gallicised in language and local colouring thus—

"Le Pauvre en sa cabane, où le chaume le couvre
"Est sujet à ses lois,
"Et la garde qui veille aux barrières du Louvre
"N'en défend pas nos rois."

'A ses lois," *i.e.*, "aux lois de la Mort."

CAPER.—It was in 1796 that Dr. Boyce wrote the music to *David's Lamentation over Saul and Jonathan.*

F. W.—Henry Logier, son of J. B. Logier, the author of *Logier's System*, died on the 15th May, 1870, at Londonderry.

FERNANDO.—You are in error. Signor Mario was accompanied on the farewell tour to which you refer, through the chief towns of the United Kingdom, by Mdlles. Liebhart and Enriquez, as vocalists, by Signor Sivori as violinist, and by the Chevalier de Kontski as pianist.

CONSTANT READER.—The number of persons taking part as performers in the Ober-Ammergau Passion Play was rather more than five hundred. Despite all that has been said to the contrary, the villagers are not quite as simple as they appear.

WHISKERS.—At the time of the first Roman Invasion, the Britons, like the Highlanders of a more recent period, did not patronise trowsers, though they wore coats—of paint.

DR. PULSE.—Certainly not. That Mendelssohn was born at Hamburgh, in 1809, is true; but in all other particulars Dr. Pulse has been misinformed.

ACTION FOR LIBEL.—Too late for this week;—will appear in our next number.

TWENTYMAN RULES.—Enquire of Mr. Wentmore Hare. Mr. Copley Sibbing is ignorant of the matter; and so, we must protest, is Mr. Geaton Eagles. Méhul, not Dalayrac, was the man in question.

## DEATH.

On the 2nd inst., at his residence, West Street, Hertford, Mr. C. Bridgeman, organist of All Saint's Church, in his 95th year. He was born the 29th August, 1778.

## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*


# The Musical World.

LONDON, SATURDAY, AUGUST 23, 1873.


TRAVELLERS see strange things. They always have done so, and they always will. From the times of Sir John Mandeville downwards, so universally has this been acknowledged, and so eager is mankind to taste the honey of new facts collected by these wandering human bees, that a traveller has invariably proved a good social lion. The words uttered by Falconbridge:

"Now your traveller,
He and his toothpick at my worship's mess;
And when my knightly stomach is sufficed,
Why then I suck my teeth and catechise
My picked man of countries,"

prove that your traveller was as much run after, and no less sure of being invited out to dinner, in those days than he is now. There certainly is one great difference. The "picked man of countries" mentioned by Falconbridge seems to have been somewhat modest. Perhaps he was an exception. He required a deal of pressing before he would launch out about

"The Alps and Apennines,
The Pyrenean and the River Po;"

whereas no sooner has his successor of modern days returned from his trip to Norway, his exploration of Africa, his circumnavigation of the globe, or his excursion to the Isle of Thanet, than he rushes off in pursuit of a publisher as madly as Indians ever chased the buffalo in the plains of Mexico; and, as speedily as possible after lassooing a specimen, favours the public with as many volumes as he can manage to get accepted of his reminiscences.

There can be no doubt that books of travel are mostly very popular, and the reason is clear. Those written by a man's fellow-countryman concerning foreign nations tell him much that would otherwise have remained unknown; while those penned by foreigners of a man's own native land are also calculated, not merely to increase most unexpectedly his stock of information, but, at the same time, to excite his wonder in no ordinary degree. We Englishmen are especially fortunate in the latter class of book. It is perfectly marvellous what extraordinary beings, and what extraordinary things there are to be seen in this country were we only gifted with the amount of vision requisite to perceive them. But it appears we are singularly deficient in this respect; and it is to intelligent foreigners that an Englishman is often indebted for learning facts connected with English life, and of which he would otherwise have remained in ignorance,

"Until his dying day, sir,"

to adopt the phraseology of the celebrated Vicar of Bray, who displayed in his principles that quality which has procured for india rubber and gutta percha so high a position in the regard of City men.

Let me take an instance of what I mean. M. Roger, who formerly occupied a leading position in the company of the Opéra-Comique, Paris, made a professional tour through Scotland in September, 1848, and I trust he did not find it unprofitable. Writing about it to the Paris *Figaro* in May, 1872, M. Roger informs his readers that he paid a visit to Frederick Lablache at Edinburgh, and that on Saturday, September 30, just as they were finishing breakfast, a Scottish nobleman, who took singing lessons of the great Basso's son, dropped in on them. I blush to own it, but I am somewhat ignorant of aristocratic pedigrees, and not so well up in the pages of Debrett and Burke, not so deeply versed in griffins couchants, chevrons, gules, and fields of the first, as I ought to be. It is, therefore, hardly surprising that I was previously unacquainted with the title, Lord Kilmarnoch, of young Signor Lablache's visitor. However, that is neither here nor there. Lord Kilmarnoch, as M. Roger goes on, with charming frankness, to inform, confidentially, of course, the readers of the Paris *Figaro*, was a raving melomaniac, with tastes nearly approaching madness (*son goût touche à la folie*). By the way, I do not well see how it is that, if his Lordship was, as stated, a raving maniac, no matter whether in regard to music, or aught else, his tastes can be said merely to "approach" madness. This again is, however, parenthetical. Signor Lablache and his guest made his Lordship sing in the large dining-room. He reminded M. Roger of a poor old woman, Mélanie Dumont by name, who was mad for music and the drama, and had procured M. Roger and Hector Berlioz many screaming evenings' entertainment, or *soirées désopilantes*. His Lordship indulged in certain irresistibly comic peculiarities. For instance, if, after he had commenced an air, his voice would not come out well, he pulled up the left side of his trowsers, and fixed his braces a hole higher. Having done this, he began the air again. From the fact of his pulling up the left side of his trowsers and fixing his braces a hole higher, we gather incidentally that Lord Kilmarnoch did

Digitized by Google

not wear the national garb of the Celt, and was probably a Lowlander.

On reaching the difficult passage once more with the same result, his Lordship passed to the left hand brace. He was still unsuccessful. It was now the turn of his garters. As to how his Lordship got at them, M. Roger is silent. As his Lordship did not sport the kilt, he must either have pulled up the legs of his trowsers, or his trowsers, to speak *more Hibernico*, must have been knee-breeches. Well, he pulled his garters, first to the right and then to the left, as frantically, we are told, as Amphion would have thrummed away on his lyre, had he found the beasts resisted him. After the above little classical allusion, M. Roger adds that Lord Kilmarnoch did all this with the greatest possible gravity. M. Roger then bursts forth into the following profound series of reflections: "What a powerful element of comicality; what seriousness. This is what renders monkeys and learned dogs superior to our buffoons, and secures for these *genial* artists so high a place in art. Nature has refused their countenances the faculty of laughter; they are comic, without knowing it, and, above all, without endeavouring to appear so. Well, his Lordship is a pupil not destined to do Lablache much honour. I strongly suspect the Professor keeps up his connection with such a monomaniac in the interest of gentle gaiety and of an easy digestion—in the hope of doing

"'Comme le roy Saladin
Qui s'amusait le matin.'"

Having thus enlightened us as to the Scotch Lord, M. Roger darts of at a tangent to another case of eccentricity. He abruptly leaves his host sole autocrat of the breakfast-table and rushes on to an incident in which Lablache *père* is involved. This time, however, while announcing generally the nationality of the individual concerned, he is reticent as to the individual's rank, name, and title. We know only that a "rich Englishman," in ecstacies with the manner in which Lablache, senr., used to sing the air: "Non più andrai, farfallone amoroso," asked the great artist to teach it him, observing it would not require more than a month to do so, as he was quick at learning. Lablache, who had neither leisure nor time to throw away, by no means relished the proposal, and replied that his price was five guineas for an hour's lesson. "Very good, Signor Lablache, very good! I do not care about the price," replied the "rich Englishman." "As I want to get on very quickly, I will take lessons—eight lessons—every day."

"Think of that!" again moralizes M. Roger. "For a month! Poor Lablache! What a fine opportunity for getting thin."

It was, indeed, a fine opportunity; a very pleasant and lucrative system of Bantingising, but it evidently proved unavailing in the case of the famous Italian *buffo*, who to the last much resembled

"Three single gentlemen roll'd into one."

Of course, both these anecdotes, strange though they be, are entirely devoid of exaggeration. But perhaps the most remarkable fact connected with them, as I have suggested already, is that they and others of the same class always remain unknown to ourselves till some clever traveller—as often as not a Frenchman—discovers and preserves them for our delectation. Shakespeare, who had nearly as sharp an eye, as keen a nose, and as ready an ear as M. Roger himself, makes Hamlet truly observe:

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."

All honour to those who, after the manner of M. Roger, discover some of these mysteries for the benefit of their fellow men. If all M. Roger's narrative resembles the two episodes quoted, it must be not only highly amusing, but exceedingly instructive, and calculated to impress every unprejudiced person with feelings of deep respect for French patience of research, and with sentiments of unalloyed admiration for French accuracy of detail.

L.

—o—

THE following *artistes* have, by marriage, entered the circle of nobility, from the French, German, Italian, and English stage:—

Mdlle. Clairon became Souverain Princess; Mdlle. Contat married the Chevalier de Parny; Mdlle. Sontag became Countess Rossi; Mdlle. Taglioni married the Count Gilbert des Voisins; Mdlle. Sala was made Countess de Fuentes; Mdlle. Alboni, Countess Pepoli; Mdlle. Ristori married the Marquis Capricana del Grillo; Mdlle. Sophie Cruvelli became Baroness Vigier; Mdlle. Birnbarem (Pear Face), Princess of Haran; Mdlle. Sophie Loewe married the Prince of Lichtenstein; Mdlle. Gossman (the German "Cricket"). became Baroness Prokesch-Ostew, Louise Newman, Countess Schoenfeld; Mdlle. Brossler, Baroness von Bruck; Mdlle. Marie Taglioni, Princess Windischgraetz; and Mdme. Scheller, married Methua de Gonzafa of old Spanish noble blood.

The following famous singers have married titled husbands:—

Pauline Lucca married Count de Rhaden; Eliza Hensler, the King of Portugal; M. Eher, contralto, an Archduke of Austria; Nathalie Freusini, Prince de Wurtemberg, brother of the King; Ada Winan, Prince de Trubotke; N. Visconti, Count Belgiojoso; Amelia Retorcci, Berenaggio; Francilla Pixis, Marquis de la Cicilia; N. Farelli, Marquis Visconte Ajani; Giulia Grisi, Viscount de Melcy; Giudita Grisi, Count Barni; Adelaide Tassi, Count Ludiesi; Henrietta Werlier, Count Malcari; G. Boschetti, *danseuse*. Marquis Spinola; Marietta Gazzaniga, Marquis Malaspini; Victoire Balfe, Duc de Frias; Anna Lagrange, Count de Santowick.

Eight actresses of the English stage have been elevated to the peerage, and, in every instance, by their domestic virtue and social charm, lent grace and dignity to the order. They were:—

Lavinia Fenton, Duchess of Bolton; Anastasia Robinson, Countess of Peterborough; Louisa Brunton, Countess of Craven; Miss Farren, Countess of Derby; Mary Bolton, Baroness Thurlow; Harriett Mellon, Duchess of St. Albans; Maria Foote, Countess of Harrington; Catherine Stephens, Countess of Essex. Adelina Patti married the Marquis of Caux; Miss O'Neil and Mrs. Nisbett married baronets, the one Sir Wrixon Beecher, the other Sir William Boothby. H.

[This list might be considerably enlarged. How, for example, about Clara Novello?—Ed. *M. W.*]

## Times for Music.

### THE OLD COUNTRY STILE.*

I.

Ah! that dear old stile, I love it well,
With its sturdy rough-hewn bars,
Deep down in a cool and mossy dell,
All covered with time-worn scars.
The loveliest spot on earth it is,
And I like to think awhile
Of the dear old days so full of bliss,
While sitting on that old stile.

II.

In a bygone summer, when I, a youth,
Was walking my fav'rite dell,
A maiden I spied whose (to speak truth)
Beauty I can't fairly tell.
Going to market, all laden she,
Her baskets made quite a pile—
Deep buried in thought, seeming to be
Unable to mount the stile.

III.

A gipsy bonnet sheltered her face
From the summer sun's bold glance.
Waiting for help in this quiet place—
Though 'twere but a sorry chance.
But beholding me, how glad was she,
Her face lit up with a smile;
Blushingly modest, quoth she to me:
"Please, help me over the stile."

IV.

Her glossy black hair is now turned gray,
Though her eye is as full of light
As the bright morn of that happy day
Both 'greed life's battles to fight.
Over and over again we've felt
Affliction or life-sore trial,
But how of, we each other have helped
O'er many a rude rough stile.

ERNEST HOUGHTON.

* *Copyright reserved.*

Digitized by Google

## HEALTH IN THE STAR CITY.

*(From "Another World.")*

In Montalluyah everything conducive to health is attended to: the supply of water to every part of the city is unlimited, and in each house, whether of rich or poor, is a bath, for sea and for fresh water.

All the large bridges are covered with houses and gardens, which at a distance seem air-suspended cities, hanging without support over rivers, cataracts, large towns, and aggregations of houses.

We have "violet streams," which run for miles over beds of violets, white and blue. The water of these is preserved in tanks erected at the end of the streams, trenches being cut to assist the flow. It has a delicious flavour, and is used for various beverages, but not for culinary purposes, since, when mixed with certain things, it turns black and loses its fragrance.

Trees, plants, and flowers perfume the air with their fragrance; whilst birds of endless variety and richest plumage have their nests in the tall and wide-spreading trees of varied-coloured foliage, and fill the air with their music. In the trees are placed artificial nests to entice the birds; these invite others, which build their nests spontaneously. The trees are large, their branches and rich foliage spread themselves in graceful lines to a long distance on every side and afford pleasing shade, their gauzy leaves subduing the light and producing the effect of soft rainbow tints. The trees also emit perfume.

The music of the birds harmonizes with the refreshing sounds of the running waters, cascades, and fountains; and that the effect on the mind of these beautiful harmonies may not be disturbed, the wheels of our chariots, as well as the horses' hoofs, are bound with a peculiar hide which, besides possessing great toughness and durability, has the property of deadening sound. Thus none but the most agreeable sounds reach the ear, whilst the senses are charmed with aromatic odours, and the eye is pleased with beauty of every kind.

Arched galleries and passages through the hills and mountains, partly perforated by the sea or electric fire, and enlarged by the industry of man, have a subdued light, and make an impression of another kind, the red light in these perforated roads answering to the red shade of the outer world. These galleries and openings in the rocks are used to shorten distances from one side of a mountain to another.

The whole city is full of animation. The illuminated sky, the variegated plumage of the birds, the moving myriads of human beings, clad in rich costumes of divers colours; horses, elephants, camels, and cameleopards, richly caparisoned; carriages gorgeously decorated, the golden domes of the houses, the many-coloured rocks reflecting themselves in the waters and in the brilliant skies, with their own aerial peaks and mountains brilliant and bright with our powerful sunlight—all these combine to produce a gorgeous spectacle. Moreover, the constantly recurring undulations and tortuousness of the ground are so great that it is difficult to proceed for a few minutes without meeting an entire change of scenery, as though one had reached a new city.

At one moment are seen mountain peaks rising almost perpendicularly to the skies in varying height; then a little turn brings the spectator on forests of houses, with ornamental gilded domes and hives of human beings.

Overhanging rock and mountain-forms of varied colours, the skies now scarcely seen, now reflecting their gorgeous tints in the sparkling rivers, cascades, and upheaving masses of water, these and much more form a picture of which words of fire would fail to convey a sufficient idea to those accustomed to the sober, though beautifully subdued tints of your skies.

Signor Enrico Serazzi, a young Italian, from the San Carlo, Naples, arrived in town on Tuesday, to join Messrs. Gunn's Italian troop in Dublin, as principal tenor.

## OCCASIONAL NOTES.

The members of the Royal Family of England have long been famous for their love of music. Queen Elizabeth was an excellent musician, being especially skilled on the virginals, and delighting to play the pieces composed by Bird, Orlando Lasso, and Luca Marenzio, for her especial delectation on that now obsolete instrument. Handel and his contemporaries were appreciated and patronised by George III. and the aristocracy of the period, and Rossini was the idol of the Prince Regent, afterwards George IV. The late Duke of Cambridge was *fanatico per la musica*, and took the second violin part in the quartets of Mozart and Haydn very creditably. Prince Albert, as we all know, had a talent for composition. The Queen, a pupil of the great Lablache, used to be an admirable singer, and is still a thorough judge and warm admirer of the great masters. The Crown-Princess of Prussia plays the organ and harmonium; the Princess Alice is an excellent musician, and the Duke of Edinburgh holds a prominent place in the Amateur Society at Albert Hall.

It appears the Hungarian National Stage is, like Touchstone's friend, the shepherd Corin, "in a parlous state." Béla Bercsenyi, writing to the *Hon*, complains bitterly. He says that the provincial theatres of Hungary, with their operettas and farces, are not conducted in a national spirit, and the majority of actors, especially the younger ones, are utterly destitute of anything like polished education, being scarcely able to do more than read and write. The fair sex are even more at fault than the men. To ameliorate this deplorable state of things, he proposes that ten thousand persons shall, for the space of ten years, subscribe five florins each, to be expended in bringing about the regeneration of the national drama of Hungary. Hungarian patriotism, we know, is a great feature in Hungarian history. It will cause Hungarians to shed their blood freely for the liberation of their country, but we do not think it will induce any ten thousand of them to subscribe fifty thousand florins a year for the regeneration of the National Stage. Confound it, we must draw the line somewhere. Charles Dickens's hero draws it at bakers. We should not be surprised were the readers of the *Hon* and their fellow countrymen to draw it at the Hungarian Drama.

Explosion by Music.—*Galignani* says:—Our readers may recollect that some years ago Count Schaffgotsch and Prof. Tyndall published a number of curious experiments on "sensitive" or "singing" flames, resulting from the observation that the gas-lights in a drawing-room seemed to keep time with the music. The vibrations excited by sound in the atmosphere naturally influence the flame which rises or sinks in proportion to the strokes it receives from the ambient air. This explanation is self-evident, but the fact reveals itself in many startling ways, duly investigated by the above mentioned philosophers. Not long ago Mr. Abel announced another case of vibratory influence in explosive substances, showing that they would in most cases preserve their stability unless their particles were excited to motion in a peculiar way. MM. Champion and Pellett have now gone a step further, and endeavoured to prove that heat alone would not be sufficient to cause an explosion if it did not cause vibration. Starting from this proposition they arrived at the conclusion that there must be some musical note able of itself to produce the explosion without the assistance of heat. This deduction they have confirmed by fact. Iodine of nitrogen is a detonating substance, which may be handled freely so long as it is moist.. Our experimentalist put small portions of it in this state into little bags made of goldbeaters skin, which they hung to the strings of a bass viol. When all was dry, the bow was applied to each chord in succession, and it was found that while the low notes produced no effect whatever, the highest one did, causing an explosion at the very outset. From successive experiments it was ascertained that at least sixty vibrations per second were necessary to lead to the result. Another trial was as follows: Two parabolic mirrors being placed opposite to each other at a distance of eight feet, a drop of nitro-glycerine was put into one of the foci, and a bag of iodine into the other. The former being made to explode, the vibrations thus caused were reflected from one mirror to the other, and led to the explosion of the iodine.

Digitized by Google

It was eleven years ago, on the 21st of last July, that Count Walewski, then Minister of State, laid the first stone of the New Grand Operahouse, Paris, and the building is yet far from being completed. The re-erection, too, of the Théâtre Lyrique is proceeding at a snail's pace only. The Municipality have taken the work in hand, but cannot afford to expend more than 200,000 francs a year upon it; therefore, before the doors are thrown open to the public, three years must elapse, as the estimated cost amounts to 539,000 francs, a sum which architects, contractors, and masons will, of course, swell up to 600,000.

May a person, not possessing, like Mr. R. Crusoe, an uninhabited island of his or her own, play the piano every day from 8 a.m. till midnight, without according a moment's respite to the unfortunate neighbours? Such is the question to which the French judges recently returned a negative answer in the case of a gentleman living on the Boulevard Haussmann, Paris, who complained of a young lady named Mdlle. Chaisses. The Court decreed that the fair offender should not commence before 10 a.m., nor continue after 10 p.m. She was also ordered to discontinue her practice two hours in the course of the day. In the columns of a paper so universally read by pianists, both old and young, we will not go so far as to uphold the sentence of the Court, but we do not mind confessing that nothing should ever induce us to rent apartments either in the house in which Mdlle. Chaisses resides, or even in any house near it.

The *Albany* (New York) *Evening Journal* publishes a letter, from Mrs. Pruyn, now on a visit to Professor Clark in Japan, giving an account of a musical performance got up for her entertainment by the wife of one of the young men under the instruction of the Professor. Mrs. Pruyn says:—"About 7 o'clock the gentleman came with five ladies, having sent their instruments before. The wife was a little, sprightly, child-like woman, and thoroughly accomplished, but the others were plain and middle-aged. They were all perfect mistresses of the art, and played and sang their parts with great skill. I wish I could picture the scene as it appeared to us. Seated on the floor in a semicircle before us, with their strange instruments, which are all stringed (one called a *koto*, being 6ft. long and lying flat on the floor), and singing in the low, nasal tone peculiar to their music; there was more in their picturesque dress, attitudes, and the oddity of their style to please and amuse than in the music itself. The little wife, with the peculiar bright ornamentations in her hair and the richness of her *obi* or girdle, with her bright eyes and graceful movements, sweeping her fingers (protected at the ends by ornamental ivory shields) skilfully over the strings of the *koto*, would have been a beautiful object but for the hideous blackened teeth—a custom I cannot find otherwise than disgusting. They played and sang several pieces, but there was little variety in them; and then the young wife danced for us. She danced two pieces, each of about fifteen minutes in length, one of the others playing on the *samisen*, a sort of guitar, and another singing the story, which the dance was designed to illustrate, of love and adventure."

Bayreuth.—A large concourse assembled on the evening of the 2nd inst., to celebrate the ceremony of roofing in Herr R. Wagner's National Festival-Stage-Play-Theatre. Under the framework of the roof were the band of the regiment of Chevaux-légers quartered here, the Abbate Franz Liszt and Madame Cosima Wagner. About half-past six, Herr Richard Wagner, accompanied by the various masters of the works and the members of the local Wagner Association, ascended to the same elevated position. Herr Hofmann, one of the foremen, spoke a copy of verses referring to the occasion, with cheers for German spirit, for the architects, and for the building, at the end of the different stanzas. Hereupon the band played the choral: "Nün danket Alle Gott!" in which those present took part vocally. Herr R. Wagner then made a speech in rhyme, which, while striving after simplicity, certainly in many passages attained to the childishness of bathos or the bathos of childishness. After the Musician of the Future came the president of the local Wagner Association with a prose speech. Cheers were given for Herr R. W., and the meeting dispersed. It is reported, by the way, that the Khedive has forwarded 12,000 francs towards the building-fund of the National-Festival-Stage-Play-Theatre.

Boston (U. S.).—The Handel and Haydn Society of this place will hold their Triennial Musical Festival at the beginning of next May, when they will perform a grand classical oratorio.

## PROVINCIAL.

Malvern.—The "London Opera Company," under the direction of Mr. Isidore de Solla, have been performing in the Concert-hall to delighted audiences. It is one of the best companies in the provinces; and, as this is the third visit they have paid to Malvern, it shows their efforts are appreciated. The singing and acting of Madame Isidore de Solla are very effective. Miss Ella Collins possesses a fine voice, and she knows how to use it. The acting of Miss Jenny Beauclerc captivates the audience. Mr. Glover and Mr. B. de Solla as baritones, Mr. Swarbreck, as tenor, give immense satisfaction, and Mr. I. de Solla is a clever conductor.

Blackburn.—Richard Coddington, Esq., of Westbank, Blackburn, a distinguished amateur organist, has contributed the sum of £350, towards improving the organ in St. Peter's Church, Blackburn. The instrument, built by Willis, cost altogether nearly £2,000. The additions have just been completed. The re-opening took place on Monday before a large audience. Dr. Spark of Leeds was specially engaged to perform the following programme selected by Mr. Coddington:—

"Hallelujah! for the Lord God Omnipotent reigneth," Handel; Adagio con grand espressione, Beethoven; Aria (bass), "He layeth the beams," Handel; Postlude—Allegro Maestoso (D major), Henry Smart; Andante con espressione (G minor), Sir Wm. Sterndale Bennett; Extemporaneous Introduction and Grand Fugue in A minor, J. S. Bach; Aria, "Agnus Dei," Mozart; Air with Variations and Fugue, Wm. Spark.

In the evening there was full choral service, comprising a new anthem by Dr. Spark, "Unto Thee, O Lord," prepared for the occasion.

Brussels.—The "Prize of Rome" at the Conservatory, has been awarded to François Servais, son of the well-known violoncellist.

Spohr in London.—The arrival of Spohr, the king of violinists, created a considerable sensation in London, where his great artistic gifts met with a very wide-spread recognition. The musical societies in London vied with each other in welcoming the great musician. His *Macbeth*, his *Weihe der Töne*, and the oratorio, *The Fall of Babylon*, were performed under his own direction.... "We artists, making up a party of ninety, gave him a grand dinner at Greenwich; I was placed next to him to interpret the proceedings and numerous speeches; I also accompanied him in three of his manuscript duets. In my improvisation at a later period of the evening I endeavoured to be completely 'Spohrish,' and worked up themes out of his Symphony, *The Consecration of Sound*. A grand party in his honour was given by Moscheles, and another by Mr. Alsager. The music was Spohr throughout, and Moscheles played his quintett. He says.... 'You know our friend is not demonstrative, but after the first movement he came to the piano to shake hands with me. Hallé turned over the leaves, whilst all the native and foreign pianists in London formed the audience.'"—*The Life of Moscheles.*

## Times for Music.

### PATRICK'S WOOING.*

As I came home from milking one morn,
Who should meet me but Patrick O'Shay,
Says he, "Nora, my jewel, I'm 'lorn,
And from you shure I can't keep away.

"And its waking I am when I'm slaping,
And draming I am when I wake,
And becase o' the silence I'm kaping,
Its dying I am for your sake."

But says I, "Pat, all men are decayvers,
Wi' blarney you'll never woo me,
For tho' women are 'asy belayers,
Its truth you're not telling, I see."

But that evening came Patrick once more,
And his eyes had been crying all day,
Says he, "Good-bye, dear Nora Asthore,
I'm just going to drown in the say."

Then my heart like a drum took to bating,
And, says I, "Patrick dear, don't you see
In the dark, all the time I was chating,
That tould you, you'd never woo me."

And its now I've a new satin gown,
And Pat sitting beside me so gay,
Never talking of going to drown,
As he told me, that night, in the say.

Louisa Gray.

* *Copyright.*

Digitized by Google

## LOOKING OUT FOR "STARS."

*(From an Occasional Correspondent.)*

The astronomers at Greenwich are not more anxious in scanning the heavens in search of stray comets and new orbs, whose light takes thousands of years to reach us, than are the *impresarios* of our opera-houses in their eagerness to add new "stars" to the musical firmament. Season after season new lights are discovered, some of which grow into planets of the first magnitude, and become fixed in public favour, while others prove to be as erratic and short-lived as comets, or, like rockets, end in a complete "fizzle." Still, the caterers for the insatiable British public must continue their operatico-astronomical observations, and now and then a really brilliant and permanent planet rewards their assiduity. The Italian skies furnish the most promising objects for the managerial telescope, and it is not surprising, therefore, to find Manager Mapleson, the moment he has closed the doors of Drury Lane, hurrying off to the milky way of Milan, with the view of selecting from the throng of small luminaries some two or three that may burst upon the musical world in all the glory of first-class stars.

The indefatigable *impresario* has carried out here the "happy thought," which, it appears, he conceived recently in London, of giving the numerous aspirants for operatic fame the chance of a fair trial on the stage, the only audience being the company of already established artists, while the chairman of the judging committee is, of course, the manager himself. These *après-midis*, or whatever they may be best called, have been held at the Teatro Regio, Turin, and at La Scala, Milan. I had the pleasure to be present at the last one of these at our great theatre, when upwards of forty young ladies and gentlemen, aspiring to future operatic honours, underwent the ordeal of a hearing by the English *impresario*. Mr. Mapleson took his seat in the centre of the stalls precisely at four in the afternoon, and was surrounded by several of the leading Italian *dilettanti*.

First of all appeared a very promising soprano with a lovely voice, but the stolid manager showed no signs of approbation, although two privileged professional critics were wild with delight at her singing. Then followed a baritone, and next a buffo. The *impresario* remained immovable. Then came another soprano with a pleasing voice and style, and after her a tenor, who certainly aroused the Jupiter of Drury Lane, for he applauded him heartily, begged of him to sing again, and then his name—Camero—was at once eagerly written down by the *impresario*. A third soprano followed and sang an aria very brilliantly; but as this lady (Mdlle. Rizarelli) had been heard in England during the winter opera season, she was allowed to pass.

Then came on the stage a basso profondo with one of the finest voices possible. He had been eagerly sought for by many managers, and the La Scala director, after hearing him display his fine organ and style, was at once "on." Mr. Mapleson, however, managed to place himself between the Italians and the coveted prize, and, giving the singer an intimation that he had an important matter to communicate, hastily led him away to a contiguous *café*, where an engagement was at once signed by the delighted aspirant for seven years, the name appended to the document being "Giulio Perkins." The "Perkins" alarmed the *impresario*, but, after all, "what's in a name," when the grand voice is there? Giulio Perkins, I may safely say, has one of the deepest and most flexible bass voices I ever heard, and the English public will have, I suppose, an early opportunity of judging whether my estimate of his powers is overdrawn. The tenor, Camero, was also engaged for seven years, and within an hour afterwards the *impresario* was offered by a Mexican opera-house director £4,000 to cede his bargain, but it need hardly be added that his offer was "declined with thanks." Drury Lane is, therefore, destined to be the sky in which these new stars are to shine upon the operatic world.

*Milan, August 4.*

---

CAIRO.—The French Theatre here seems to be managed in a rather peculiar fashion, to say the least. One evening, M. Sardou's *Fernande* was stopt, in the middle, by superior order, and a cancan of an alarming description interpolated before the other half. On another occasion, the artists had to give *La Grande Duchesse* in plain clothes. On a third occasion, the last act of *Orphée aux Enfers* was being performed, when the Khedive arrived. He was in high spirits and wanted to see the piece in its integrity. The artists at first resisted, but eventually yielded to an irresistible argument, 21,000 francs. They re-commenced the performance, and by the middle of the first act the Khedive—was fast asleep.

AN ACTRESS SENT TO PRISON.—A woman who gave her name as Lydia Thompson, and describing herself as an actress, was recently sent to the London House of Correction for one month, for being drunk and disorderly. There is only one known Lydia Thompson on the stage, and that lady is now in America with her company. It is but justice to state this fact, so that the public may not confound the acts of a drunken woman with the name of the popular and favourite actress.

## WAIFS.

Sir Julius Benedict will attend at the Birmingham Festival, to hear the new oratorio of Mr. A. Sullivan.

CABINET NEWS.—The only Ministers who are on speaking terms are the Premier and the Chancellor of the Exchequer.—*Punch*.

Signor Gustave Garcia and Madame Martorelli Garcia are the vocalists engaged at the Brighton Aquarium promenade concerts to-day.

We are glad to learn that Dr. White's confinement to his chamber for so many weeks has terminated. It will be remembered that some weeks ago he was bitten by a dog.

A fire took place at Messrs. Weippert's, the music publishers of Regent Street, on Thursday evening, about 9 o'clock, and completely destroyed their warehouse. The upper part of the premises suffered but small damage.

We understand, upon the very best authority, that a building fund will be immediately started by the Committee and friends of the Royal Academy of Music, to provide handsome and suitable accommodation for the fast increasing wants of the Institution.

It is a most difficult matter to decide in which character Mdme. Pauline Lucca is seen at her best. In *L'Africaine* she is without a rival; in *Fra Diavolo* equally good; as Zerlina, in *Don Giovanni*, who can truly describe her excellencies?; while as Marguerite, in *Faust*, she makes us forget the fair-haired Gretchens of old, and gives us a creation at once natural and charming, as widely different from the dreamy girl, Marguerite, as day is from night. Mdme. Lucca instils warmth and love into the part, not dreaminess and vapid resignation, and we are at first astonished, and then delighted, with her impersonation.—*Leslie's Illustrated*.

MEMORIAL CUP.—A richly chased silver cup, to be presented to the South Wales Choral Union by the London Committee of the Welsh Choir Prize Fund, to commemorate their success at the National Musical Competition meeting in July, 1872, is now being exhibited for a short time at Mr. Streeter's, 37, Conduit Street, Bond Street, W. The cover is surmounted by a model of the ancient Welsh harp, bearing a motto signifying "The Soul of Music." On the shield are engraven the arms of his Royal Highness the Prince of Wales; on the reverse the arms of North and South Wales and the Royal Princes of Wales. The engravings are beautifully finished.—*The Times, Aug. 15.*

Lord Clarence Paget, C.B., recently presided at a National Welsh Festival, or Eisteddfod, at Menai Bridge. In his inaugural address his Lordship said he had been requested by the Prince of Wales to take the earliest opportunity of making public the announcement of a great national scheme for the foundation of a School of Music; he had told his Royal Highness that he thought the Welsh were worthy of having the first official intimation of this scheme. It is proposed to establish in London; in connection with the Royal Albert Hall, a National Training School for the cultivation of music among all classes, under the immediate Presidency of the Prince of Wales. The central depôt will be in London; but it is hoped in time to extend branches into the country in the same manner as Schools of Art. The proposed scholarships are of two kinds—one giving free instruction in music, and the other, in addition to free instruction, a maintenance allowance. Free instruction will be provided for 300 scholars. A private gentleman, Mr. Freak, has munificently undertaken, at his own cost, to provide the necessary Class and Lecture Rooms. The Committee of Management consists of the Duke of Edinburgh, Lord Clarence Paget, Major Eardley Wilmot, Mr. Henry Cole, Major Donnelly, and Sir Henry Anderson.

THE ORIGIN OF "AULD ROBIN GRAY."—The authors of the "Songstresses of Scotland" tell the story in this way:—There was an old Scotch air (not, however, to which the song is now sung, for that we owe to an English clergyman,) of which Lady Anne Bernard was very fond, and which Soph Johnson was in the habit of singing to words that were far from choice. It struck Lady Anne that she could supply the air with a tale of virtuous distress in humble life with which all could sympathise. Robin Gray was the name of a shepherd at Balcarres, who was familiar with the children of the house. He had once arrested them in their flight to an indulgent neighbour's. Lady Anne revenged this arrest by seizing the old man's name, and preventing it from passing into forgetfulness. While she was in the act of heaping misfortunes on the heroine, Jeanie, her sister Elizabeth, twelve or thirteen years her junior, strayed into the little room, and saw "Sister Anne" at her escritoire. "I have been writing a ballad, my dear," the frank elder sister told her little confidante; "and I am oppressing my heroines with many misfortunes. I have already sent her Jamie to sea, broken her father's arm, and made her mother fall sick and given her auld Robin for a lover, but I wish to load her with a fifth sorrow in the four lines. Help me to one, I pray." "Steal the cow, Sister Anne," said the little Elizabeth. The cow was immediately lifted and the song completed.

Digitized by Google

Mr. Ignace Gibsone has left town to pass his vacation at Dover.

A thief was lately caught breaking into a song. He had already got through the first two bars when a policeman came up and hit him with a stave.

A musical contemporary (American) says :—"The man who thought he could do business without advertising has been compelled to give in. His first advertisement was headed 'Sheriff's sale.'"

Ole Bull, the great Norwegian cat-gut scraper, has two pets which he loves passing well—his fiddle and his dog. The former is more useful than ornamental, and the latter is more ornamental than useful. The dog is a small white poodle, covered with a fleece as soft as that of Mary's little lamb. Yesterday morning, as Ole Bull was walking along Fourth Street, followed by his little dog, a squad of dog-catchers espied the canine, and, noticing that Fido was not provided with a ticket-of-leave from Collector Wright, in the shape of a three-dollar brass medal, they marked him as a foe worthy of their steel wire. One of the boys, carrying a wire noose behind his back, slipped cautiously up to Fido, and with a dexterous turn of the wrist lassoed him. A distressing "yawp!" from the dog attracted the attention of the musician, and, looking around, he saw his favourite in the hands of the Philistines. Then ensued a scene at once ludicrous and tragical. Ole Bull exclaimed, "Mein Gott! vot you do wiz mine little dog!" "He ain't got no 'C. T. P.' on," replied the dog-catcher, "and we's goin' to impound him." "I will pound you if you let him not go," said the fiddler, taking hold of the dog and freeing him from the noose. The dog ran for life, the dog-catchers pursued, half a dozen newsboys followed, and Ole Bull brought up the rear. The dog was now put to his trumps. Several times the catcher threw out his noose, which the dog cunningly dodged. Ole Bull was greatly agitated, and was no doubt angry enough to annihilate every dog-catcher in the city. Being unable, however, to keep up with the chase, he resorted to strategy. Taking a position in an open door on Chestnut Street, he whistled to the dog, and the sagacious animal ran in, and bounding up the stairs, was soon safe from pursuit. Ole Bull then secured him, and the fiends of the dog-pound were cheated out of a victim.—*St. Louis Democrat.*

The report of Mr. John Hullah on the results of his first year's musical inspection of the training colleges throughout the country, which is included in the appendix to the annual report of the Committee of Council on Education just issued, is receiving very general criticism at the hands of the Tonic Sol-faists, who, as the advocates of a system to which Mr. Hullah is known to be opposed, naturally regard his proceedings with some jealousy. They have at length embodied their views in a memorial, signed by Mr. John Curwen, as President of the Tonic Sol-fa College, and this document, which is of considerable length, has been presented to the Committee of Council. After reciting the fact that the Committee had promised that the Tonic Sol-fa notation and method should be received on the same terms as the old notation in all examinations, and stating that a large number of the training colleges adopt the Tonic Sol-fa method, the memorialists proceed to express their regret that the tests in copying music by ear, which had been employed for many years, were abandoned by Mr. Hullah in his visits to normal schools, and they pray that these may be resumed. Having heard that the inspector intends to reintroduce the subject of harmony in his examinations next Christmas, the memorialists pray that their method may be used in respect to it. In regard to the sight-singing tests presented to students by the inspector in his visitations of the colleges, it is submitted that the same piece of music may in future be used in both notations, and that equal marks be given for each, although the memorialists have no objection to the allotment of extra marks to students who can read from both. They also urge that the marks for sight-singing should be published separately from those for voice, ear, and style. The memorialists state that at the Christmas examination by Mr. Hullah, the Tonic Sol-fa students were, for the first time, required to answer questions on the staff notation, a proceeding in which, they argue, he was acting in opposition to their lordships' letter of the 10th of August, 1869. This action of the inspector has, it is said, discouraged the study of the method in various parts of the kingdom. Pointing to the exercises in musical notation which are appended to Mr. Hullah's report, the memorialists charge him with having given to the Tonic Sol-faists a test "translated in a manner so foreign to their habits and practice, and printed with such uneven 'pulses,' or 'beats,' and such inaccurate octave marks, as rendered it simply impossible to be sung." There are, they allege, more than twenty errors of the press in the piece of music given to the Tonic Sol-faists, any one of which must confuse a sight-singer; and in proof of their assertion they supply a list of the errors. The memorialists conclude by submitting that they have shown cause to justify them, under present circumstances, in asking for such re-arrangements as will remedy the difficulties they have pointed out, and secure the fitness and thoroughness of Tonic Sol-fa examinations.

MENDELSSOHN'S VISIT TO THE QUEEN.—Mendelssohn gave us an account of his visit to the Queen. She had received him very graciously, and he was much pleased with her rendering of some of his songs, which he had accompanied; he had also played to the Queen and the Prince. She must have been pleased, for, when he rose to depart, she thanked him, and said, "You have given me so much pleasure, now, what can I do to give you pleasure?" Mendelssohn deprecating, she insisted, so he candidly admitted that he had a wish that only Her Majesty could fulfil. He, himself the head of a household, felt mightily interested in the Queen's domestic arrangements; in short, might he see the Royal children in their Royal nurseries? The Queen at once entered into the spirit of his request, and in her most winning way conducted him herself through the nurseries, all the while comparing notes with him on the homely subjects that had a special attraction for both.—*The Life of Moscheles.*

## HE IS LATE.

She watches at the porch,
The sun is nearly down;
What keeps her truant lord?
He should be back from town.
One short, sweet year ago
He never made her wait—
As much too early then,
As now he is too late.

Had heaven bestowed on me
That little lady there,
Whom love has made so sad,
And sadness made so fair—
Her hand, her cheek, her mouth
Should not for kisses wait:
Were that sweet armful mine,
I never could be late.

R. H. STODDARD.

## MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"Reminiscences of Mendelssohn's Scotch Symphony," by G. F. West; "Let the hills resound," part-song, and also for pianoforte solo, by Brinley Richards; "Be happy and never despair," song, by W. T. Wrighton; "My old mate and me," song, by Miss M. Lindsay; "The open window," song, by Alfred Scott Gatty.

ADAMS & BERESFORD (Birmingham).—"Love in the olden time," song, by Hildegard.

JOSEPH WILLIAMS.—"A Relic," for the pianoforte, by Mozart.


# Advertisements.

## THE VOICE & SINGING
BY
## ADOLFO FERRARI.
THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.
London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,
For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.
New Edition, Revised and Improved, of
A COURSE OF STUDY AND PRACTICE FOR
## THE VOICE,
By T. A. WALLWORTH.
A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.
Full Music size, price 7s.
London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

BIRMINGHAM

# Musical Festival,

1873.

CHAPPELL & CO.

HAVE MUCH PLEASURE IN ANNOUNCING THAT

## SIG. RANDEGGER'S

NEW DRAMATIC CANTATA,

# FRIDOLIN,

OR

## THE MESSAGE TO THE FORGE,

TO BE PERFORMED FOR THE FIRST TIME ON THURSDAY, AUGUST 28TH,

*WILL BE PUBLISHED ON*

## MONDAY, AUGUST 25TH,

And may be had of all Musicsellers in Town or Country.

PRICE—Paper Covers, 6s.; Cloth Boards, 8s.

CHAPPELL & CO.,

**50, NEW BOND STREET, LONDON.**

# SYDNEY SMITH'S FOUR NEW PIECES.

## ROSE-LEAVES.

MORCEAU ÉLÉGANT.

**Price FOUR SHILLINGS.**

Played by the Composer at his concert with great success.

## LES TROMPETTES DE LA GUERRE.

MORCEAU MILITAIRE.

**Price FOUR SHILLINGS.**

## LA TRAVIATA.

FANTASIA ON VERDI'S OPERA.

**Price FOUR SHILLINGS.**

## SOUVENIR DE LA MADELEINE.

MORCEAU SUR LES OFFERTOIRES DE LEFÉBURE-WELY.

**Price FOUR SHILLINGS.**

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# BIRMINGHAM

# MUSICAL FESTIVAL,

## 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, to be performed for the first time at the approaching Festival, are in the Press:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans,

## National Hymn,

## Ave Maria,

AND

## Cantemus.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

**HUTCHINGS & ROMER,**

***9, Conduit Street, Regent Street, London, W.***


Digitized by Google

# GEO. WOODS & CO.'S

**AMERICAN MADE**

# PARLOR & CHAPEL ORGANS

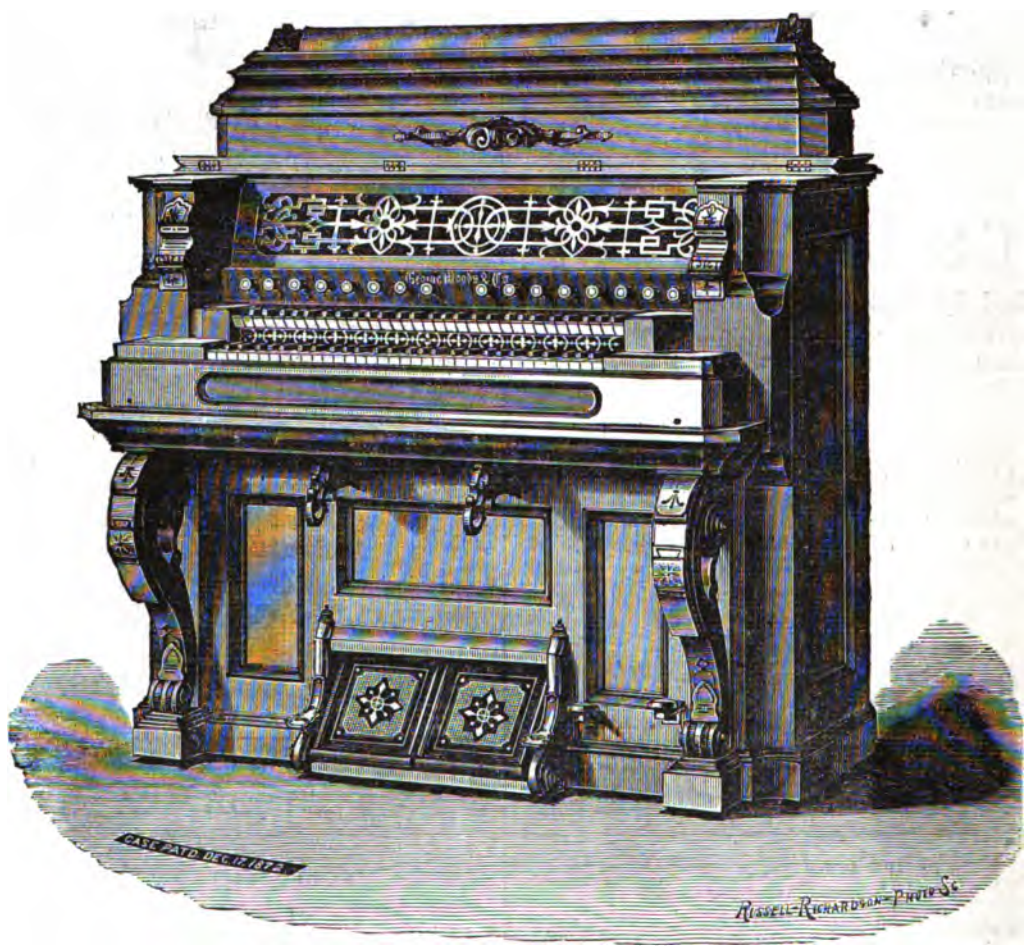
**Are unequalled for Purity and Beauty of Tone. Their peculiar and interior arrangements give them extraordinary power. Their *Solo Stops* are more varied and charming in their effects than any organ now made, and their facilities for combination are boundless.**

**Their Cases are of the most graceful design and perfect finish, and constructed in the most thorough and durable manner.**

**These Organs have received the most flattering encomiums from all who have examined them, and are pronounced by all the best musicians who have tested them to be the finest organs ever offered in this country.**

**The Profession and Public generally are earnestly invited to examine these beautiful instruments at our own or agents' warerooms, and compare them with other instruments of their class.**

**Our Illustrated Circular, containing Choice Music, and full particulars of the Organs, will be sent post free to any address.**




**The latest and most valuable invention in Musical Instruments, the "PIANO ORGAN," a combination of Pianoforte and Organ in one instrument. The greatest novelty in the world.**

MANUFACTORY: CAMBRIDGEPORT, MASS., U.S.A.

A GREAT VARIETY OF ORGANS ARE ON EXHIBITION AT

# THE LONDON SHOW ROOMS,

## *33, KING WILLIAM STREET, LONDON BRIDGE,*

**And at BOOSEY & CO.'S, 24, HOLLES ST., OXFORD ST., W.**


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Aug. 23, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 35. SATURDAY, AUGUST 30, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE, This Day (SATURDAY), August 30, Goldsmith's Comedy, "SHE STOOPS TO CONQUER," compressed into three acts, supported by the following powerful cast: Messrs. W. H. Stephens, W. H. Vernon, G. Temple, H. J. Turner, and Lionel Brough; Mdme. E Bufton and Miss Fanny Hughes.—Numbered reserved stalls, Half-a-Crown; unnumbered reserved seats, One Shilling. Admission, Half-a-Crown, or by Guinea Season Ticket.

HEREFORD MUSICAL FESTIVAL, SEPTEMBER 9, 10, 11, and 12, 1873.

MORNING.

TUESDAY, "ELIJAH."
WEDNESDAY, "JEPHTHAH," and Rossini's "STABAT MATER."
THURSDAY, Sir F. Ouseley's "HAGAR," Dr. Wesley's NEW WORK, and Spohr's "CHRISTIAN'S PRAYER," &c.
FRIDAY, "MESSIAH."

EVENING.

TUESDAY, CONCERT, SHIRE HALL.
WEDNESDAY, "ST. PAUL," CATHEDRAL.
THURSDAY, CONCERT, SHIRE HALL.
FRIDAY, CHAMBER CONCERT, SHIRE HALL.

MISS BLANCHE RIEVES will sing Balfe's popular song, "KILLARNEY," September 4, Belvedere; Sept. 29, Harrogate.

THE KIBBLE CRYSTAL ART PALACE, ROYAL BOTANIC GARDENS, Glasgow.—The Treasurer will be happy to hear from first-class Vocalists, Instrumentalists, and Concert touring parties, stating terms and dates vacant, for Engagements in Glasgow. Apply to Mr. Robert Downie, 131, West Regent Street, Glasgow.

MR. E. ADAMS, Operatic Comedian, Manager and Author, General Entrepreneur and Director for Comic Opera, Burlesque and First-Class Musical Entertainments, for London and the Provinces.
Complete Tuition for the Stage, with every facility to eligible aspirants.
Foreign Productions Translated and Adapted for English representation.
Personal interviews, from 12 to 3, at Mr. Boosey's, 2, Little Argyll Street, Regent Street, W.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer.* STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

BRINLEY RICHARDS' New Sacred Part-Song, for a full choir, "SOUND THE TRUMPET IN ZION." Post free for 18 stamps.

HOME TREASURES.—Twenty-five admired Melodies. Arranged and Fingered for the Pianoforte by WILLIAM SMALLWOOD. 2s. 6d. each; Free by post at half-price in stamps.

HOME TREASURES.—Twelve of the most Favourite Melodies of that Popular Series. Arranged as Pianoforte Duets by WILLIAM SMALLWOOD. 3s. each; post-free at half-price in stamps. London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.

MASON AND HAMLIN'S AMERICAN ORGANS.
FOUR NEW STYLES.

STYLE P.—Two Sets of Reeds, with Three Pedals. .. .. .. 22 Guineas.
STYLE Q.—Two Sets of Reeds. Resonant Case. Three Pedals. .. 25 Guineas.
STYLE S.—Seven Stops; with Sub-Bass and Octave Coupler. Resonant Case .. .. .. .. .. .. .. 38 Guineas.
STYLE T.—Five Stops. Improved Vox Humana. Resonant Case .. 28 Guineas.
Sole Agents—METZLER & Co., 37, Great Marlborough Street, London.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The MICHAELMAS TERM will commence on MONDAY, the 22nd September, and will terminate on Saturday the 20th of December.
Candidates of admission can be examined at the Institution on THURSDAY, the 18th September, at eleven o'clock, and every following Thursday at the same hour.
By Order, JOHN GILL, Secretary.
Royal Academy of Music,
4, Tenterden Street, Hanover Square.

HENRIETTE'S MOST POPULAR SONGS.

"ALWAYS ALONE" .. .. Sung by Madame Patey .. 4s.
"THE KING AND I" .. .. Sung by Mr. Santley .. .. 4s.
"THE CROSS ROADS" .. .. Sung by Miss Edith Wynne .. 4s.
"SYMPATHY" .. .. .. Sung by Miss Enriquez .. .. 4s.
"NOTHING" .. .. .. Sung by Mr. Sims Reeves .. 4s.
E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

HENRIETTE'S NEW SONGS.

"SINCE BABY LEFT US" .. .. .. .. .. .. .. 3s.
"REQUITED" .. .. .. .. .. .. (In the Press.)
"A MODERN STORY" .. .. .. .. .. (In the Press.)
"WRITING TO WILLIE" .. .. .. .. .. (In the Press.)
"MY MORNING DREAM" .. .. .. .. .. (In the Press.)
E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"THE PET LINNET,"
BALLAD,
Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall.
Composed by J. W. GLOVER.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"ST. PATRICK AT TARA,"
CANTATA,
With characteristic words from Ossian, Moore, Clarence, Mangan, &c.
Composed, and dedicated by express permission, to
His Royal Highness PRINCE ARTHUR PATRICK
By J. W. GLOVER.
Price 5s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"
"Hast thou e'er seen the land where the wild citron grows?"
("Connais tu le pays.")
Sung by Madame CHRISTINE NILSSON,
In the Opera of "MIGNON."
The English Words by JOHN OXENFORD.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.


Digitized by Google

## BIRMINGHAM MUSICAL FESTIVAL.

(*From "The Times."*)

*Birmingham, August 25th*, 1873.

The Birmingham Festival (31st anniversary) begins to-morrow. The origin and history of these celebrated triennial gatherings have been so amply and so often described that it would be a waste of time and space to dwell upon them again. An extract from the accustomed preliminary notice of the directors will answer all purposes, referring, as it does, to the Birmingham General Hospital, in aid of the funds of which the Festival was originally instituted, and has now for upwards of a century been carried on:—

"The Birmingham General Hospital is one of the oldest and largest charities of its kind in the Provinces. It was projected and partly founded in 1766, and was enlarged from time to time as the increasing demands of population required. In 1865, the arrangement of the building was thoroughly re-modelled, and large extensions were made to afford greater space for patients and better accommodation for the medical and nursing staff. For this purpose the main building was altered, and two new wings were added to it. The Hospital now contains 252 beds for in-patients, a separate building for fever patients, extensive kitchens and domestic offices, and healthy sleeping-rooms for officers and nurses. The total cost of the new buildings and restorations was upwards of £24,000. The work of the charity may be estimated from the fact that, from June 1871 to June 1872, not fewer than 2,655 in-patients, and 24,896 out-patients were received—making a total of 27,551. Of these, 1,596 in-patients, and 14,454 out-patients were admitted free—a large proportion of both kinds being accidents or urgent medical cases. Since the opening of the Hospital, a total of nearly 825,000 patients have been received and treated by the staff—a number which represents an enormous mass of suffering among the poor, for whose benefit the charity is conducted. As indicating the completeness of the scale on which the hospital is planned it may be mentioned that a considerable number of special cases are sent annually to the convalescent institutions—the Birmingham Sanatorium, and the seaside institutions at Rhyl and New Brighton, the cost being defrayed by the charity. The annual expenditure of the charity is about £11,000. Of this a small proportion is derived from endowments, the rest being supplied by annual subscriptions, by various triennial collections in the churches and chapels, and by the produce of the Musical Festivals. The Musical Festivals in aid of the Hospital were commenced in 1768, realizing the sum of £299. From that period until 1796 seven Festivals were held. In 1799 the scale of these celebrations was enlarged, and since then the meetings (with one exception) have been held triennially. The last three Festivals (the most brilliant of the series) yielded respectively a very large income to the Hospital—the Festival of 1864 having produced a net return of £5,256, and that for 1867 the still higher amount of £5,541, while the amount realized by the Festival of 1870 reached a sum of £6,195, being the largest amount since the commencement of the series a century ago. Since their foundation the Festivals have yielded a grand total of £100,000, the whole of which has been paid over to the Hospital. In addition to this amount the noble organ in the Town Hall (valued at more than £5,000) and an extensive musical library are the property of the Hospital, the cost having been defrayed out of the Festival receipts."

Following upon this the directors insist with justifiable pride on the benefits which the Birmingham Festival has indirectly conferred upon the art of music:—

"During the period of upwards of a century over which the Festivals have now extended, they have given the public the choice masterpieces of great composers, interpreted by the most eminent artists, vocal and instrumental. Since 1834—the period of reorganization—the Festivals have obtained a European celebrity, and have been frequently distinguished by the production of new works of the highest rank. Among these may be mentioned the *St. Paul* and the *Lobgesang* of Mendelssohn, given in 1837 and 1840; and the immortal *Elijah*, specially written for Birmingham, and produced at the Festival of 1846 under the conductorship of Mendelssohn himself. In 1855 and 1864, respectively, the oratorios of *Eli* and *Naaman*, by Sir Michael Costa, were written for, and produced at, Birmingham; and 1,867 witnessed the production of the sacred cantata, *The Woman of Samaria*, specially composed for that occasion by Professor Sterndale Bennett; while in 1870 the first performance took place of Sir Julius Benedict's *St. Peter*. Among the many secular compositions originally produced at these Festivals may be mentioned the cantata of *Kenilworth* by Mr. A. S. Sullivan, and *The Bride of Dunkerron* by Mr. Henry Smart; *The Ancient Mariner* and *Paradise and the Peri* by Mr. J. F. Barnett; and *Nala and Damayanti* by Dr. Ferdinand Hiller."

To which (poor Chevalier Neukomm's sacred music—once the pride of Birmingham, having apparently been forgotten) might be added Mr. Macfarren's *Leonora*, Mr. Howard Glover's *Tam O'Shanter*, &c.

The arrangements for the actual Festival look well upon paper. The Earl of Shrewsbury and Talbot is the President of the meeting, with upwards of 100 Vice Presidents, headed by the Mayor and Recorder of Birmingham, and including dukes, marquises, earls, lords, "right honourables," &c.—saying nothing of bishops and deans—to support him.

The whole of the musical arrangements are, as they have been since 1849, under the direction of Sir Michael Costa—a giant in his way, as all the musical community well know. This is the ninth Birmingham Festival Sir Michael Costa has conducted. He succeeded Moscheles, who was associated with Mendelssohn in the never-to-be-forgotten meeting when *Elijah* was produced (1846), and has so ably fulfilled the duties entrusted to him that it is to be hoped he may continue in office for a long time to come. He has not merely directed the performances at Birmingham for all these years, but has composed important works for it, such as his oratorios of *Eli* and *Naaman*, coming out with equal credit from both ordeals. Sir Michael has engaged the following distinguished artists as principal singers:—Mdlle. Tietjens, Madame Lemmens-Sherrington, and Mdlle. Albani (sopranos); Madame Patey and Madame Trebelli-Bettini (contraltos); Messrs. Sims Reeves, Vernon Rigby, and W. H. Cummings (tenors); and Mr. Santley and Signor Foli (baritone and bass).

He has also secured an orchestra, as of old, one of the most complete in all departments, comprising 28 first violins (principal, M. Saintos); 26 second violins (principal, Mr. Willy); 20 violas (principal, Mr. Doyle); 17 violoncellos (principal, M. Laserre); 16 "double basses"—as at Exeter Hall, Sacred Harmonic Society—(principal, Mr. Howell); 4 flutes, 4 oboes, 4 clarinets, and 4 bassoons (principals, respectively, Messrs. Radcliffe, Barret, Lazarus, and Hutchins), with Mr. Thomas Harper as chief trumpeter, Mr. Charles Harper as principal horn, Mr. Hawkes at the head of the three trombones, Mr. Hughes at the ophecleide, Mr. Hawes at the contrafagotto (for Beethoven's C minor symphony, no doubt), and competent performers like Messrs. J. A. Smith, Orchard, Middleditch, Lockwood, and Davis at the double drums, side drum (with triangle), bass drum, and harps—as magnificent an army of orchestral executants as could possibly be dreamt of. True, that many amateurs would like to have seen our young English violoncellist, Mr. Edward Howell, as chief of the department, which—Signor Piatti (who disdains to play in orchestras) alone excepted—he is fitted, by natural talent no less than by assiduous study, to represent as efficiently as any foreign artist with whom we are acquainted; and, true, that others, whose tastes lie in a different direction, would have very much liked to see Mr. Phasey with his harmonious euphonium. But we cannot have all that we may wish, and should be thankful to Sir Michael Costa for what he has vouchsafed us.

To speak of the Birmingham Festival Choir is unnecessary. It has long been recognized as matchless in this country, more particularly where sacred music has to be dealt with. Nor do the valuable services of Mr. W. C. Stockley, conductor of the Birmingham Festival Choral Society, and Mr. J. A. Sutton, conductor of the Birmingham Amateur Association, so many of whose members afford gratuitous assistance at the Festival, need more than a passing reference. Nearly 100 sopranos, nearly 50 contraltos, nearly 50 altos, nearly 100 tenors, and between 80 and 90 baritones and basses make up an imposing force of choristers, with such voices as they possess not easy to equal much less to surpass. So that both in the orchestral and choral departments, the Birmingham Festival, as has been the case for some half a century past, is still unrivalled.

The programme of the week has already been published in *The Times*. A passing reference will therefore suffice. A Birmingham Festival without Mendelssohn's *Elijah* would be *no* Birmingham Festival, and on this occasion *Elijah* happens to be selected for the opening day—a circumstance the more interesting on account of that great masterpiece having been first heard in public at the Festival of 1846, on the 26th of August. In the evening the chief feature of the concert will be the *Lord of Burleigh*, a "pastoral cantata," words by Mr. Desmond Ryan, music by Signor Schira; the second

Digitized by Google

part of the programme beginning with the *Leonora* overture (No. 3) of Beethoven, and terminating with the overture to Cherubini's *Anacreon*. Wednesday morning is devoted to Mr. Arthur Sullivan's new oratorio, *The Light of the World*, about which the highest expectations are raised, not merely because this theme is almost identical with that of portions of the *Messiah*, and with what Mendelssohn has adapted for his unfinished *Christus*, but because it is the composition of Mr. Sullivan, from whom musical England at this time reasonably expects so much. Report speaks highly of the music, and, we can well believe, on good foundation. The evening concert includes among other things a manuscript "*Hymn of Praise*" by Rossini, Beethoven's Symphony in C minor, and Mr. Macfarren's overture to his oratorio *John the Baptist*, shortly to be presented at the Bristol Festival. On Thursday morning the perennial *Messiah* will speak for itself. The conspicuous feature of the evening programme is Signor Alberto Randegger's cantata, entitled *Fridolin; or, the Message to the Forge*, also expressly composed for the Festival. On Friday morning a selection of sacred music, including a Cantata by Spohr, the "Imperial Mass" (No. 4) of Haydn, an "Ave Maria" and "Double Chorus" by Rossini, together with selections from *Israel in Egypt*, are in the programme. In the evening Handel's *Judas Maccabæus* (an excellent substitute for the traditional "dress ball") will wind up the Festival. All the performances, sacred and secular, are, as usual, to be given in the Town Hall, a monument of which, for more than one reason, Birmingham has a fair right to be proud.

*August 26th.*

The performance to-day of Mendelssohn's *Elijah*, under the direction of Sir Michael Costa, was, on the whole, perhaps, excepting alone that memorable one of 1855, the finest ever heard at Birmingham—which is equivalent to saying, one of the finest that could possibly be heard anywhere. The town-hall was crowded in every part, so much so that not a vacant place could be seen. A more successful first day is hardly to be remembered in the annals of the Birmingham Festival. It was successful alike in an artistic and a pecuniary sense, and promises well for the results of the week. The pride of the Birmingham people in *Elijah*—composed expressly for them, and their own legitimate property—is easily understood; and a performance of this greatest of modern sacred works, under advantageous circumstances, invariably brings together a large audience. The circumstances to-day were doubly advantageous, for, in addition to the splendid phalanx of executants, vocal and instrumental, to whom every phrase of *Elijah* is familiar, there was the unfailing attraction of Royalty. The Duke of Edinburgh, true, as always, to his promise, honoured the performance with his presence, as a guest of the Earl of Shrewsbury and Talbot, staying at the Queen's Hotel. His Royal Highness, attended by a special body-guard of Rifles, reached the Town-hall with a punctuality to be commended. He was loudly cheered all the way from the hotel to the hall by a dense multitude, which, with the indispensable precaution of barricades, lined both sides of the great thoroughfare (New Street). On his arrival, the cheering was renewed inside the building, and "God save the Queen," the audience standing, appropriately inaugurated the Festival. The arrangement of the National Anthem was, as of old, the very effective one of Sir Michael Costa, for chorus and orchestra, the first verse being allotted to sopranos, the second to contraltos, and the *ensemble* to the whole body of performers, That Sir Michael Costa was received with enthusiasm it is scarcely necessary to state; and by the admirable manner in which he directed the performance of an oratorio, known to be one of his especial favourites, he maintained his claim to the hearty recognition awarded to him. After Mr. Santley, to whom the music of the Prophet was exclusively assigned, had, in his own emphatic way, uttered the solemn prophecy which opens the oratorio, the orchestra played the so-called "overture" magnificently; the grand chorus, "Help Lord, wilt thou quite destroy us?" into which it leads, being no less magnificently delivered. This was a beginning which warranted expectations of something out of the common way, and seldom has expectation been more fully carried out. The times of all the choruses were indicated by Sir Michael Costa to a nicety, and rarely have the injunctions of an orchestral commander been more rigidly and scrupulously obeyed. The perfection of discipline could no further go. We need not, for the twentieth time, descant upon the choruses of *Elijah*. It may suffice to add that scarcely in a single instance was a chance offered for critical objection. Not only the grand choruses—including the one already named, "Be not afraid," the pæans of the Baalite priests, and last and grandest of all, "Thanks be to God," the overpowering climax to Part I.—but those more ethereal inspirations, "Blessed are the men who fear him," "He watching over Israel," "He that shall endure to the end," &c., were sung with such precision and strict observance to the most delicate transition, that no fault could be found. Never have the famed Birmingham singers more honourably distinguished themselves; never was a verdict more unanimous about their excellence pronounced than that which followed the sublime "Amen" peroration to "And then shall your light break forth," which brings the oratorio so nobly to an end.

It is enough to name the principal singers to whom the vocal solo parts were assigned. In the first part the chief soprano was Madame Lemmens-Sherrington; the chief contralto, Madame Trebelli-Bettini; and the chief tenor, Mr. Vernon Rigby. In the second part, the chief soprano was Mdlle. Tietjens; the chief contralto, Madame Patey; and the chief tenor, Mr. Sims Reeves. Mr. Santley, as bass, stood alone in his glory. Mrs. Sutton, Messrs. J. A. Smith, W. T. Briggs, and Smythson afforded efficient aid in some of the concerted pieces—such, for example, as the quartet, "Cast thy burden on the Lord," the superb *Sanctus*, "Holy, holy, holy is God the Lord," and the double quartet, "He shall give His angels charge," not often thoroughly well-rendered, but on the occasion under notice almost irreproachable. How the artists sing the music allotted to them in *Elijah* is so well known to London readers that to dwell upon their various merits would be superfluous. All did their very best, and the performance generally would have more than satisfied Mendelssohn himself. While the final chorus was proceeding, the Vice-President's gallery was being rapidly emptied of its occupants, but the Duke of Edinburgh, setting an example well worthy imitation, remained to the last note. Nothing could move his Royal Highness until the "Amen" was over. On leaving the Town Hall he was cheered inside and outside, just as he had been cheered before the commencement of the oratorio. Among the distinguished persons present, besides the Duke of Edinburgh, were:—"The Earl of Shrewsbury (President) and party; the Mayor of Birmingham and party; Lord and Lady Hatherton and party; Lord and Lady Folkestone and party; Lord Willoughby de Broke and party; Lady Victoria Evans-Luke and party; Lady Heywood and party; Marquis of Hertford; Lord and Lady William Seymour; Lord Ernest Seymour, Lady Georgina Seymour; the Hon. Spencer Lyttelton and party; Lady Charles Paulet and party; Sir R. Hamilton and party; the Bishop of Rochester and party; Lady Ward and party; Lord and Lady John Manners; Lord Newry; the Right Hon. Sir Charles B. Adderley and party; Lady Isham and party; the Dean of Lichfield and party; Major-General the Hon. A. C. Legge and party; the Hon. Mr. Gage; Colonel Middlemore and party; Lieutenant-Colonel and the Hon. Mrs. Lloyd Lindsay; Colonel Stephenson, C.B.; Mr. N. N. Newdegate, M.P., and party; Mr. John Hardy, M.P., and party; Mr. George Dixon, M.P., and party; Hon. Mrs. Edward Talbot, Mrs. Dugdale, of Blyth, and party; Mrs. and Miss Wise and party; the Archdeacon of Coventry and party; Mrs. James Chance and party; Mr. H. B. Leigh and party; Mr. George Newdegate and party, &c.

At the first evening miscellaneous concert to-night, the new cantata entitled *The Lord of Burleigh*, words by Mr. Desmond L. Ryan, music by Signor Schira, was performed with great success, under the direction of its composer. Two pieces—an unaccompanied trio for soprano, contralto, and tenor, and a quartet with chorus, were encored and repeated. Signor Schira was unanimously called back after leaving the orchestra. The principal singers were Mdlle. Tietjens, Madame Trebelli, Mr. Vernon Rigby, and Mr. Santley. The Duke of Edinburgh was present. Mr. Arthur Sullivan's new oratorio, *The Light of the World*, will be given to-morrow, when his Royal Highness will again attend the performance.

Digitized by Google

*August* 27.

The Duke of Edinburgh returned to Ingestre to-day, after the performance of Mr. Arthur Sullivan's oratorio, at which he was present from first to last. The impression left by this short visit of His Royal Highness has been most favourable. Wherever he was seen he was cheered with real enthusiasm. The doors of the Queen's Hotel, over the roof of which the Union Jack and the Russian flag are flying, were besieged from morning to night by crowds of people anxious to obtain a glimpse of him, coming out or going in. This day the scene was almost indescribable. In the morning there was a great deal of rain; but before the Duke left the hotel on his way to the Town Hall "the rain was over and gone," and sunshine took its place. The great thoroughfares were even more densely thronged than yesterday; and but for the careful and efficient police arrangements, passage to and fro would have been impracticable for those who went on foot. Cheers and counter-cheers resounded from all sides as the Royal carriage slowly reached its destination. This is, we believe, the first Royal visit on such an occasion, to Birmingham, and it will be long remembered. Such mutual cordiality has seldom been witnessed.

Precisely at half-past 11, the hour announced for beginning, the Duke of Edinburgh, the Earl of Shrewsbury and Talbot, and their friends arrived. Then there was another burst of cheering, to echo the cheers still heard outside the building. The hall was filled in every part, and as had been the case the day before, when *Elijah* was given, standing room could not be obtained for love or money after the oratorio had begun.

To-day was a proud day for Mr. Sullivan, who, to judge by the hearty and unanimous greeting that welcomed his appearance on the platform, is a great favourite in this town, where other works from his pen have obtained well-merited success. The last outgrowth of his genius, however, leaves far behind all that has preceded it. To compose an oratorio is, under any circumstances, a heavy, laborious, and responsible task; but to be able to compose a good oratorio is within the power of a very small minority. Mr. Sullivan has not only composed a good oratorio, but in many respects a great one. That *The Light of the World* is a work destined to live we feel convinced. The Birmingham Festival has been lucky in its oratorios—from Mendelssohn's *Elijah* (1846), to Sir Julius Benedict's *St. Peter* (1870)—with the *Eli* and *Naaman* of Sir Michael Costa (1855 and 1864) to separate the two. Another decided hit, if the genuine demonstration of this afternoon may be taken into account, has been achieved. Mr. Sullivan has selected a very difficult theme to treat. Handel dealt with it in the *Messiah*, and Mendelssohn touched upon it in the fragments of his oratorio, *Christus*. Nevertheless, the work, as it stands, bears little resemblance to either of these masterpieces—the finished or the unfinished; and as the composer alone, if we are rightly informed, is answerable for the arrangement of the materials of which he has made use, it is but just that he should be allowed to speak for himself. Here, then, is the "argument":—

"In this oratorio the intention has not been to convey the spiritual idea of the Saviour, as in the *Messiah*, or to recount the sufferings of Christ, as in the *Passionsmusik*, but to set forth the human aspect of the life of our Lord on earth, exemplifying it by some of the actual incidents in his career, which bear specially upon His attributes of Preacher, Healer, and Prophet. For this purpose, and to give it dramatic force, the work has been laid out in 'scenes' dealing respectively in the first part with the 'nativity,' 'preaching,' 'healing,' and 'prophesying' of our Lord, ending with the triumphant entry into Jerusalem; and in the second part with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of His enemies, and led the rulers to conspire for His betrayal and death; the solemn recital of the chorus of His sufferings and the belief in His final reward; the grief of Mary Magdalene at the sepulchre; and the consolation and triumph of the disciples at the resurrection of their Lord and Master. After a prophetic introduction taken from Isaiah—the 'Evangelical Prophet'—the first scene is laid at Bethlehem.

"The shepherds watch their flocks by night, when an angel appears to them, and brings 'good tidings' of the birth of the promised Saviour. They go to Bethlehem, reflecting on the fulfilment of the prophecy concerning Christ. The Virgin Mary, in answer to their salutations, pours forth her gratitude to the Almighty for His favour, and they depart glorifying God. The rest of the scene embraces the warning by the angel to the parents of Jesus of Herod's design, the lament and consoling of Rachel in Rama, and the promise of God's blessing upon the Child."

The succeeding scenes are disposed as follows:—

"Nazareth.—Our Lord appears in the Synagogue, and, after reading from Isaiah, presents Himself to His listeners as the object of the prophecy. Upon their expressed amazement and incredulity, He reproaches them with their continued unbelief, and, goaded to rage by His numerous instances of God's favour to those whom they looked upon with contempt, they drive Him out of the Synagogue. Left alone with His disciples, who proclaim their faith in Him, He exhorts them to bear their persecutions with meekness, and to judge not that they be not judged, relying on God's unfailing justice.

"Lazarus.—Being told that Lazarus is sick, Christ expresses His determination to go to him. A disciple endeavours to dissuade Him from going again to a place where He has but lately escaped further persecution; but, undeterred by this, our Lord persists in His resolve; and the disciples, after being told plainly that Lazarus is dead, accompany Him. The sad journey, and the arrival at Bethany, where the kindred and friends are endeavouring to comfort the bereaved sisters, are depicted in the music.

"The Way to Jerusalem.—Although warned by a disciple that the chief priests and scribes, alarmed at the numbers who believed on Him, were resolved upon His destruction, Christ pronounces His intention of going up to Jerusalem, indicating His foreknowledge of the fate awaiting Him by saying that no prophet could perish out of Jerusalem. Men, women, and children all welcome Him as a King—the Son of David—and after prophesying and lamenting the fate of the city, our Lord enters amid the triumphant hosannas of the crowd.

"The scenes of the second part are laid entirely at Jerusalem. After the overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that 'this is the Christ.' A ruler argues with them, and contemptuously asks if Christ shall come out of Galilee; the people are still unconvinced; and, Nicodemus striving to reason with, him, the ruler retorts angrily. The women, seeing that the end is at hand, come weeping and bewailing to Christ, who bids them not weep for Him, but to be of good cheer—'I have overcome the world' are His last words The chorus describes His sufferings and death, and the next scene opens at the sepulchre in the early morning. The grief of Mary Magdalene is soothed by the angel, who tells her that Christ is risen; and, reminding her how He had foretold His death and resurrection while He was yet in Galilee, comforts her with the words 'God shall wipe away all tears.' The disciples acknowledge that Christ has risen, and that God has caused the light to shine in their hearts, making all things new; and after an earnest exhortation from one of them to follow in their Master's steps and fight the good fight of faith, they glorify God for the triumphant close of their Lord and Master's earthly labours."

We reserve what we have to say in detail about the music—the *magnum opus* of its author—a credit both to himself and the great meeting for which it was expressly written. The execution to-day, under Mr. Sullivan's own direction, was, for a first essay with a long elaborate, and difficult composition, remarkable even for the Birmingham chorus singers and the splendid orchestra usually assembled at the triennial Festivals. Three pieces were encored; and between the first and second parts the President rose to offer some explanation why several more were not called for again. Lord Shrewsbury's observations were much to the point, and may, perhaps, lead to the ultimate abandonment of a system which, under all aspects, is a nuisance. The principal singers in *The Light of the World* were Mdlle. Tietjens, Madame Trebelli-Bettini, Messrs. Sims Reeves, Briggs, and Santley. At the end, after another tribute paid to the Duke of Edinburgh, the composer was enthusiastically called for. The oratorio took nearly three hours and a half in performance.

---

COPENHAGEN.—The members of Herr Strakosch's Concert Company, including Mdlle. Carlotta Patti, Herr Theodor Ritter, and M. Brassin, were to appear at Tivoli on the 17th inst. Some astonishment has been expressed at this, as Tivoli is not a particularly fashionable locality, and a still greater amount of the same sentiment—astonishment, to wit—has been evoked by the small charge, ten shillings (Danish, not English), for admission. Local artists declare *they* would not sing at such a tarif. The little comedy summed up by Lafontaine in the lines—

"Ils sont trop verts, dit-il, et bons pour des goujats,"

and which Phædrus expresses thus—

"Discedans ait:
"Nondum matura est,"

is a little comedy very frequently still played on the stage of life.—The theatrical season re-commences on the 1st September. There is some talk of reviving *Guillaume Tell*.—The erection of the new Theatre is being rapidly pushed forward, but there is not much chance of the edifice being finished by the stipulated date—September, 1874.

Digitized by Google

## M. RIVIÈRE'S PROMENADE CONCERTS.

M. Rivière has again come forward with an attractive entertainment for those among the music-loving public who are unable to leave London during the summer and autumn months. As what he produces is excellent in its kind and so judiciously varied as to suit all tastes, his undertaking is a real boon, and merits encouragement. That his exertions are appreciated is clear. Crowds flock, night after night, to Covent Garden Theatre, which, allowing for the requisite arrangements in the pit, the towering orchestra erected on the stage, after the well-remembered fashion of that greatest of all "public amusers," Jullien, the dress circle centre, and the promenades and refreshment department in the rear, presents much the same appearance as during the season of Italian Opera. We need not describe the decorations, which, though handsome, and, indeed, all that can be desired, are for the most part very similar to those on former occasions. The "fanciful interior of an Eastern Palace," the "Ferneries Fountains," the perfumes of Rimmel, and the recollections of the Shah in the form of chandeliers, &c., may be left to the imagination of our readers. A few words about the music and the musical performers, vocal and instrumental, are all that is necessary.

M. Rivière has engaged an orchestra of some 100 players, including the military band of the Royal Artillery; a chorus of some 50 singers, with Mr. Hamilton Clarke as pianoforte accompanist, Mr. Pittman as organist, and Mr. W. H. Eayres as "leader" and solo violin. All the "business arrangements" are confided to the acting manager, Mr. John Russell, than whom one more experienced and better fitted for the task could hardly be named.

The concerts already given have been eminently successful. On one night, "popular selections;" on another, "operatic selections;" on another, "classical selections" (first part); on another, "ballad selections"—after the model of Mr. John Boosey's "London Ballad Concerts;" on another, "sacred music;" and on another, a "miscellaneous and national selection," have brought together audiences of various kinds, always numerous and attentive, and each attracted by a programme devoted chiefly to a special sort of music. A detailed account of these divers and diverse entertainments will not be expected, and, in fact, would answer no purpose. That the concerts, notwithstanding the distinct characteristics of certain portions of them, are invariably more or less what it is the custom to style "miscellaneous," may be taken for granted. The first "classical" evening comprised, among other things, a selection from Mendelssohn. The programme included the overture to *Ruy Blas;* the Italian Symphony; the pianoforte concerto in G minor; "Hear ye Israel;" and the "Wedding March" from *A Midsummer Night's Dream*, in which the Royal Artillery band joined the regular orchestra. The conductor was Mr. J. Barnby, who, as a promoter of music that is good, whether sacred or secular, vocal or orchestral, has of late years worked so earnestly and successfully. M. Rivière, who directs those parts of the concerts which do not come under the category of "classical," could not have made a better choice. The Italian Symphony, now among the most universally admired and popular of Mendelssohn's compositions, was given with spirit and precision, and riveted attention from beginning to end. Madame Carreno Sauret, who displayed brilliant and vigorous execution in her delivery of the pianoforte part in the "Munich concerto" (so called by Mendelssohn himself), was carefully accompanied by the orchestra, and unanimously called back to the platform at the conclusion of her performance. To Mr. Melbourne, a baritone, who has promise, but as yet lacks experience, was allotted one of the "Autumn Songs;" while the great soprano air from *Elijah* was undertaken by Miss Blanche Cole, who acquitted herself to the unqualified satisfaction of connoisseurs. In the second (miscellaneous) part of this concert, M. Emile Sauret, accompanied on the pianoforte by Madame Carreno Sauret, played Wieniawski's "Airs Russes" on the violin, and was called upon to repeat the last movement. M. Sauret, our musical readers need hardly be informed, is a violinist of more than ordinary skill. Miss Blanche Cole sang "I dreamt that I dwelt in marble halls;" and a new singer, Mdlle. de Grandville, in a valse by A. Mey, though evidently very nervous, produced a favourable impression. The opening section of the first sacred concert was taken up with the excerpts from the *Messiah*, under the direction of Mr. W. Carter. In this the principal solos were assigned to Miss Blanche Cole (soprano), Mr. and Madame Patey (bass and contralto), and Mr. Vernon Rigby (tenor)—all proficients in the music of Handel.

A fair specimen of the "miscellaneous" concerts was that on Saturday evening, when Miss Rose Hersee made her first appearance in London since her successful tour in the United States. This gifted lady's return is welcome. We can ill spare so true an artist. Miss Hersee's share in Saturday's programme was limited to Sir Julius Benedict's elaborate variations on the "Carnaval de Venise" and the melodious air, "Scenes that are brightest," from Vincent Wallace's *Maritana*. The first she executed with unerring fluency, the last with simple and unaffected feeling. She was unanimously encored in both—substituting for the one, "Comin' thro' the Rye," and for the other the "Laughing Song" from Auber's *Manon L'Escaut*. A more flattering reception could not have been awarded to an established favourite—for such, though young, Miss Hersee has a just right to be denominated.

M. Rivière has not neglected those features which, time out of mind, have been looked for by a large number of the frequenters of "Promenade Concerts." He has produced a "grand fantasia" of his own concoction, built upon the most popular tunes and episodes in *Babil and Bijou*, in which the "Spring Song" is given by the same choir of boys who made so striking an effect when the piece of Messrs. Boucicault and Planché was first brought out. In this *fantasia*, orchestra, chorus and military band are all employed; and, though too much spun out, it is effective all the same. On Saturday night the concert—a "miscellaneous" concert in the strictest sense of the word—contained another fantasia ("serio-comic") called the "United Service," founded upon popular English airs, naval and military, the names of which it would be superfluous to enumerate. The return from Russia of Mr. Levy, the well-known performer on the cornet-à-piston was naturally taken advantage of by M. Rivière, and the unique performances of this gentleman have nightly invoked the loudest applause, with repeated recalls and encores. The pianoforte display on Saturday was a fantasia upon airs from *Faust*, composed and performed by Mdlle. Marie Secretain, a pianist of considerable facility and skill, who was also encored. Lastly, there were a polka-mazurka, by Bonnisseau, with flageolet *obbligato* played by M. St. Jacome, in his way a revival of Jullien's still remembered Collinet; a new waltz by M. Rivière, dedicated to Mdlle. Carlotta Patti, and entitled "Carlotta," containing an independent cornet part for Mr. Levy; and a solo on that peculiar instrument called the "Xylophone," given, with his accustomed cleverness and success, by Master Bonnay. Much more might be written about these concerts; but enough has been said to convey a tolerable notion of their pretensions. That Mr. H. Pearson, one of our rising young tenors, would please M. Rivière's patrons might have been taken for granted; and on the occasion under notice his singing of Mr. Arthur Sullivan's "Once Again," and Balfe's still popular "Come into the Garden, Maud," of which he was compelled to repeat the last verse, justified the impression his performances have elsewhere created.

The performances during the week have been, an "Ode March" for orchestra, military band, harps, and chorus, in memory of Prince Albert (Monday); a "Rossini night" (Tuesday); a "Beethoven night" (Wednesday); an "English ballad night" (Thursday); and Haydn's *Creation* (Friday).

---

MILAN.—A Signor Sigelli has been engaged to sing the part of Fernando, in *La Favorita*, at the Teatro dal Verme.

STETTIN.—Last March a decree was issued by the Police ordering that public dancing-places should be opened only one day in every week. The landlords of these localities were, however, allowed to choose their own day, which might be either Sunday or a week-day. The landlords appealed against the edict to the Government. The latter declines to stir in the matter, observing that the course pursued by the Police was based on good and sufficient grounds, the principal one being that "it had become more and more apparent that, as a general rule, the public dancing-places encouraged drunkenness and immorality in a very lamentable manner, and were often only a rendezvous for abandoned females and foolish young men." At a meeting of the landlords it was determined to carry the appeal to the Minister of the Interior.

Digitized by Google

## THE WELSH NATIONAL EISTEDDFOD AT MOLD.

On Monday night all arrangements that could be made by the committee to ensure a successful meeting were completed, and every one was filled with expectations of a brilliant inauguration on the morrow, for the Premier was to deliver the opening speech of the Eisteddfod. Unfortunately much of the preparations was marred and pleasure destroyed by bad weather. Early on Tuesday morning the very heavens seemed to open, and rain fell in perfect torrents upon the town. The flags, so crisp and bright, in a moment were sodden and dull; the band of music struggled heavily with "The March of the Men of Harlech," but the well known strains were diluted by water getting into the bugles and horns, and by the soaking of the parchment of the drums' heads. The Bards in flowing robes were piteous to behold as they wended their way to the Gorsedd; the fire of inspiration was entirely put out. The tent, or pavilion, though large and well built, could be but leaky, for nothing short of Noah's Ark could be kept water tight in such a flood. When the storm had for a short time passed off, the town filled with steamy vapours as thick as the smoke of a bombardment. Everything steamed; clothes and their wearers; houses, outside and in; and town and country were wrapped in muggy exhalations. Welshmen, however, cared little for the discomforts of mud and wet; they bravely plodded through the driving, soaking rain, and they met with their reward by hearing a speech delivered by one of the greatest orators living, the Right Hon. W. E. Gladstone. There had been some doubts of his ability to fulfil the promise made to his neighbours; and surely, if multiplicity of occupations could justify disappointment, the Premier could claim such indulgence. The Eisteddfod committee previously had suffered by the inability of the Prince of Wales to attend their festival; and if they had also been deprived of the active patronage and aid of such a prince of men as the veteran statesman ever has proved, their loss would, indeed, have been great. The orator was received with prolonged and enthusiastic applause: the first sentence that fell from his lips rang through the pavilion with that fullness and clearness peculiar to his voice and utterance: the fervour of his glowing language kindled the ardour of his impassioned and sympathetic listeners, so that speaker and hearers were one in heart and feeling. The burthen of his address could not be but congenial to Welshmen. He spoke of their fidelity to their beloved native tongue, and the want of tact even in the clumsy endeavours of many English governments to eradicate this sentiment and destroy the Celtic language: no word was uttered likely to arouse the keen susceptibilities of Welshmen, or calculated to excite that jealousy often so manifest at Eisteddfod for the maintenance of their native tongue. The extent and grandeur of the English language, its nobility and extensive use and adoption amongst the peoples of the earth, were but gently and gracefully mentioned. The speech will be treasured up by the *habitués* of Eisteddfods for many generations, and wherever and whenever it be read by Welshmen its burning words and tender sentiments will find heartfelt response. Immediately after the right hon. gentleman had concluded his address, he left by special train for Balmoral, and then the glory of the morning meeting had gone. Mr. Scott Banks subsequently took the chair, and humbly hinted at the unenviable position he occupied in taking the reins from the hands of such a skilled charioteer of thought and speech. Mr. Osborne Morgan, M.P., also took up the burden, and spoke with his usual force and ability; but one speech and one speaker filled the minds of the audience, and, after the announced trials of skill and the distribution of prizes, the meeting dissolved. The evening concert commenced at the early hour of six o'clock, when a varied and interesting programme was presented to a very large and delighted audience. The Mold Choir, some three hundred strong, showed that they not only possessed good voices but also that power and vigour of expression which has of late made the Welsh choirs remarkable. They were ably conducted by Mr. Allen Jones, a local artist with a good command over his singers and a just appreciation of the compositions they rendered. They gave selections of Welsh music composed and arranged by Mr. Brinley Richards and Mr. John Thomas; they were encored in "The March of the Men of Harlech," the national song of Wales; they sang with a verve that seemed to animate both performers and auditors. Attention also was paid to their dress and appearance which gave a charm of colour to the orchestra. Great strides have been made during the last few years in the choral singing at the Eisteddfods. Perhaps their *répertoire* is still too limited; they keep by far too much to their own time and pieces. In this respect they have much to learn before they become so efficient as English choirs; but they have all the means and ardour to render them in every way equal to their neighbours, who have had greater opportunities of cultivating their knowledge of the great masters. Handel has made the English proficient in the highest class of choral music, and this wide field of art is still, to a very great extent, unexplored by the Welsh. Artists both of local and national distinction sang and played at the concert. Miss Edith Wynne felt she was on her native heath, and that her name was Eos Cymri. She sang with even more abandon than usual. She is a great favourite, an idol even, with the people of her own country. Mrs. Megan Watts also is received at all times by them with especial favour; and Miss Mary Davis, a pupil of Mr. Brinley Richards, indicates that she has that peculiar gift of song so cherished by the Welsh. Eos Morlais, a native, with a robust and penetrating voice, is worthily conspicuous in their esteem as a manly and vigorous songster. Mr. Allen Jones, the conductor of the choir, has a sweet voice, and sings with just expression. Mr. W. H. Cummings added to the entertainment that charm which culture alone can give. His efforts were not lost upon the audience in spite of his being Sassenach. Mr. Hughes trolled out a Welsh song with gusto and just accent. Mr. Lewis Thomas sang "Largo al Factotum" as glibly as could be expected from the throat of one who owned such a Cambrian cognomen. The pianists were Miss Waugh, Mr. Skeaf, Mr. Harris, and Mr. Brinley Richards. The latter gentleman is the ruling Pencerdd of the Festival. Mynddog must also be mentioned for his quaintness, which has with it no smack of vulgarity; he conducted, also, the morning meeting with geniality and consummate tact.

—o—

## MR. SIMS REEVES AND THE MUSICAL FESTIVAL.

(*To the Editor of the "Daily Post."*)

Sir,—Nothing but my extreme desire to oblige the public induces me on this occasion to accept "the high authority" referred to. You speak of a universal pitch, and overlook the plain fact that the Metropolis has taken the lead in the reform desired by so many artists as well as by myself. The orchestra of Covent Garden has adopted the normal pitch of the Continent. I did not then ask you to lead, but to follow in this matter; nor can I adopt the rather low view you appear disposed to take with regard to the small right to influence Art in this matter of the Birmingham Musical Festival. One cannot help asking why should any unknown "Authority" exercise so vast an influence?

I do venture to think that the appearance or non-appearance of an old friend and favourite is of some consequence to the Birmingham public, for which I entertain the highest esteem, and therefore, and therefore only, I am prepared to yield on this occasion. I must distinctly state, however, that the organ has been tuned to the pitch of the only orchestra in the world that has so high a pitch, that of the Drury Lane Italian opera, and I cannot see why the voices of all singers should be sacrificed to the exigences of one particular band.—I have the honour to be, your faithful servant, J. Sims Reeves.

*Grange Mount, Beulah Spa, Upper Norwood, August* 22, 1873.

[Every one will rejoice to learn that Mr. Sims Reeves does not intend to let so small a matter as the tuning of the Town Hall organ to its ordinary or normal pitch stand between him and his Birmingham friends. His desire to lower the diapason in general use in this country to a standard less exacting to the human voice is a very natural and legitimate one, and we wish his endeavours every success; but until he has succeeded in converting the great body of English instrumentalists to his views, it is surely a little unreasonable to fall foul of the Birmingham Town Hall organist—the only "high authority" concerned in the matter—for desiring to have his instrument in tune with the rest of the orchestra. For our own part, we should be very glad to see the musical pitch of this country reduced to the so called "normal diapason" of Paris, Brussels, Berlin, and Vienna; but even if Birmingham were the proper place in which to initiate the reform, the eve of our Musical Festival would hardly be the proper time.—Ed. *D. P.*]

Ravenna.—The Municipality have decided on calling a street the *Via Mariani*, in memory of the lamented conductor of that name.

Digitized by Google

## THE SCHUMANN FESTIVAL AT BONN.

The following letter concerning this Festival has been addressed to a contemporary:—

"It may not be without interest to some of the music-loving world to hear from a casual visitor at Bonn something about the grand festival which has been held there in the early part of this week.

"Three years ago a large music-hall—the Beethoven Halle—was built here, in which a great festival was afterwards held to commemorate that illustrious composer, who was born in the town. The year, 1873, has witnessed another festival in Bonn, in memory, in this instance, of Robert Schumann, who was buried here in 1856. The excitement and enthusiasm which the townspeople have displayed over this Schumann-Fest give a strong proof of the admiration now felt in Germany for that composer's works. Had Bonn been honoured by a visit from the Emperor of Germany and a dozen Persian Shahs into the bargain, she could scarcely have decked herself out more gaily than she did on the occasion of the Schumann-Fest. Not only were the market-place and principal streets decorated with long flags hung from every house, but the narrow out-of-the-way little street-alleys were also lined with them on both sides; and one heard little else than the praises of Schumann's music talked of from morning till night.

"The Beethoven Halle is a plain, well-proportioned oblong room, with a gallery along the two sides and at one end of it. It has rather a low, flat roof, but seems peculiarly well adapted for sound, and solos as well as choruses can be heard almost to perfection in any part of it.

"With regard to the performers, a glance at the programme will show that nothing was amiss in the choice of leading supporters. Names so familiar to us as Straus, Schumann, Joachim, and Stockhausen speak for themselves. The orchestra was composed apparently of select musicians from all parts of Germany, and the effects it produced did full justice to the compositions. The first symphony (No. IV, D minor), conducted by Joachim, with which the day's performance opened, was given with a power and feeling altogether astonishing, and its impressiveness was the more felt owing to the death-like silence observed by the audience between the pauses. It is, indeed, noticeable how offensive to a German audience is the least disturbance during any performance worth listening to. Thus, after a song has been sung, the slightest attempt to applaud until the last note of the accompaniment has died away is reproved with angry frowns, and is at once suppressed with sharp hisses. None the less enthusiasm is exhibited notwithstanding this. When Mdme. Schumann made her appearance the whole audience rose and waved their handkerchiefs, and she took her seat at the piano amid loud roars of applause, a blowing of trumpets, and a perfect storm of bouquets. Mdme. Joachim and Stockhausen had also in their turn to put up with a deal of tumult and a pelting of bouquets.

"The choral performances consisted principally of Schumann's *Paradies und die Peri* and his 'Scenen aus Göthe's *Faust*.'

"The last day was devoted entirely to drawing-room music '(Kammer-Musik),' in which a streichquartet (No. 3 A Dur), an andante with variations for two pianos, a piano quintet, and the 'Löwenbraut' (sung by Stockhausen), appear to have been specially admired.

"Altogether, the first great Schumann-Fest has been a grand success, thoroughly appreciated; nor is the impression it has made likely to be soon forgotten in the German music-world."

### Rimes for Music.

It seems that "our rated and very much roast man"
Is *not* (as was stated) turned into a Postman:
Judge-Advocate-General, he hoists his black flag—
And that wicked Bob Lowe has baptised him "The JAG."

*Punch.*

BARCELONA.—Herr R. Wagner has not only consented, as already stated in the *Musical World*, to accept the presidentship of the Sociedad Wagner established here, but has promised to write a work to inaugurate the said Sociedad.

A VISIT TO BEETHOVEN.—Having to return some visits, Moscheles began with Beethoven, accompanied by his brother, who was burning with anxiety to see the great man. "Arrived at the house door," says Moscheles, "I had some misgivings, knowing Beethoven's dislike to strangers, and asked my brother to wait below while I felt my way. After short greetings, I asked Beethoven, 'May I be allowed to introduce my brother to you?' He replied hurriedly, 'Where is he, then?' 'Below,' was the answer. 'What! below!' said he, with some vehemence; then rushing downstairs, seized my astonished brother by his arm, and dragged him up into the middle of his room, exclaiming, 'Am I so barbarously rude and unapproachable?' He then showed great kindness to the stranger. Unfortunately, on account of his deafness, we could only converse by writing."—*The Life of Moscheles.*

## AN IDEALISTIC FLIGHT.

(*To the Editor of the "Musical World."*)

SIR,—To dreamland: with "Wagner on the brain." Sweet world, good night! Sleeping, yet waking; the coinage of a distempered imagination receives impressions of *Lohengrin*. The luscious fairy tale demands not to be re-told; all will remember it. How the half-demented maiden sees in fitful visions the valiant Knight, who, at the moment opportune, supernaturally arrives and asserts her innocence of the false charge of having caused the death of her brother. How Frederic, goaded by his wife Ortrud, although defeated in judicial combat, again strikes at the successful knight. How his companion in "arms," the Sorceress, ensnares the weak bride to ask of her husband those particulars respecting his name and rank, the disclosure of which sends him back to keep the "holy grail." How the good King, the faithful Herald, the attendant Nobodies on the defeated accuser, and the attendant Nobodies on the rescued maiden, come and go in exact accord with dramatic propriety. How the mystic Godfrey comes only to inherit a problematical appearance. These are all well known. And so, from imaginary personages, evolved the real facts. The King is Eternity; the Herald, Time; the false accuser, Frederic, is Fashion; Ortrud, the wire-puller, Gold; Elsa is Melody; and Godfrey, her brother, Science; Lohengrin, the Æsthetic principle. So Fashion, public opinion (Grex-demos, he might be christened), at the instance of Gold (auri sacra fames), accuses Melody of having drowned, or smothered in the flood, Godfrey, Musical Science (thorough bass). True, Science is *non est*, but not altogether through the fault of Melody; Grex-demos has, at the instance of Mammon, frowned him out-of-town. Thorough-bass is unfashionable. The King, Eternal Rectitude, presides over the chaotic elements, notifying, through his Herald, Practical Justice, his indisputable will. His majesty first arrives, "to put an end to all such abhorr'd disorder." Public Opinion is addressed by him as "virtue's self." This functionary replies:—

"King Henry, measure all my grief,
When I of that fair jewel was despoiled."

Science being dead, he, Public Opinion "claims the land." He then adds to his former accusation against Melody that

"—— she whom I rightly cast aside
Is given to folly and to vanity."

And, further, of protecting "a secret minion."

The secret minion, of course, is Æsthetica. She speaks of herself as "lonely amid her sorrow," and of Science as her "hapless brother." Alas! it is too true. Science lay hidden away. Melody reigns alone. She is accused of killing Science—Science, which has become lethargic of Sorcery (*i.e.*, laziness). Transformed Science, nevertheless, brings the "Knight of good intent," Æsthetic art, from beyond the ocean dark and void. Science is his Swan transformed into the semblance of poesy. The Knight would lead his followers to victory, but the base followers of the humiliated Public Opinion seek his life. The Gold power will have it so. Æsthetica, after a wild remonstrance, prepares to depart. This is no world for such as she. The Gold-power releases Science who brought the ideal hither, and he is taken home by a heavenly dove. Eternal Fitness and Diurnal Justice assent. Only in the absence of Science could he thus be treated. Shall it be so ever? Shall ever the Gold-power goad the Grex-demos to instigate the heaven-born Melody to scare away true art by dainty pandering? "This sword, this horn, this ring," form but a poor compensation to Science for the loss of thine own self, thou Knight of good intent, Lohengrin! Reminiscences of the opening chords dispelled this dream, suggested, doubtless, either by the book of words of this opera of the future, or by something which had been taken for supper occasioning indigestion and nightmare. Yours very truly,

IDEALIZER.

### Rimes for Music.

All the G and A keys
Are between the black *threes*,
And 'tween the *twos* are all the D's.
Then on the *right* side of the threes
Will be found the B's and C's;
But on the *left* side of the threes
Are all the F's and all the E's.

*To Shirley Brooks, Esq.*

LYONS.—Signor Guiseppe Luigini has been appointed conductor at the Grand Théâtre of this town.

SAINT FRANCISCO.—According to all accounts, Herr Wieniawski has discovered a youthful musical phenomenon here in the person of a jeweller's son named Lichtenbeg. The boy is said to possess a marvellous musical memory and to play without notes the most difficult pieces correctly and with a certain amount of style. Herr Wieniawski purposes sending the prodigy to the Conservatory, Vienna.

Digitized by Google

## TO CORRESPONDENTS.

MULBERRY THOMAS.—The getting up of Herr R. Wagner's *Rheingold* at Munich, in 1869, cost the treasury of the Operahouse, or the composer's regal friend, Ludwig, 60,000 thalers, and nearly cost Herr von Perfall, the Intendant General of Theatres in Bavaria, his life, as he was almost worried to death by the cabals and intrigues of the Wagnerites.

IONICA MINORE.—It is more than ten years ago since Mr. Dion Boucicault proposed to erect a new theatre far superior to any theatre then existing, and offered himself to head the share-list with the very respectable sum of five thousand pounds. As yet, it is almost superfluous to add, the proposal has never been carried out. Whether it ever will be, is more than we can say.

OPOSSUM.—We cannot give you the required information in answer to your first question. To the second: Sixteen thousand pounds, including the contributions of the Earl of Dudley, and of the Dean and Chapter.

BRUSHDOWN.—Alfred de Musset's verses, "Le Rhin allemand," which created such a stir at the time, first appeared in a periodical with a very limited circulation. M. Buloz, who farmed the poet, was afraid of offending German susceptibilities, and losing subscribers, for which reason he would not publish them in the *Revue des deux Mondes*, which was his (Buloz's) property.

TRY BACH.—Your signature is a bad attempt at a stupid pun, which, to comfort you, we may state is not only stupid—and which, if you knew anything of German pronunciation, you would never have made—but as old as the hills. As regards the "Clavicembalo con Pedale," the great composer, whose name you do not know how to pronounce, did possess such an instrument. He composed on it various pieces, and among others his "Passacaille in C minor."

## BIRTH.

On August 22nd, at Carlton Villa, Scarborough, the wife of R. SLOMAN, Mus. Doc., Oxon, of a daughter.

## DEATHS.

On August 20th, Mr. JOSEPH JOHN ROBERTS, of Seymour Street, aged 69. Esteemed and respected by all who knew him.

On August 22nd, the Rev. WILLIAM MERCER, M.A., aged 62, compiler of Mercer's Church Psalter and Hymn Book.

On August 21st, EDWARD HALLIDAY, aged three months, grandson of Mr. EDWARD HALLIDAY, 23, Bishopsgate Street Within.

On June 27th, at Brompton, Mrs. FRANK MATTHEWS, late of the principal London theatres, aged 66.


## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.

LONDON, SATURDAY, AUGUST 30, 1873.


## BIRMINGHAM MUSICAL FESTIVAL.

*(From our Special Correspondent.)*

*Birmingham, August 25th, 1873.*

THE rapidly revolving wheel of time has once more brought round the Birmingham Musical Festival, and again I find myself in this spirited and always advancing town which has contrived to earn for itself a double fame, its business and artistic reputation standing equally high in the world's estimation, and showing that a capacity for trade and manufactures may go hand in hand with a decided taste for the fine arts. That a place which is associated with the production of steel pens, buttons, fire-arms, jewellery—the real article as well as "Brummagem"—electro-plate, tea-trays and hardware generally, should also be able to give once in three years a series of musical performances equal, if not superior, to anything else of the kind in Europe, and marked by the additional feature, that at every Festival two or three novelties of magnitude and importance are always introduced, says something for the enterprise of Birmingham and its inhabitants. But not only do those who are more immediately connected with the matter in hand display an active interest, the town altogether seems to take a pride and a pleasure in its triennial gathering, and the remarkable freshness of appearance in the main streets is evidently the result of great unity of purpose as well as the application of much paint, and a general brightness of effect not to be expected in so smoky an atmosphere is the conspicuous result. The interior of the Town Hall, which has been for several weeks under the workmen's hands, bringing out the glory of its gilding and decoration, and displaying its noble proportions to the best effect, and, whether externally or internally, fairly challenging comparison with any similar structure in this country. Those who have not visited the town for the past three years will also find other important changes in its aspect, notably a handsome well-proportioned building immediately opposite the Town Hall, which, when finished, will be devoted to the service of the Post Office; while in New Street, a score or so of mean looking houses have been swept away to make room for a fine block of edifices, to be occupied, when completed, partly as shops and partly as an hotel. But still more remarkable are the alterations in Colmore Row and Ann Street, main approaches to the Town Hall, where old houses have been cleared off by wholesale, and already begun to be replaced by buildings of noble proportions, all of stone and in the Italian style of architecture. The great space recently cleared in close proximity to the Town Hall is the site of the new Law Courts; and it is to be hoped that in this respect Birmingham may be more fortunate than the Metropolis, and not be condemned for a series of years to witness nothing but a hoarding, which, however pleasant in the eyes of bill-stickers, can hardly be considered a "thing of beauty," much less "a joy for ever." Without pretending to the gift of prophecy, I think I may safely venture an opinion that law and justice will have been administered in the new Birmingham buildings long before the dreary waste between St. Clement's Danes Church and Chancery Lane has ceased to do duty as a means of proclaiming to mankind the virtues of "Nabob Sauce" and "The world wide hair restorer"—that is, if "Reports," "Committees," and "red-tape," move no faster than they have done in London the last five or six years.

Having thus glanced at the features that have first struck my observation here, let me turn to the more serious object of my mission, and note what the thirty-first musical gathering is to bring forth. If rumour is to be credited, and the application for tickets be a criterion, the Festival of 1873 is certain of success in a pecuniary point of view, and if the performance of the new works carry out the promise of the rehearsals—and there is no reason whatever to doubt that such will be the case—the artistic will be as great as the monetary triumph; for Birmingham wisely maintains that there is a double duty to be performed, and that a musical reputation so justly earned should be jealously upheld, the mere fact of obtaining so many thousands of pounds for the benefit of the General Hospital being *not* the sole aim and object of these Festivals. From the year 1768, when the first meeting was held, and realised the sum of £299, the amounts obtained for the excellent charity have steadily progressed, the last three Festivals showing respectively a net profit, in 1864, of £5,256, in 1867, £5,541, and 1870, no less than £6,195, the aggregate since the foundation of the Festivals being the remarkably handsome sum of £100,000 paid over to the Hospital.

Taken altogether, the programme of the present year is, to say the least of it, in all respects quite equal to any of its predecessors, combining as it does certain standard works, without which no Festival could be complete, and a proportion of entirely new productions, speaking alike well for the enterprise and judgment of the administrative ranks of the Committee. Nothing could possibly be more fitting to inaugurate the week's doings than *Elijah*, which, since the time it was produced under the direction of the illustrious composer himself, in the year 1846, has but once (in 1864) been absent from the scheme of a Birmingham Festival. That the *Messiah* should also be included is equally a matter of course, and that the popularity of Handel's most frequently performed and best known oratorio is not expected to decrease upon this occasion may be inferred from the special notice again issued to the effect, that in the event of the application for guinea tickets being sufficient to justify such a step, the Committee will take to themselves the right of appropriating the whole of the seats in the hall at that price instead of issuing any unreserved seats at half-a-guinea. On the Tuesday evening, the first novelty of the Festival, *The Lord of Burleigh*, music by Signor Schira, words by Desmond

Digitized by Google

Ryan, will be produced, and a posthumous Chorus of Rossini's "The Song of the Titans" will also be heard for the first time. On Wednesday Mr. Arthur S. Sullivan will make the most important and ambitious essay he has yet attemped, his oratorio, *The Light of the World*, the words arranged from Scripture by Mr. George Grove, being given for the first time. Birmingham having been the first of the Festival towns to recognise Mr. Sullivan's ability by the production of his cantata, *Kenilworth*, in 1864, much interest is naturally attached to a work which has already, so far as rehearsals are any guide, created a highly favourable impression. Particularly noticeable features of the Wednesday evening's concert are Beethoven's Symphony in C minor (the first time for many years that a symphony has been given here), a so-called National Hymn of Rossini, for the first time in England, and G. A. Macfarren's overture, *St. John the Baptist*, which hardly seems in place in a secular concert. Thursday morning, as of prescriptive right, is given up to the *Messiah*, and in the evening the third important novelty, in the shape of Signor Randegger's cantata, *Fridolin*, words by Mdme. Rudersdorff, will be produced. It may be well to remind younger musical readers that a cantata bearing the same title was written by Frank Mori (whose death was so recently recorded), and produced at the Worcester Festival of 1848. The Friday morning's scheme is miscellaneous, comprising Spohr's "God thou art great," an "Ave Maria" of Rossini, first time of performance; Haydn's Mass, No. 3, familiarly known as "The Imperial;" a "Double Chorus" of Rossini, first time of performance; and a selection from *Israel in Egypt*; Friday evening bringing the Festival to a close with Handel's *Judas Maccabæus*. Conspicuous by its absence is anything in the shape of an instrumental solo at either of the evening concerts, while the popular taste has been sufficiently consulted by the selection of more or less well-worn stock pieces for the principal vocalists, a list which includes Mdlle. Tietjens, Mdme. Lemmens-Sherrington, and Mdlle. Albani, sopranos; Mesdames Patey and Trebelli-Bettini, contraltos; Messrs. Sims Reeves, Vernon Rigby, and Cummings, tenors; Messrs. Santley and Foli, basses; Mr. Stimpson being at his accustomed post as organist, and Sir Michael Costa (to whom the present artistic excellence of the Festivals is so much indebted) in absolute command of the forces as conductor. The band numbering 139 performers, with M. Sainton as *chef d'attaque*, includes most of the best instrumentalists in England (or, indeed, in Europe for that matter); but I mark with some surprise that the important place of first violoncello is occupied by a foreigner to the exclusion of Mr. Edward Howell, who so honourably distinguished himself at the last Festival, and whose playing in the opening movement to the overture to *Guillaume Tell* will not be readily forgotten by those who were present on that occasion. The chorus includes 96 sopranos, 46 contraltos, 47 altos, 89 tenors, and 88 basses, the total strength being 366, and making, with the instrumentalists, a body of more than 500, quite sufficient to produce all the effect necessary for the music and yet not too many to be kept under the thorough control of the ever vigilant eye and ear of their watchful and energetic chief.

The Royal patronage, headed by Her Majesty the Queen, is this time to be something more than a name, the Duke of Edinburgh having signified his intention of attending two of the performances, namely, Mendelssohn's *Elijah* and Arthur Sullivan's *Light of the World*, a selection which does credit to His Royal Highness's musical taste, and pays a compliment to our clever young English composer, under whose *bâton* the Duke did service in the rank of violinist at some of the Albert Hall concerts. The president (who, it is to be hoped, will set his face against encores) is the Earl of Shrewsbury and Talbot, and there is a lengthy list of vice-presidents, including a large proportion of the most distinguished nobility and gentry of the midland counties, who not only contribute their presence and their guineas to the good cause, but fill their houses with guests for the sole purpose of attending the Festival.

From half-past nine this morning till half-past three in the afternoon rehearsals have been the order of the day, and as another four hours may be expected in the evening, there would hardly appear to have been much opportunity for those concerned to indulge in any of that mischief that a certain evil power is said to be in the habit of finding for "idle hands to do."

All the principals were at their post, and the works gone through have been Haydn's "Imperial Mass," Rossini's "Ave Maria," "Song of the Titans," and "National Hymn," Spohr's "God, Thou are great," and Arthur Sullivan's *Light of the World*. As the choruses have been in rehearsal here for some months past, under the direction of Messrs. Stockley and Sutton, and the band having had three days' rehearsal in London, everything, with some one or two trifling exceptions, went well. The public is not supposed to be admitted to rehearsals, but there was a fair sprinkling by way of audience, and amongst other notabilities I observed Mr. and Mrs. Theodore Martin, the latter of whom will perhaps be more widely recognised under her maiden name of Helen Faucit.

*Apropos* of the absence of an instrumental soloist, the *Birmingham Daily Post* has the following remarks:—

"In the instrumental department we miss one name—that of Mdme. Arabella Goddard, who, for four festivals past, since her first appearance at the Festival of 1861, has been a constant and conspicuous ornament of these gatherings; but we are glad to believe that this secession is only temporary, and that on her return from Australia, whither she has gone in quest of new laurels, the fair queen of the keyboard will again shed the lustre of her name and talents upon the Birmingham Festival."

---

*August* 26.

My anticipations as to last evening's rehearsal were more than realized, for although Signor Schira (who, like Mr. Arthur Sullivan, conducted his own work) gave the first wave of his *bâton* rather before seven o'clock, it was well nigh half-past eleven ere the orchestra was cleared after Signor Randegger had concluded his cantata, the two new productions having occupied the whole of the time, a long-continued storm of thunder and lightning keeping up a running and occasionally appropriate accompaniment to the strains of music which resounded through the hall.

To-day the Festival has begun in earnest with literally the finest performance of that masterpiece of oratorios, Mendelssohn's *Elijah*, ever heard. That this might be reasonably expected was but a matter of course, for if there is any one work more than another upon which Birmingham should expend its utmost energies, it is most certainly that which is the most intimately associated with the town, and which, indeed, may be said to have laid the foundation of the musical celebrity that the hardware capital enjoys. Under ordinary circumstances the demand for tickets for *Elijah* falls but little short of the applications for the *Messiah*, and to-day was not likely to prove an exception to the rule, for there was (to some of the audience, at least) the additional attraction of the presence of the Duke of Edinburgh, who, as the guest of the Earl of Shrewsbury, president of the Festival, attended the performance this morning, and who is also expected at the evening concert, as well as to-morrow morning for Mr. Sullivan's oratorio, as already mentioned. Although the Duke pays his visit merely as a private individual, it was not probable that the occasion would be allowed to pass without recognition, and from a very early hour this morning the hammer has been busily plied in all directions, barricades being erected to keep off the pressure of the crowd, and allow the distinguished visitor, as far as practicable, free access to the Town Hall, while flags and banners are liberally exhibited from every possible "coign of vantage." Birmingham has long had a character for its extremely advanced, not to say ultra-radical, political opinions, and one of its three members voted recently against the grant to the very guest in whose honour all this display is now made; but if one may judge from the cordial reception accorded to the Duke of Edinburgh by all classes, from the highest to the lowest, true and hearty loyalty may be safely reckoned amongst the qualifications possessed by the inhabitants of this borough. As I write there is a large crowd assembled under the windows of the Queen's Hotel, where the Duke (as well as your correspondent) is staying, and shouts and cheers frequently rend the air (to say nothing of distracting one's attention), the object of such demonstrations being to endeavour to bring the Duke forward to acknowledge these loyal demonstrations.

With his chronometer-like punctuality, Sir Michael Costa was at his post, and half-past eleven had no sooner past than the uplifted *bâton* and roll of drums announced the National Anthem—the first verse sung

Digitized by Google

by the sopranos, the second by the altos, the third by the united force—Sir Michael's own arrangement (always done at these Festivals), and a great improvement on the former system, when the solos by the principals generally resulted in more or less of a "fiasco."

In accordance with the custom which has now long since prevailed, and which, it is to be hoped, may always continue to be maintained, the part of the Prophet was allotted to one vocalist throughout; and when Mr. Santley is named as the singer it will be readily understood that the music was given with as near an approach to perfection as may well be attained. In the first part Madame Lemmens-Sherrington and Madame Trebelli-Bettini were the soprano and contralto respectively, and Mr. Vernon Rigby sustained the tenor part; while, in the second, Mdlle. Tietjens and Madame Patey divided the soprano and contralto honours, and to Mr. Sims Reeves fell the tenor music. How these principal artists availed themselves of their opportunities may be well imagined; indeed, one and all seemed to be on their mettle, and, nature fortunately seconding their efforts, everyone being in excellent voice, the result was one of unmixed satisfaction. To specify the particular numbers which produced the greatest effect is needless, *Elijah* being so well known to all who care to take interest in musical matters; but it may be enough to say that in her two great scenes, the widow and the youth, Madame Lemmens-Sherrington fully sustained her well-earned reputation; Madame Trebelli-Bettini distinguishing herself favourably in the air, "Woe unto them who forsake Him;" and Mr. Vernon Rigby giving due expression to "If with all your hearts." Mdlle. Tietjens, who has returned from her holiday at Aix-les-Bains rejuvenescent, sang superbly "Hear ye Israel" and the leading part in the Sanctus, telling with their wonted force; Madame Patey moving all hearers by her artistic singing of "Oh rest in the Lord," and with the previously named lady and Madame Trebelli, rendering it a question whether angels themselves could have done more with the trio ascribed to them, "Lift thine eyes." Mr. Sims Reeves (whose second letter on the pitch of the organ, which is indeed full high, will be found in another column) again asserted his unshaken position as first of living tenors in "Then shall the righteous shine forth," thrilling all hearers with a delight none the less genuine for being perforce prevented from finding audible expression. In the double quartet, "For He shall give his angels charge over thee," Mrs. Sutton and Messrs. J. A. Smith, W. T. Briggs and Smythson, did excellent service with the principal artists already named, and, as a consequence, it went wonderfully well, Mrs. Sutton also sustaining a part in the "Holy, holy" quartet. Of the band and chorus it is impossible to speak too highly; and, when I say that the five hundred went as one, what must be the measure of praise to the emperor of conductors, Sir Michael Costa, to whose unquestionable genius and indomitable will this performance of unsurpassable magnificence was due.

As the English are accredited (not unjustly, I am afraid) with being slaves to fashion, and much given to aping the manners and customs of those who are supposed to occupy the superior stations in society, it would be well to commend to those who are thus imitatively inclined the example set to-day by the Duke of Edinburgh, who, although he had to travel a considerable distance before he could reach Birmingham, was, nevertheless, in his place some five minutes before the performance began, and remained seated till the last note of the last chorus had been given.

Despite the heavy showers which have falsified the bright predictions of the earlier part of the day, beginning just as the audience were leaving the hall, and coming down with more or less persistence ever since, the many-headed continue to pervade the front of the hotel, gazing entrancedly at the windows, and cheering at intervals, with an evident fixed determination of being jolly under the circumstances.

---

*August 27th.*

The first important novelty of the Festival was introduced last night, in the shape of Signor Schira's cantata, entitled *The Lord of Burleigh*, conducted by the composer in person. The libretto, skilfully prepared by Mr. Desmond L. Ryan, embodies the tolerably well-known story of how a certain Lord of Burleigh determined that his bride should be one who would take him for himself alone; and, to carry out this design, in the guise of an artist wooes and wins a charming village maid, who, in passing unrestrained through the gates of the noble mansion with her husband, is surprised to find that he is not only lord and master of herself, but is also recognized as holding a similar position with regard to the broad domains which form so pretty an excursion from the town of Stamford. Her good fortune, however, appears to be too heavy a burden for her, and instead of emulating the example of many other heroes and heroines, and living "happy ever after," as was wont to be the ending of the "goody goody" stories we read in our juvenile days, the unfortunate lady dies, to the irrepressible grief of her husband and all concerned. Marian, the lady so unexpectedly ennobled, was the character assigned to Mdlle. Tietjens; Constance, a friend, to Madame Trebelli-Bettini; Cecil, the lover and Lord of Burleigh, to Mr. Vernon Rigby; while the quartet of singers was made up by Mr. Santley as Trueman, the steward, in search of his missing lord; chorus of priests, reapers, villagers, retainers and angels completing the *ensemble* of the work. Signor Schira's lengthened musical experience, and intimate knowledge of its resources, have enabled him to make good use of so exceptionally fine an opportunity as that afforded by a Birmingham Festival, and the *Lord of Burleigh* being received with favour alike by the public and the executants, the composer of *Mina, The Orphan of Geneva* (produced at the Princess's Theatre more years ago than I care to remember), *Niccolo di Lapi*, *Leah*, and other works denoting the hand of a practised musician, may with cause congratulate himself on the result of this his latest labour. The Cantata, divided into 13 numbers, opens with an instrumental overture of imposing dimensions, and includes a pastoral processional march, and prelude to the finale, both instrumental. With another new work to be noticed before my labours of the day are ended, it is impossible at this moment to enter into details, much less to give an elaborate analysis of Signor Schira's Cantata, it must therefore suffice to say that, as a whole, it is eminently dramatic and tuneful, some of the numbers being remarkably effective; and, although at times rather overweighted by the orchestration, throughout displays originality of thought as well as of treatment. An unaccompanied trio "O'er seas of life, come storm, come calm," and a quartet (also unaccompanied), "How changed my state," were both encored; and at the close of the work the hearty applause which broke forth both from audience and performers, and the subsequent recall, plainly expressed the opinion formed of *The Lord of Burleigh*.

The second part of the concert was, as usual, miscellaneous, as will be seen by the subjoined:—

| | |
|---|---|
| Overture, "Leonora" ... ... ... ... ... | Beethoven. |
| Air, "Caro mio ben"—Madame Patey ... ... | Giordani. |
| Air, "Alfin son tua" (*Lucia*)—Mdlle. Albani (flute *obbligato*, Mr. Radcliffe) ... ... ... ... | Donizetti. |
| Duo, "Du repos voici l'heure" (*Philemon et Baucis*) —Madame Sherrington and Mr. Cummings ... | Gounod. |
| Air, "Soft airs" (*Euryanthe*)—Mr. Sims Reeves ... | Weber. |
| Air, "Oh! vago suol" (*Huguenots*)—Madame Sherrington ... ... ... ... ... ... | Meyerbeer. |
| Chorus, "The Song of the Titans" ... ... ... | Rossini. |
| Ballad, "The Last Rose of Summer"—Mdlle. Albani | |
| Air, "The Raft"—Signor Foli ... ... ... | Pinsuti. |
| Quartet, "Cielo il mio labbro" (*Bianca e Falliero*)—Mdme. L. Sherrington, Mdme. Patey, Mr. Cummings, and Signor Foli ... ... ... ... ... | Rossini. |
| Overture "Anacreon" ... ... ... ... | Cherubini. |

With such a magnificent body of instrumentalists, under the guidance of so accomplished a chief as Sir Michael Costa, it would have been indeed surprising if the *Leonora*, third, and, to my mind, the greatest of the preludes which Beethoven composed for his only opera, did not go well, but upon this occasion a greatly stronger qualification is needed, and it is not too much to say that the execution, from first note to last, was simply superb, the terrific rush of the violins in the last movement producing an electric effect upon all hearers. The very Handelian air, "Caro mio ben," of Giordani—reminding one both of "Lift up your heads" (taken much slower) and "Angels, ever bright and fair"—was admirably sung by Madame Patey, whose voice it suits to perfection. Then expectation was on tiptoe—an uncomfortable position, but not more uncomfortable than are the seats of the Town Hall—for the

Digitized by Google

entrance of Mdlle. Albani, who was to make her first appearance before a Birmingham public with the familiar *scena* of the hapless maiden in Donizetti's *Lucia di Lammermoor*. The fair young Canadian may say with truth that she came, she sang, and she conquered, despite a rather awkward hitch caused by the conductor's copy not having a "cut" marked as it was with the band copies. "The Last Rose of Summer," later on, completed the triumph, and the enthusiastic encore which followed indicated clearly enough that Mdlle. Albani has now taken her place as an established favourite here. How Mr. Sims Reeves sang "Soft airs," from *Euryanthe*, need not be told; and the rest of the programme calls for little remark beyond observing that the "Song of the Titans," a chorus of bass voices in unison, a posthumous work of Rossini's, and in every way worthy of that illustrious master, although admirably sung, did not produce much impression on the audience. The concert began at eight, and did not terminate till half-past eleven, the Duke of Edinburgh being present from commencement to close; and, late as it was, when His Royal Highness returned to the hotel, there was even then a considerable crowd assembled to give him a loyal cheer by way of good night.

To-day the Duke has again attended the Hall and listened with evident enjoyment to the new oratorio, which I may at once say is in all respects a success, and in every way worthy the justly-earned reputation of the composer.

Whether Mr. Sullivan has been altogether well advised in choosing his subject may possibly be open to question, *The Light of the World* and the *Messiah* being convertible terms; and, as in many instances the words which Handel has married to immortal music are identical with those selected by our talented young countryman, comparisons *will* force themselves on the mind, however unwilling one may be to set the ancient against the modern composer. Mr. Sullivan, or rather the compiler of his book, would seem to indicate a desire that the work in question should be considered in a different point of view either from Handel's *Messiah* or Bach's *Passions-musik*, as it professes to set forth the human rather than the spiritual aspect of the life of our Lord, "exemplifying it by some of the actual incidents in His career which bear specially upon his attributes of 'preacher,' 'healer,' and 'prophet.'" Whether such mode of treatment is altogether practicable may be fairly open to argument; indeed it might be urged with some truth that the difficulty of regarding the Saviour merely from the human standpoint, at the same time dissociating the spiritual aspect from any portion of His life or works, is a task beyond the powers of librettist or composer. This, however, is a subject on which one might dilate to an extent far beyond either the limits or the scope of these columns, and the matter may therefore be still left open for discussion. Meanwhile it may be well to refer to the argument, which sets forth that the work is laid out in "scenes" dealing respectively, in the first part, with the "Nativity," "preaching," "healing," and "prophesying" of our Lord, ending with the triumphant entry into Jerusalem; and, in the second part, with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of His enemies, and led to the rulers conspiring for His betrayal and death; the solemn recital of the chorus of His sufferings, and the belief in His final reward; the grief of Mary Magdalene at the sepulchre, and the consolation and the triumph of the disciples at the resurrection of their Lord and Master. As the words are selected from the Holy Scriptures, the question may, without impropriety, be asked why the Annunciation is put into the mouth of a shepherd (with a bass voice), when, in the Gospel according to St. Luke, it was the angel Gabriel who imparted these glad tidings, and Elizabeth who uttered the sentence, "Blessed art thou among women, and blessed is the fruit of thy womb?" There may possibly be some occult reasons why this alteration has been made, but they are hardly likely to present themselves to the uninitiated observer.

In approaching so sublime a subject as the life and sufferings of our Lord, Mr. Sullivan has displayed a capacity for which even his most ardent admirers were hardly prepared, and the production of to-day is an achievement of which any composer of modern times might well be proud, so thoroughly is the music identified with the solemnity of the text. It would be an injustice to Mr. Sullivan's oratorio, with the limited time and space at one's disposal in so busy a week, to attempt just now even the merest outline of the various numbers which go to make up the work, and I must therefore be content with saying that, taken as a whole, the composition is nothing short of masterly, the vocal writing, whether for soloists or chorus, being throughout admirable, while the instrumentation is no less deserving the highest praise. Mdlle. Tietjens, who was in glorious voice, sang the first soprano part, and, in her great air, "Tell ye the Daughters of Zion," produced an unmistakable effect, as might readily be seen by the pleased expression and subdued though delighted murmurs of her hearers. In the tenor music Mr. Sims Reeves had but little to do, but what there was set down for him was done to perfection, notably the pathetic air, "Refrain thy soul from weeping," and the air preceding the final chorus, "If ye be risen with Christ." To Madame Trebelli-Bettini alone fell the work of the contralto, and, although a comparative novice in the school of oratorio, her beautiful organ, supplemented by her natural intelligence and the effective music allotted her, produced a commensurate impression, although it has been remarked by many that, with an accomplished vocalist at hand like Madame Patey, so thoroughly versed in sacred works, it would not have been out of place had the composer given the part to his own countrywoman. Careful, conscientious, and always singing like the genuine musician that he is, Mr. Cummings could not fail to give satisfaction in what little he had to do, as great or small may be the part equal pains is sure to be bestowed upon it. Mr. Sullivan may congratulate himself upon having an artist like Mr. Santley upon whom devolved the most important part in the oratorio, which, in this respect, might be a second *Elijah*, so arduous and so sustained is the effort required from the baritone part. To say that Mr. Santley sang magnificently is but stating a simple truth, and the sacred utterances were given with a dignity and impressiveness alike worthy of the subject and the music. Higher praise than this it would be impossible to award. In some of the concerted pieces Mrs. Sutton and Mr. Briggs (of St. George's Chapel, Windsor) rendered good service, whilst band and chorus fairly outshone themselves. By desire of the President, the chorus, "I will pour my Spirit upon thy seed" (a wonderfully fine piece of writing), and the chorus of children, one of the most exquisite numbers in the whole work, were repeated; and, at the end of the first part, when the pent-up applause at last found vent, the Earl of Shrewsbury, from his Presidential seat, addressed Mr. Sullivan—who, as a matter of course, conducted his own work—to the effect that no doubt the Vice-Presidents and the audience shared his opinion, and would gladly have desired to applaud and hear again many other parts of the oratorio, but in consideration of its length, and not wishing to impair its sentiment by interruptions, they had refrained from expressing their wish. The remark of the President as to length was justified, as the first part took nearly two hours, the second occupying rather more than one hour, and making, with the interval, a period little short of four hours. No doubt Mr. Sullivan will see fit to revise and probably curtail a portion of the work, as Sir Julius Benedict did with his *St. Peter* after its production here three years ago. No sooner had the last chorus, "To whom be glory for ever and ever"—in which everyone stood up—concluded than the most enthusiastic plaudits rang through the building, cheer after cheer arising from those who had so long and so attentively listened, as well as from those whose vocal and instrumental skill had served as the exponents of a work which fairly and honestly deserves the praise so lavishly bestowed upon it; and if one may judge by the heartiness of his applause, the Duke of Edinburgh was by no means the least gratified individual in the vast audience which thronged every available spot in the Town-hall.

---

LLANDOVERY.—An amateur concert in aid of the restoration of the tower of Cilycwm Church was lately given at the Town-hall. The singing was not up to the average heard at concerts in this town, when we take into consideration the vocalists secured for the occasion—viz., Mr. R. and Miss Campbell Davys, Mr. Lewis (Llwyncelin), Mr. Tempest Jones (Brecon), The Cilycwm Glee Party: Mr. David Waters, Miss Hughes (Llandilo), Miss Diana Price (Talley), Miss Jennett Thomas, Miss Catharine Williams, Mr. Jones (Velindre), Miss Jane Price, Mr. Benjamin Evans, with Mrs. Lewis, and the Misses Lewis (Llwyncelin), as pianists. The concert was followed by a ball, which was fairly attended.

Digitized by Google

## LIGHT FROM DARKNESS.*

(*From "Another World."*)

My task at first seemed endless; but good is always fruitful, and each conquest aided every subsequent effort. I was greatly assisted in my progress by the knowledge of secrets in nature of wondrous value, but permanently effective only for good; secrets to be entrusted to those alone whose goodness, discipline, and self-knowledge enable them to stand firmly against the varied attacks of temptation, and to rise above motives by which men are ordinarily ruled, chosen High Priests of the Science who would never use for evil purposes the knowledge imparted. Similar powers have been exercised for good in different ages of your planet, but the mighty trust having become known to weak minds was sadly abused, the charm was broken and the secret lost; for, when the knowledge of man exceeds certain limits, his power, like that of good angels, can exist only while linked with noble aspirations. False prophets who used the dying embers of occult science for vile purposes have been properly looked upon with horror as delegates of evil; for the death-struggle of the expiring secret had wrought great mischief on the earth.

The power which had been entrusted to me was exercised for good, and aided me in consummating my plans without bloodshed; those insensible to words yielded to influences whose depths could not be fathomed by ordinary vision.

In the system I founded, every one—his natural powers disciplined to that end—is occupied in a pursuit adapted to his genius and inclination, ascertained by ever vigilant and scrutinising observation, and tests ofttimes repeated during his early and later career. These tests are applied in a variety of forms and by different examiners at different times; and there are so many checks and counter-checks, that the boy is effectually protected against the now scarcely possible ignorance or favouritism of "the knowledge testers," and even against himself.

Everyone having the occupation most congenial to him, all worked cheerfully in their pursuits; and I was soon aided by a never-ending phalanx of great men. The progress of science was marvellous, for as soon as the impeding obstacles were removed, and we allowed her to be wooed by the lovers of her predilection, Nature seemed to lend herself eagerly to the advances of her votaries.

The precept exhorting all to industry stood at the head of this portion of my laws, but the lesson was no longer needed.

I was indeed ofttimes oblige to exhort to recreations and amusements, and to turn many—particularly men of genius—from the too incessant pursuits of their labours of love.

I set an example in my own person, for I was a frequent attendant at the public games and diversions.

One discovery was pregnant with another; invention followed invention almost in geometrical progression; the secrets of nature were disclosed; and power, being wielded only by men intent on good, disease and crime were soon reduced to almost imperceptible proportions. Wisdom and joy ruled where folly and misery had prevailed, and towards the end of my reign the happiness of Montalluyah was more like the joys of a celestial star than of a planet inhabited by mortal beings.

When the causes of affliction themselves could not be removed, they were often made to contribute to my world's well-being.

The myriads of insects that formerly ravaged our fields are now intercepted in their work of destruction, their properties having been discovered and applied to purposes redundant with good.

The hippopotami, who in earlier ages were looked upon as the incarnate enemy of mankind, formerly overran the country, trampling down vegetation, and attacking man and beast. These creatures are now dominated, and their breed is encouraged, for they have become the most valuable of our wild beasts, the hide, fat, and nearly every part of the carcase being applied to very many purposes of the highest utility.

The advent of "the fever wind," which formerly blew disease amongst the people, now conduces to the healthfulness of those it would otherwise lay low.

The lightning, formerly destructive, impelled—as was told in our legendary lore—by the anger of the Fire God, is rendered innocuous, and collected for use.

The sun's scorching force is compelled to minister to our delights, to assist in our arts and manufactures, to supply a power which cannot otherwise be obtained, and even to protect us from the sometimes too dangerous influence of his own rays.

The sunlight is powerful in our world beyond anything in your Indian or African climates; even the shades are not black, but of a reddish hue.

The sun, going down, leaves a red light, so that, except when at night this is completely shut out from the houses, there is ordinarily no darkness in your sense of the word.

At certain times, however, Montalluyah, both by day and night, is overspread with thick darkness. Formerly, during this visitation, no man could see his neighbour. Fear seized the people. They believed it to be the reign of bad spirits, and so it seemed; few dared venture from their houses even to obtain food, and numbers died from terror and exhaustion.

Light is now made to displace darkness, and joyfulness to take the place of mourning.

My scientific men discovered a means by which the causes that produced the darkness are now used to remedy its inconveniences.

The City is made gloriously radiant. Forms of trees, birds, vases of flowers and fruit, fountains, and other designs of many tints and great beauty are transparent with light, rendered more beautiful by combination with a peculiar electricity emitted by the earth—an electricity which, be it observed, is the cause of the darkness.

The very birds by their warbling seem to greet the change, and the trees and flowers emit a more delicious perfume.

There is music and rejoicing everywhere in the City. Many of the electrical amusements provided appear grander from the contrast with the darkness they are made to displace—a contrast scarcely greater than that depicted by our "Nature Delineators" when, in allegory, they paint the present contrasted with past times—the later years of my reign contrasted with the beginning.

* "Let the mighty works of God stimulate all to industry."

BOLOGNA.—The Municipality of this city have determined to place a marble bust of Mariani in the vestibule of the Teatro Comunale, and to hang up a portrait of him in the hall of the Liceo.

NEW YORK.—The new Fifth Avenue Theatre is to open on the 15th October next. The company will previously give a number of performances in Cincinnati.—The Broadway Theatre was to open on the 26th inst., with *La Fille de Madame Angot*, the principal part being sustained by Mdlle. Aimée.—Having failed to discover in St Francisco the Tom-Tiddler's Ground he expected, Herr Wieniawski has returned here.

VIENNA.—Madame Schröder-Hanfstängel closed a short engagement at the Imperial Operahouse by appearing as Marguerite de Valois in *Les Huguenots*. A number of German-Americans, who have come to visit the Exhibition, presented her with a colossal wreath, decorated with the national colours of America. Fastened to the ribbon was a poem, stating that there were no nightingales in America, and inviting the lady to supply the deficiency by going over there.—Mdlle. Bertha Ehnn, of the Imperial Operahouse, was married in the Karlskirche, on the 28th inst., to Captain Robert Sand, of the Austrian army.

Digitized by Google

## OCCASIONAL NOTES.

THEODORE THOMAS, the well-known director of the Classical Concerts in New York, is a man who "will not stand any nonsense," as the saying goes, when his art is concerned. A short time since, as his band was performing Mendelssohn's music to *A Midsummer Night's Dream*, some persons commenced talking loudly. Theodore Thomas gave the signal and the drums set up a continuous roll, which never ceased before the chatterers had taken the hint and held their impertinent tongues. Then, and then only, did Theodore Thomas resume the music of *A Midsummer Night's Dream*.

IN all times, vocalists have made more money by singing a few airs in an opera than composers by composing the entire score. A curious proof of this is to be found in the catalogue of the *Amateur d'Ortographes*, where we read:—

"121. Cherubini, Luigi, celebrated musical composer, and member of the Institute, born in 1760, and died in 1842.

"P.S. Paris, 15th Messidor, Year III.

"Contract by which Cherubini binds himself to compose new airs in the Italian operas represented at the Salle Feydeau; to compose annually two operas, etc., for 6,000 francs a year.

"131. Garat, Jean Pierre, one of the most celebrated singers of his day, born in 1764, and died in 1823.

"P.S. Paris, 13th Brumaire, Year V.

"Contract by which Garat binds himself to sing at eight concerts to be given in the Salle Feydeau, for the sum of 1,500 francs a concert."

THERE was a long struggle between the old customers of the celebrated Cheshire Cheese in Wine-Office Court, Fleet Street, and its younger patrons—now, alas! old customers themselves—before silver, *i.e.*, plated, forks were introduced in place of the iron three-prongers, and gas supplanted candles. The struggle ended by a compromise: while the modern innovations were tolerated, the champions of the good old days still stuck to their iron monstrosities, and had their candles burning on the table while the gas was flaring above their heads. Prejudices, like Charles II., are an unconscionable time a-dying. Something of the same conservative spirit which distinguished the elder patrons of the Cheshire Cheese appears to have swayed until very recently the managerial councils of the Teatro Balbo at Turin. The float there has hitherto been supplied with oil. This season, for the first time, will gas be substituted, in consequence of the complaints, both loud and deep, made by the occupants of the stalls, whose noses were, from time to time, saluted by odours by no means recalling the perfumes of Araby theBlest.

FROM some interesting statistics recently published, concerning the number of times certain works have been performed at the Grand Opera, and the Opéra-Comique, Paris, we learn that *La Dame Blanche* has been represented 1,295 times; *Guillaume Tell*, 553; *Zampa*, 447; *Robert le Diable*, 570; *Le Pré-aux-Clercs*, 1,076; *Le Chalet*, 1,025; *La Juive*, 367; *Les Huguenots*, 521; *Le Domino Noir*, 844; *La Fille du Régiment*, 522; *Le Prophète*, 327; *Bonsoir, M. Pantalon*, 321; and *Tannhäuser*, 3.

A NEW instrument, entitled by its inventor, M. Frederick Kastner, the Pyrophone, will be introduced into the orchestra during the performance of M. Gounod's new opera, *Jeanne d'Arc*, at the Gaîté, Paris. It emits its sounds by means of lighted gas circulating in glass tubes; the sounds resemble simultaneously the human voice and an Æolian harp.

MOST persons who know anything at all about the stage are aware that the name of Vestris long occupied an honourable place in theatrical annals. It was one of the family who uttered the memorable words: "There are only three great men in Europe: myself, Voltaire, and the King of Prussia (Frederick II.)." One of his descendants, Carlo di Vestris, has just died at Florence, aged 79. He was a Count, probably the only titled male dancer on record. He must have been ennobled, for his family was of plebeian extraction. Can his title: "Conte di *Penna*," have been conferred on him because, in his Terpsichorean gyrations, he was as light as a feather?

THE largest amount ever taken in one night at the Imperial Operahouse, Vienna, was 5,300 florins, on the 23rd of June last, the opera being *Les Huguenots*.


## ADVERTISEMENT.

KING'S THEATRE, PANTHEON.

THE Subscribers, and the Public, are respectfully informed, that the Opening of this Theatre, announced for Saturday next, will, by particular desire, take place To-morrow, the 17th inst., with the Grand Serious Opera of

ARMIDA,

The music by the late celebrated SACCHINI, with Additions and Alterations, &c. under the Direction of

Signor MAZZINGHI.

Principal Performers,

Signor PACCHIEROTTI, Madame MARA,
Signora LAZZARINI,
Signora SALEMBINI, Signor BENIGNI,
And Signor GARELLI,

With Dances analogous to the Opera.

End of the First Act,

A DIVERTISEMENT, Serious and Demi Characters
Composed by Mr. D'AUBERVAL.

End of the Second Act,

An entire New Pantomime Ballet, in One Act,
Composed by Mr. D'AUBERVAL, called
AMPHION ET THALIE: ou,
L'ELEVE DES MUSES.

Principal Dancers,

| | | |
|---|---|---|
| Messrs. | Didelot, | Mademoiselle Theodore, |
| | Duquesney, | Gervais Rocke, |
| | Vigano, | Deligny, |

And Mademoiselles L. et R. Simonets.

| | | |
|---|---|---|
| Messrs. | Fialon, | Madame Didelot, |
| | Duchesne, | Mademoiselle Pisieux, |
| | Rousseau, | Madame Bitthmer Cadette, |
| | Boisgirard, | Bitthmer, |
| | St. Aumer, | Rousseau, |
| | Schweitzer, | Vedie, |
| | Vigano, | Durand. |

FIGURANTS ET FIGURANTES.

Leader of the Band Mr. CRAMER.
Leader of the Ballets, Mr. CHABRAN.
The Dresses executed from Original Drawings of
BARTOLOZZI and THRESHAM,
By Signor LUPPINO.
Painter and Inventor of the Decorations,
WILLIAM HODGES, Esq. R.A.
Machinist Mons. BENARD, from the Opera, Paris.

☞ The Grand Ballet of TELEMACHUS in the Island of CALIPSO, is unavoidably postponed, on account of the late hour to which two Grand Ballets would protract the Entertainments; it will therefore be brought out next week, with the Comic Opera of LA BELLA PESCATRICE, composed by the celebrated GUGLIELMI.

Subscriptions will be received at Wright and Co.'s, Henrietta-street, Covent Garden (only), where Tickets are delivering daily.

*** Mr. Mapleson has the honour to say, that further particulars will be immediately announced, and a multitude of new "stars" will shine during the season in a multitude of new operas!

*** All communications to be immediately addressed to Mr. F. Cowen, at No. 1, Pall Mall.


WEBER'S FIRST APPEARANCE IN LONDON.—Moscheles says: "What emotion Weber must have felt on his first appearance, yesterday, before the English public, in Covent Garden Theatre! The thundering applause with which he was greeted affected us deeply, how much more himself, the honoured object of all this enthusiasm! The performance consisted of a selection from the *Freischütz*, conducted by himself; the overture was encored with acclamation. Braham, Miss Paton, and Phillips sang the chief numbers of the opera; they seemed inspired by Weber's presence. During the peals of applause, Weber shook hands with the singers, to express his pleasure and satisfaction; at the end of the performance the whole pit stood up on the benches, waving hats and handkerchiefs, and cheering the composer. I saw him later on in the evening, sitting in the green room, and completely exhausted; he was too ill fully to enjoy this signal triumph in a land of strangers."—*Life of Moscheles.*

BROOKLYN (U. S.).—The new Park Theatre, which report describes as a splendid building, beautifully fitted up and elegantly decorated, was to be opened in September.

Digitized by Google

## WAIFS.

Mdlle. Christine Nilsson leaves for the United States this day, by the Cuba.

Mr. Jarrett leaves Liverpool this day for the United States, by the Cunard steamship Cuba.

Carl Wilhelm, the composer of the famous "Wacht am Rhein," died at Schmalkalden, on Tuesday, the 26th inst.

Sir W. Sterndale Bennett is at Eastbourne, and was (under the advice of his physician) unable to be present at the Schumann Festival at Bonn.

Miss Therèse Liebe, the young and accomplished violinist, leaves London by the Cunard ship, Atlas, on the 18th September, to fulfil a seven months' engagement in the United States.

In Switzerland a milkmaid who is a good singer gets more salary than others, because, under the influence of music, cows "give down" better and give more milk. An Eastern farmer is trying to hire Parepa-Rosa and Kellogg to sing round his pump.

The Meyerbeer Foundation Prize, for Composition, of 1,500 thalers, founded by the composer of the *Huguenots*, was decreed, by the Academy of Arts, in Berlin, on the 13th inst., to Otto Dorn, son of the *chef d'orchestre*, H. Dorn. He is a student of the Stern Musical Institute in that city.

M. Colyns has been the solo violinist at M. Rivière's Concerts during the week. Vieuxtemps' "Air Varié," Beethoven's Romance in F, a Sonata by Correlli (with an elaborate cadence by M. Colyns), and a fantasia on airs from *L'Elisir d'Amore*, composed by himself, were the pieces played by the accomplished violinist, and which obtained for him the unanimous applause of the audience.

The popularity of *La Fille de Madame Angot* is remarkable. Once more the Folies-Dramatiques, whereat it is given, stands, so far as the receipts are concerned, at the head of the Parisian theatres. During last month, the fortunate management of the house has taken, in spite of summer heat, 105,000 francs, against 44,000 francs at the Français, 11,000 francs at the Vaudeville, and 9,815 francs at the Gymnase.

The lovers of music of ancient and modern Italian opera will be pleased to hear that there is some chance of operas such as *Così Fan Tutte*, *Il Barbiere*, *Il Turco in Italia*, *La Clemenza di Tito*, &c., being given in London during the next winter season, under the able directorship of Signor Monari Rocca, who is trying to get together a subscription list of two hundred gentlemen. He has already been promised a large proportion of the number, and he has set the subscription at the low price of twelve guineas for the forty nights. We wish him every success in his undertaking.

Sale of a Musical Library.—The valuable musical library of the late Earl of Aylesford was sold by auction on Monday, by Messrs. Puttick and Simpson, at their rooms in Leicester Square. The collection included many important choral and instrumental works of great rarity, including Wm. Babell's Harpsichord Lessons, and his solos for violin or hautboy; Philip Hart's "Morning Hymn" from Milton's "Paradise Lost;" "The Judgment of Paris" by Eccles; Glareani's "Dodecachordon;" George Wither's "Hymns and Songs of the Church," with Orlando Gibbon's music in two parts; Haydn's March in E flat for strings, in manuscript in his autograph, and signed Dr. Haydn; a curious manuscript collection of the thirty-five Italian fantasias for the organ by Corregio, Palestrina, Orlando di Lasso, and other eminent writers; and many other ancient works and treatises on the art.

An action, in which Miss Edith Wynne, the well-known singer, was plaintiff, was heard at Liverpool, on Saturday, before Mr. Justice Quain. It was brought to recover the value of household furniture which had been seized by the defendants, Henry Matthews and Joseph Taylor, under an execution. Miss Wynne, it appeared, had, on several occasions, lent money to a man named Creighton, a cousin by marriage, who lived at Liverpool; and, about Christmas last year, Creighton applied to Miss Wynne, who was then in Liverpool, for a loan of £50. The plaintiff refused to lend this money on this occasion without a bill of sale upon the furniture, which Creighton accordingly gave her. Some time afterwards, she found that the defendants had, under an execution warrant, seized and disposed of the goods, whereupon the present action was brought, Miss Wynne contending that by the bill of sale the furniture belonged to her and not to Creighton. The only defence was a technical one, objection being taken by Mr. Torr, Q.C., to an alleged informality in the bill of sale, in which Creighton was described as an accountant, whereas he was actually a schoolmaster. It appeared that Creighton had been getting his living at the time the bill of sale was given by keeping tradesmen's books, and the learned judge overruled the objection. A verdict was accordingly given for the plaintiff, leave to move being refused.—*Carmarthen Journal.*

A western exchange expresses amazement that a musician who had married a Miss Teresa Time, should strike and otherwise maltreat her ere the honeymoon was over. Pray, what is there out of the way in a musician beating time?

The ordinary general meeting of the renters of debenture-holders was held at Drury Lane Theatre on Wednesday evening, Captain Marcus Sharpe in the chair. Mr. James Robins, the secretary, read the notice convening the meeting, the report of the general committee to the proprietors, and the architect's report upon the building (which had been submitted to the meeting of proprietors about a month ago). He then read the report of the renters' committee, which congratulated the debenture-holders upon the favourable state of their affairs. It particularly dwelt on the necessity for keeping up the arrangements which were in use for the extinction of fires should any occur. The theatre has been re-let to Mr. Chatterton for a period of five years at an increased rental of £1,500, which made the rent now to be paid £6,500 per annum. A cordial acknowledgment was given to the management of Messrs. Chatterton and Mapleson, and the report concluded with anticipations of future prosperity. The chairman, in moving the adoption of the report, said the report of the renters' committee, which the secretary had just read, was a most satisfactory one in every way. The theatre had been re-let, at an increased rental of £1,500 a-year, to Mr. Chatterton, and they had been able for four consecutive years to pay a dividend of £8 6s. on each debenture of the nominal value of £500. The value of the debentures had greatly increased, as the meeting would be aware. He had nothing further to add but that he looked forward with great confidence to their future operations, and had no doubt their dividends would not only be maintained but increased. The motion was seconded and carried unanimously. The present committee (with the exception of Mr. Dyte, who had died lately) were re-elected. The meeting shortly afterwards closed with a vote of thanks to the chairman.

## MUSIC RECEIVED FOR REVIEW.

Robert Cocks & Co.—"Sound the trumpet in Zion," for full choir, words by S. C. Hall, music by Brinley Richards.

Augener & Co.—"The day goes down red darkling," song, by Josephine Bongaerts.

Sunday School Union.—"Te Deum," by Mdme. Weiss.

Joseph Williams.—"The Man, the Monkey, and the Donkey," a satire; and "Drink was my foe," song, by E. F. Wilson.


# Advertisements.

THE VOICE & SINGING

BY

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING

Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.


Digitized by Google

BIRMINGHAM

# Musical Festival,

1873.

CHAPPELL & CO.

HAVE MUCH PLEASURE IN ANNOUNCING THAT

## SIG. RANDEGGER'S

NEW DRAMATIC CANTATA,

# FRIDOLIN,

OR

## THE MESSAGE TO THE FORGE,

PERFORMED FOR THE FIRST TIME ON THURSDAY, AUGUST 28TH,

*WAS PUBLISHED ON*

## MONDAY, AUGUST 25TH,

And may be had of all Musicsellers in Town or Country.

PRICE—Paper Covers, 6s.; Cloth Boards, 8s.

CHAPPELL & CO.,
50, NEW BOND STREET, LONDON.

Dedicated by Special Permission to

H.R.H. THE DUKE OF EDINBURGH.

# MARIE ALEXANDROWNA WALTZ.

BY CHARLES GODFREY,

*Band Master Royal Horse Guards (Blues),*

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice," "Love Dreams," "Blush Rose," &c.

ASHDOWN & PARRY beg to announce that this new Waltz will be published in a few days.

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE.


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# BIRMINGHAM

# MUSICAL FESTIVAL,

## 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,

## National Hymn, 6s.,

## Ave Maria, 4s.,

AND

## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

Printed by HENDERSON, RAIT, AND FIRTH, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Aug. 30, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*

**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 36. SATURDAY, SEPTEMBER 6, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—This Day (SATURDAY), September 6, Sheridan's Comedy, "THE RIVALS," compressed into three acts. Supported by the following powerful cast: Messrs. W. H. Stephens, C. Harcourt, F. Roland, H. Crouch, G. Temple, H. J. Turner, H. Carter, and George Honey. Mesdames Blanche Hayes, Gifford, Davis, and Miss Eleanor Bufton.—Numbered reserved stalls, Half-a-Crown; unnumbered reserved seats, One Shilling. Admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—This Day and Monday, September 6 and 8, AUTUMN GREAT FRUIT and FLOWER SHOW. Admission, September 6th, Half-a-Crown; September 8th, One Shilling; or by Guinea Season Ticket.

MISS PURDY will sing at the FIRST SUBSCRIPTION CONCERT, at Manchester, on Monday, the 15th inst.—35, Victoria Road, Kensington, W.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!), will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MR. E. ADAMS, Operatic Comedian, Manager and Author, General Entrepreneur and Director for Comic Opera, Burlesque and First-Class Musical Entertainments, for London and the Provinces.
Complete Tuition for the Stage, with every facility to eligible aspirants.
Foreign Productions Translated and Adapted for English representation.
Personal interviews, from 12 to 3, at Mr. Boosey's, 2, Little Argyll Street, Regent Street, W.

MADAME SAINTON-DOLBY'S VOCAL CADEMY.—The NEXT TERM begins on MONDAY, October 20, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 18, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 50, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

TO ORGANISTS.—For Sale, a GOOD PIANO, with 2½ Octaves, C Pedals, and Stool, complete. All in Mahogany, and in thoroughly good condition. For cards to view, address, H. J. A. S., Novello, Ewer & Co., 35 Poultry, E. C.

CONDUCTORS OF CHOIRS AND CHORAL SOCIETIES seeking something new, bright, and vigorous, will be much pleased with Mr. BRINLEY RICHARDS' new Part-song, "LET THE HILLS RESOUND." Everywhere it is warmly received. 1s.; class copy, price four stamps; as a song, 3s.; piano solo, 4s. Also his Sacred Part-song, "SOUND THE TRUMPET IN ZION," for full choir, performed by the Welsh Choir at the National Eisteddfod, Mold, Flint, and warmly encored.

READING AT SIGHT.—Musical Cards, for Learning to Read Music quickly at Sight. Invaluable to all Teachers of Music. Post-free for 25 stamps.

HIGH-CLASS MUSIC for STUDENTS and Others.—To be had gratis and postage free, a List of 400 CLASSICAL WORKS, bound, at greatly reduced prices.—Published only by ROBERT COCKS & Co., New Burlington Street.

**MASON AND HAMLIN'S AMERICAN ORGANS.**
**FOUR NEW STYLES.**

STYLE P.—Two Sets of Reeds, with Three Pedals .. .. .. 22 Guineas.
STYLE Q.—Two Sets of Reeds, Resonant Case, Three Pedals .. 25 Guineas.
STYLE S.—Seven Stops; with Sub-Bass and Octave Coupler. Resonant Case .. .. .. .. .. .. 38 Guineas.
STYLE T.—Five Stops. Improved Vox Humana. Resonant Case .. 28 Guineas.
Sole Agents—METZLER & Co., 37, Great Marlborough Street, London.

Just Published.
"DREAM ON,"
SONG,
Words and Music by ERNEST HOUGHTON.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**BRIGHTON CONCERT AGENTS,**
**PIANOFORTE AND MUSICSELLERS,**
**LYON & HALL,**
WARWICK MANSION.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The MICHAELMAS TERM will commence on MONDAY, the 22nd September, and will terminate on Saturday the 20th of December.
Candidates of admission can be examined at the Institution on MONDAY the 15th, and THURSDAY, the 18th September, at eleven o'clock, and every succeeding Monday and Thursday at the same hour. By Order, JOHN GILL, Secretary.
Royal Academy of Music,
4, Tenterden Street, Hanover Square.

**HENRIETTE'S MOST POPULAR SONGS.**

"ALWAYS ALONE" .. .. Sung by Madame Patey .. 4s.
"THE KING AND I" .. .. Sung by Mr. Santley .. .. 4s.
"THE CROSS ROADS" .. .. Sung by Miss Edith Wynne .. 4s.
"SYMPATHY" .. .. .. Sung by Miss Enriquez .. .. 4s.
"NOTHING" .. .. .. Sung by Mr. Sims Reeves .. 4s.
E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

**HENRIETTE'S NEW SONGS.**

"SINCE BABY LEFT US" .. .. .. .. .. .. .. 3s.
"REQUITED" .. .. .. .. .. .. (In the Press.)
"A MODERN STORY" .. .. .. .. .. (In the Press.)
"WRITING TO WILLIE" .. .. .. .. .. (In the Press.)
"MY MORNING DREAM" .. .. .. .. .. (In the Press.)
E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

Published this Day,
"BEYOND THE HILLS,"
SACRED DUET
For Soprano and Contralto.
Composed by HENRY SMART.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day,
THREE SONGS FOR VOICE AND PIANOFORTE.
With English and German Words.

No. 1, "THE MINSTRELS' HOME" (Des Sängers Heimath) .. .. .. 3s.
,, 2, "THE LOVELY MONTH OF MAY" (Im Wunderschönen Monat Mai) 3s.
,, 3, "VISIONS" (Traumbild) .. .. .. .. .. .. .. 3s.
The English Versions of the Words by MARIA XIMENA HAYES.
The Music by WILHELM SCHULTHES.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this Day,
"COM' E GENTIL,"
Une FANTAISIE DE SALON,
Sur la Serenade de "DON PASQUALE,"
Pour le Pianoforte,
Par RICHARD HOFFMAN.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.


Digitized by Google

Now ready, in Two Vols., with Portrait, 24s.,

## LIFE OF MOSCHELES,

WITH SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE,

**By his WIFE.**

THE TIMES.—"The Publication of these memoirs will give satisfaction to many of our readers. The devotees of music in this country are both numerous and earnest, and nothing can gratify them more than when literature pays a tribute to distinction in that art. These volumes, therefore will be hailed with particular delight. They are as well 'a record of the life of Moscheles' as 'a chronicle of the musical history of his time'—a period of sixty years. What Moscheles observed he was accustomed to record in his diary, and we have before us the result of his observations."

HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

Published this Day,

## "TWO PATHWAYS,"

SONG.

**Composed by BERTHOLD TOURS.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## "MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

**The English Words by JOHN OXENFORD.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

## "IN THE MORNING,"

SONG.

**The Words by F. ENOCH.**

**The Music by HENRY SMART.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "OUR DARLING,"

SONG,

(in C and in E flat).

**The Words by ETTY LOVELL.**

**The Music by J. HALLETT SHEPPARD.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

NEW SONG BY SIR JULIUS BENEDICT.

## "LOVE AT SEA,"

Sung by Miss EDITH WYNNE.

**Composed by Sir JULIUS BENEDICT.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## "LE RAT DE VILLE,"

ET

## "LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE,)

**Chantée par JULES LEFORT.**

**Musique de ETIENNE REY.**

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

**By CHARLES E. STEPHENS.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.

"LE PRESSOIR" .. .. .. .. .. .. .. ,, 2s. 6d.

**Composed and Sung by J. FAURE.**

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

# NEW PIANO MUSIC

PUBLISHED BY

## DUNCAN DAVISON & Co.

WEDDING WALTZ. Composed by GRACE SHERRINGTON. Price 4s.

LA CAPRICIEUSE. Morceau de Salon. By GRACE SHERRINGTON. Price 4s.

VALSE DE BRAVOURE. Composed by GRACE SHERRINGTON. Price 4s.

STAR OF THE CIRQUE. Lancers. (Illustrated Title). Composed by THOMAS BROOKS. Price 4s.

BEFORE THE WIND. Galop. Composed by THOMAS BROOKS. Price 4s.

MARCHE BRESILLIENNE. Composed by IGNACE GIBSONE. Price 4s.

STELLA. Grande Valse de Concert. Par IGNACE GIBSONE. Price 4s.

BIANCA. Mazurka. Composed by W. JERVIS RUBINI. Price 2s.

HAIDÉE. Polka. Composed by W. JERVIS RUBINI. Price 3s.

LES CHARMILLES (ALLEY OF ROSES) VALSE. By W. JERVIS RUBINI. Price 4s.

## NEW SONGS.

UN DESIO. Romanza. Composed by G. ROMANO. Price 3s.

LA VISIONE. Romanza. Composed by G. ROMANO. Price 3s.

IO LA VIDI. Romanza. Composed by G. ROMANO. Price 3s.

ROW, GONDOLIER, Barcarolle. Sung by Miss JOSÉ SHERRINGTON. Composed by GRACE SHERRINGTON. Price 4s.

M'HA LASCIATO, Stornello. Cantata da Madame CONNEAU. Composto dal Cavaliere FABIO CAMPANA. Price 3s.

THE MELTING OF THE SNOW. Duet. Sung by Miss EDITH WYNNE and Madame PATEY, at the London Ballad Concerts. Composed by HENRY SMART. Price 4s.

MID THE SCENTED CLOVER. Sung by Miss EDITH WYNNE. Composed by LOUIS DIEHL. Price 4s.

AH! WELL A-DAY. Song. Composed by JESSICA RANKIN. Price 3s.

LA BACCANTE. Canzone. Cantata da Madame SINICO. Composto dal ETTORE FIORI. Price 4s. (With a portrait of Madame Sinico).

THE BIRD'S LOVE SONG (with Clarionet Obbligato). By HENRY SMART. Price 4s.

THE MARINER. Sung by Signor FOLI. Composed by LOUIS DIEHL. Price 4s.

LONDON:

## DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

Digitized by Google

## BIRMINGHAM MUSICAL FESTIVAL.

(*From "The Times."*)

*Birmingham, August 28th*, 1873.

To the great surprise and equal satisfaction of the Birmingham people, the Duke of Edinburgh, of whom it was thought yesterday that the last glimpse had been seen, returned this morning, with the Earl of Shrewsbury, from Ingestre; and after luncheon at the Queen's Hotel, where his Royal Highness had again taken up his quarters, attended the performance of the *Messiah* in the Town Hall. Punctual, as usual, he reached the hall at the appointed time, and Sir Michael Costa was enabled to give the first wave of his *bâton* with the regularity which on such occasions has always proved that he is not only a great musician, but a strict disciplinarian. Mr. Arthur Sullivan, composer of the oratorio, *The Light of the World*, performed yesterday with such brilliant success, formed one of the Royal party in the Vice-President's gallery; and, after the enthusiastic reception awarded to the Duke of Edinburgh, was himself made the object of a similar demonstration.

About the performance of the *Messiah* little requires to be said. How admirably the choruses are delivered from end to end by the Birmingham singers, amateurs need hardly be informed; nor is it necessary to remind our London readers of the excellence of those artists to whom were allotted the principal vocal pieces. In the first part the solo singers were Madame Lemmens-Sherrington (soprano), upon whom devolved the pastoral recitatives, "There were shepherds," &c., culminating in the florid and exultant "Rejoice greatly;" Madame Trebelli-Bettini (contralto), to whom fell the melodious air, "Oh thou that tellest good tidings in Zion;" Mr. Vernon Rigby, who sang "Comfort ye my people," with its joyous pendent, "Every valley shall be exalted;" and Signor Foli, whose share in the music was limited to the recitative, "For behold," and its sequel, "The people that walked in darkness," to which Mozart has added such elaborate and picturesque orchestral accompaniments. In the second part Madame Sherrington was set down for "How beautiful are the feet;" Madame Patey for "He was despised and rejected;" Mr. Sims Reeves for the Passion music, beginning "All they that see Him," and ending with "But Thou didst not leave His soul in hell," as also the air, "Thou shalt break them;" and Signor Foli for "Why do the nations so furiously rage together?" In Part III. Mdlle. Tietjens sang "I know that my Redeemer liveth;" and to Mr. Santley was allotted "The trumpet shall sound" (*obbligato* trumpet, Mr. T. Harper); Madame Patey and Mr. J. A. Smith taking part with Mdlle. Tietjens and Mr. Santley in the quartets, "Since by man came death" and "For as in Adam all die." The oratorio came to an end with a very fine performance of the great chorus, "Worthy is the Lamb," and its magnificent peroration, "Amen," during which, as during the "Hallelujah," the audience stood up.

On leaving the hall the Duke of Edinburgh was again loudly cheered, and the cheering was kept up outside until he arrived at his hotel. The numbers present at this performance of the *Messiah* were 2,213, and the receipts from sale of tickets amounted to upwards of £2,924—such is the continued and unfailing attraction of Handel's undying masterpiece.

The Duke of Edinburgh will attend the performance of *Fridolin*, a new cantata of Signor Alberto Randegger, this evening.

Among the company in the Vice-Patrons' gallery were the following: His Royal Highness the Duke of Edinburgh (president); the Earl of Shrewsbury and Talbot; the Countess of Shrewsbury and party; the Mayor of Birmingham and party; Lord and Lady Littleton and party; the Marquis of Hertford; Lord and Lady William Seymour; Lady Mary Seymour; Mr. and Lady Florence Seymour; the Earl of Denbigh; Lady Folkestone; Lady Theresa Talbot; The Bishop of Worcester; Sir C. B. Adderley, M.P., and party; Lady Windsor Clive and party; the Hon. Parker Lewis and party; Dowager Lady Mordaunt and party; the High Sheriff of Warwickshire and party; the High Sheriff of Staffordshire and party; the Bishop of Rochester; Lady Ward and party; Sir Robert Hamilton and party; the Dean of Lichfield and party; Sir R. Knightley, M.P., and party; the Hon. Mr. Gage; the Hon. and Rev. John Bridgeman and party; Mr. and Lady G. Petre and party; General Phillips and party; Colonel Stevenson, C.B.; Lieutenant-Colonel and the Hon. Mrs. Lloyd Lindsay; Mr. Henry Allsopp and party; Mr. J. D. Wingfield Digby and party; Miss Davenport and party; Mr. Thomas Walker and party; Mrs. Manley and party; Mrs. Poole Shawe and party; Mr. James Chance and party; Mr. and Mrs. Owen Grant; Mr. Dugdale and party; Major Monckton; Miss Alice Peel and party; Mr. C. M. Caldecott, and Professor Oakeley, Mus. Bac.

The Duke of Edinburgh left Birmingham by the half-past ten o'clock train to meet the limited mail at Stafford, whence he would proceed direct to Scotland. In the course of the day, his Royal Highness visited the Society of Artists and the Midland Institute, where the statue of Prince Albert by Mr. Peter Hollins is placed. After dining at the Queen's Hotel, he went to the Town Hall to hear Signor Randegger's *Fridolin*, which occupied the first part of the concert. As the train was about starting, the Duke shook hands with the Mayor, and expressed his gratification at the cordial manner in which he had been welcomed by the Birmingham people.

The new cantata was received with every mark of favour. Two choruses were encored, many other pieces were loudly applauded, and Signor Randegger was unanimously called forward at the end. The solo singers were Madame Sherrington, Mr. Cummings, Mr. Santley, and Signor Foli. The numbers present were 2,425, and the receipts amounted to £1,605 5s.

---

*August 29.*

The evening performances at the Town Hall have been much of the long accepted kind. The highly favourable reception awarded to Signor Schira's *Lord of Burleigh* and Signor Randegger's *Fridolin* has been recorded. About these, as about Mr. Arthur Sullivan's oratorio, *The Light of the World*, there will be further occasion to speak at length in a general summary of the Festival week. At present we merely refer to the miscellaneous selections of vocal and instrumental music which followed the cantatas, and which, though comprising few novelties, were not the less eagerly enjoyed by the crowded audiences assembled on each occasion. It must be allowed that the programmes, with regard to variety and interest, were carefully made out. More orchestral music of importance than usual helped to contrast with the vocal pieces of all sorts and denominations, and thus to bring out in strong relief the magnificent orchestra over which Sir Michael Costa presides with unrivalled ability. At the first concert the programme included Beethoven's *Leonora*, the grandest of the four overtures composed for the opera known to all the musical world under the name of *Fidelio*. Such an imposing beginning was worthy an imposing climax; and so we had the overture to Cherubini's *Anacreon*, a masterpiece of a wholly different character—brilliant rather than sublime—which brought the concert to a termination.

The audience could hardly have quitted the hall to the accompaniment of more inspiriting strains; and had not the concert been already so long, they would doubtless have appreciated them fully. At the next concert Beethoven's C minor symphony was the first, and Rossini's overture to the *Siege of Corinth* the last, orchestral performance. About these familiar masterpieces it would be superfluous to say more than that they were played as might have been expected from orchestra and conductor. The other overture was that to Mr. Macfarren's still unheard oratorio, *John the Baptist*. Upon this the verdict of London has twice been emphatically pronounced—at the concerts of the London Orchestral Society and those of the "old Philharmonic;" and now Birmingham has endorsed the opinion of the capital. The overture to *John the Baptist* is unquestionably a fine work; and if the other parts of the MS. oratorio (which has been secured by the managing committee of the approaching festival at Bristol) are of the same calibre, something far apart from the ordinary may reasonably be anticipated. It is known that Sir Michael Costa—to his credit be it said—took the utmost pains at the rehearsals of this new work, and the result was a splendid performance. At the third and last miscellaneous concert the picturesque overture to *Guillaume Tell*, unequalled in its style, met with the accustomed reception, the last movement (the military movement) being encored; the fiery *Ruy Blas* of Mendelssohn, which Weber might have signed, playing the audience out, and, like Cherubini's *Anacreon*, de-

Digitized by Google

serving a better fate. Many amateurs would have preferred hearing the *Ruy Blas* overture to a good deal of the vocal music; but the programme was lengthy, and so they were compelled to sit the whole out, or to put up with disappointment. From the foregoing it will be seen that the orchestra during the week was furnished with ample opportunities of display—and that these opportunities were not lost will easily be credited. There was no concerto, either for violin or pianoforte, but the symphony of Beethoven was an excellent substitute, and the close attention with which it was followed from beginning to end, even more than the applause bestowed upon movement after movement, showed plainly that its appearance in the programme was generally approved. The miscellaneous selections rendered assumed further importance on account of the introduction of several unknown things, among which were two of the "posthumous" works of Rossini. These were the "Song of the Titans," a chorus in unison for bass voices only, with orchestral accompaniments, and a "National Hymn" (so-called), for barytone solo (Mr. Santley) with chorus—the first a very original and remarkable composition, the second less original and less remarkable, but more likely to win popularity. Both were applauded. The only other vocal pieces at the three concerts which can lay claim to novelty were a well written trio, wedded by Mr. Anderton to the Laureate's famous stanzas, "Break on thy cold gray stones, O sea," and a very expressive setting by Mr. Oakeley, Professor of Music at the Edinburgh University, of the beautiful lyric, "Tears, idle tears," from the *Princess*, each with orchestral accompaniments. The former was assigned to Mdlle. Tietjens, Madame Trebelli-Bettini, and Mr. Vernon Rigby, the composer himself conducting in the orchestra. The latter was sung by Mdlle. Tietjens; so that both composers were fortunate in their exponents. Mr. Anderton is, we believe, a local professor who has composed several pieces held in esteem by his fellow townsmen. Something in a more ambitious style should represent him at the next Festival. To Mdlle. Tietjens, Mesdames Lemmens-Sherrington, Patey, and Trebelli-Bettini, Signor Foli, Messrs. Vernon Rigby, W. H. Cummings, and last, not least, Mr. Sims Reeves, little or nothing was set down in the programmes out of the range of those pieces, Italian, French, German, and English (a small modicum of English by the way), in which they have been so often heard and applauded. To say more than that they were in almost every instance sung in such a manner as the audience had a right to look for at the hands of such artists, the manner to which they have long accustomed the public, and that their efforts were appreciated as always, would be superfluous. General regret, however, was expressed that there was not a single piece, vocal or instrumental, in any of the programmes, morning or evening, from the pens of either Sir Michael Costa, who has not only done so much for these triennial meetings, but has composed two oratorios for them, or of Sir Julius Benedict, who conferred lustre on the Festival of 1870 by the production of his *St. Peter*. It was also regretted that not one of those sterling English ballads—Dibdin's nautical ballads, for example—was put down for Mr. Sims Reeves, who has caught their spirit so thoroughly, and sings them with such genuine feeling. Nevertheless, such excellent service was rendered by the artists we have named in contributing materially towards the success of the new cantatas of Signor Schira and Signor Randegger, to say nothing of Mr. Arthur Sullivan's oratorio in the morning, that it would, perhaps, have been hard to tax them with further novelties.

While exempted from going into a detailed description of familiar matters, it is but fair to state that Mdlle. Emma Albani, Mr. Gye's newest *prima donna*, had just as favourable a reception here as at the Norwich Festival of 1872. It was the young Canadian lady's first appearance in Birmingham, and the Birmingham amateurs welcomed her with hearty enthusiasm. In the course of the evening concerts she gave three of her Italian operatic airs—the *scena* of the madness from *Lucia di Lammermoor* (flute, Mr. Radcliff), "Ah che infelice," from Donizetti's *Ugo Conte de Parigi*, and "Oh non credea mirarti," from *La Sonnambula*, besides "The Last Rose of Summer" and "Robin Adair," singing her very best, and making an impression which resulted on each occasion in loud "recalls," and on four occasions in encores not to be declined. Mdlle. Albani may be said to have thus easily won the (musical) freedom of the town.

The Duke of Edinburgh having left Birmingham, accompanied by the Earl of Shrewsbury, the duties of President were undertaken by the Mayor, who at the last performances of sacred music appeared in the presidential chair. On this occasion the morning programme was like the programme of the evening concerts, "Miscellaneous"—consisting of Spohr's well-known cantata, *God, Thou art great* (not, by the way, too well known at Birmingham, where Spohr has never been rated at his worth); "Angels, ever bright and fair," sung by Mdlle. Albani with the same success as at Norwich; Haydn's superb "Imperial Mass;" two other posthumous works of Rossini—"Ave Maria," for chorus, orchestra, and organ, and a double chorus, "Cantemus," with organ accompaniment (Mr. Stimpson, organist of the Town Hall); and last, and best of all, excerpts from *Israel in Egypt*. In Spohr's cantata the solo singers were Mdlle. Tietjens, Madame Trebelli, and Mr. Vernon Rigby; in Haydn's Mass, Mesdames Sherrington and Patey, Mr. Cummings and Signor Foli; in the selection from *Israel*, Madame Patey, Signor Foli, Messrs. Santley and Sims Reeves. All went well. The Mayor, exercising the traditional privilege of his post, and seeing the inclination of the audience, waved his book for a repetition of "Angels, ever bright and fair," and also of "The enemy said I will pursue," after both of which, but especially after the latter, which Mr. Reeves never sang more finely, the restrictions against applause were disregarded. The wish, however, was in neither instance gratified. "The Lord is a Man of War" (Mr. Santley and Signor Foli) produced its accustomed effect; and the choruses were all admirably given. The additional accompaniments were those of Sir Michael Costa, who was of course conductor. In the evening a performance of *Judas Maccabæus* (also with Sir Michael's additional accompaniments), in which all the principal singers, except Mdlles. Albani and Trebelli, took part, attracted an enormous crowd; and, with the National Anthem, brought the Festival, the most prosperous on record, to an end. How successful this meeting has been may be gathered from the subjoined statement, comparing the results of 1870 with those of 1873.—

| | 1870. | | 1873. | |
|---|---|---|---|---|
| | Persons present. | Receipts. | Persons present. | Receipts. |
| Tuesday ... ... | 4,429 ... | £4,530 8 3 | ... 3,480 ... | £3,764 7 5 |
| Wednesday ... ... | 2,100 ... | 1,681 4 9 | ... 3,304 ... | 3,208 0 1 |
| Thursday ... ... | 3,930 ... | 3,842 13 5 | ... 4,638 ... | 4,529 9 4 |
| Friday ... ... | 4,102 ... | 3,302 11 4 | ... 3,987 ... | 3,279 7 9 |
| | 14,561 | £13,356 17 9 | 15,409 | £14,781 4 7 |
| Tickets, £5 5s.... | 74 ... | 388 10 0 | ... 97 ... | 509 5 0 |
| A schemes ... | — ... | 385 11 6 | ... — ... | 370 0 0 |
| | 14,635 | £14,130 19 3 | 15,506 | £15,660 9 7 |

Total increase this year, £1,529 10s. 4d.

## THE DAILY ORCHESTRAL PERFORMANCE AT THE ROYAL ALBERT HALL.

"The perseverance of the directors of these concerts"—writes the *Globe*—"is at last beginning to meet with its reward, and their excellence to find public recognition. A feature of the concerts has been Mr. Cusins' pianoforte concerto in A minor. Of this work we spoke in high terms on its production at the Philharmonic. Subsequent opportunities of studying it enabled us to endorse our first impressions very confidently. Some of the subjects are fresh as well as beautiful; and not only are the several movements coherent, but the work, as a whole, is really a concerto for the pianoforte, not a symphony with a pianoforte part. But our business just now is not with the work, but its execution. This was entrusted on Saturday to a very young lady—apparently not yet half through her teens—Miss Jessie Morison, a pupil of Mr. W. H. Holmes. Seldom, irrespective of the age of the performer, have we heard a more satisfactory performance. Miss Morison has evidently mastered the mechanical parts of her art at the only time they can be mastered, in early youth. The consciousness of having done this leaves her at full liberty to deal with those more subtle parts of musical interpretation which are alike beyond the reach of imperfect mechanism or insufficient sensibility. She possesses, too, and has evidently cultivated, that precious gift to all, memory. She played the entire work without book. Should Miss Morison's studies be carried on as they have been so far, she must in a few years take a position among the first pianists, foreign or English."

Digitized by Google

## *THE LIGHT OF THE WORLD.*

(*From the "Times."*)

The production of an oratorio from the pen of an English composer, and of two secular cantatas by distinguished Italian musicians long resident in England, will give historical interest to the Birmingham Festival of 1873. All three were successful, and legitimately so; but, as a composition of magnitude and elaborate development, Mr. Arthur Sullivan's *Light of the World* naturally takes precedence. The plan of this work has already been described, and the argument printed in full. To criticise its musical treatment in technical detail is not our present intention; nor would it be fair, after a single hearing, to summarily pronounce judgment upon the result of some years' earnest thought and labour. That the oratorio will be heard in London not long hence can hardly admit of a doubt. Unaided by the fact that Mr. Sullivan has through previous efforts deservedly won a foremost position among the most eminent and popular composers of the day, its merits alone would suffice to insure that distinction. *Eli*, *Naaman*, and *St. Peter* have all been given in London, as well as at the Birmingham Festival, to which we owe the production of so many compositions of importance, not a few of which are likely to survive; and one of which, after nearly thirty years of probation in the British Isles, in Germany, and in America, is as fresh and healthy as when it first came forth, delighting every one with a soul for harmony, no less than every one who believes that the historical events and oracular prophecies of Holy Writ may be used to excellent purpose by a gifted musician inspired with a reverence for their truth and symbolic meaning. Not, however, to speak of *Elijah*, which, "like some serene and unapproached star," shines apart, the other three works we have named having been introduced to the capital, the London public has fair claim to be introduced to *The Light of the World*, and will in all probability expect and ask for it. Mr. Sullivan may possibly contemplate modifying certain parts, abridging others, and, by the aid of condensation, bring the incidents closer together. Upon this subject it would be superfluous to dwell, the composer being himself the best judge of what to do and how to do it. It is to be wished that he may not revise too much; for the habit of reconsidering things accomplished, instead of entering at once upon some new task, is, if too frequently indulged in, hardly to be praised without qualification.

On the whole, in our opinion, the book upon which *The Light of the World* is constructed requires little but the excision of certain portions to make it an unexceptionable book of its kind; but for this again Mr. Sullivan is alone answerable. When Mendelssohn, who, though occasionally taking counsel from others, was chiefly responsible for the books of his oratorios, made alterations of more or less import in *Elijah*, after its first performance, in 1846, at the Birmingham Festival, he was his own critic, and acted accordingly. No one had either publicly or privately suggested such alterations; but, when the oratorio was reproduced, the changes Mendelssohn had devised were universally recognized as good. Mr. Sullivan will doubtless exercise similar discretion; and, as his oratorio is really in want of little else than curtailment, the task will not impose upon him any very serious expense of thought or unreasonable amount of toil.

As it stands now, *The Light of the World* is full of interest from the beginning of the first chorus to the end of the last. With commendable reticence, its composer has endeavoured, as much as practicable, to steer clear of Handel, Bach, and Mendelssohn; though, occasionally, the influence of those masters (as well as that of the elder madrigal writers) is apparent—which, the nature of his theme considered, is not surprising, and, indeed, was almost inevitable. Handel is most evident in the "Pastoral Symphony," separating the opening chorus from "Bethlehem," the scene of the Nativity, and in a good deal that follows—perilous ground to tread upon, but ground upon which Mr. Sullivan has trodden with firm sobriety. Bach and Mendelssohn are hinted at slightly, here and there, especially in the scene at the Synagogue ("Nazareth"), where, as in the *Passion* music, not to mention *St. Paul*, *Elijah*, and *Christus*, the people respond to the soloist in brief snatches of chorus, which increase in fury and impetuosity as they follow one upon the other. Here, nevertheless, the single voice does not represent Pontius Pilate, but Christ, as preacher and admonisher. The scene is throughout well conceived and powerfully written. The trial of Jesus before Pilate and the Crucifixion, which would have been still more perilous ground, are avoided, the circumstances being succinctly related in a narrative chorus, after the manner of the Greek plays—a well-imagined and well-carried-out device. To the profound feeling of reverence with which Mr. Sullivan has musically illustrated all the passages relating to the Saviour, and in which the Saviour is supposed to hold forth, no intelligent listener can be insensible. It has been argued that the oratorio contains too much slow music, which occasionally engenders monotony. This is in some measure true, the subject, or rather certain features of it, rendering any other kind of treatment impossible. At the same time, it must be allowed that judicious compression can set all in proper order, and help to exhibit the remaining parts of the work with twice the power and thrice the brightness. The final chorus to the scene at Bethlehem, "I will pour my Spirit upon thy seed"—a grand chorus in the strictest sense of the phrase—is wonderfully impressive as it occurs, but would be still more impressive if it came earlier.

Not to enter further into minute particulars, what has been stated comprises absolutely all there is to say in critical disparagement of *The Light of the World*—a work which we cannot but regard as an honour to the English school of music, and, take it for all in all (*The Woman of Samaria* of Sir Sterndale Bennett being rather a sacred cantata than an oratorio proper), the best oratorio for which we are indebted to an English musician. In consenting to deal with such a theme Mr. Sullivan undertook a by no means easy task; he brought to it, however, an amount of intelligence, feeling, and musical acquirement which enabled him to accomplish it successfully.

There is in *The Light of the World* greater breadth, a richer flow of melody, more ingenious contrivance, and more fertile invention than we have remarked in his preceding works—though in many these qualities are observable. The orchestration throughout shows a complete acquaintance with all the instruments, a facility of combining them in harmonious groups no less than of displaying them in solo passages for special points of effect. Not the least noticeable piece in the oratorio is the introductory orchestral prelude to the scene at "Jerusalem" (Part II.), meant to pourtray in musical tones the troubles and dissensions created at Jerusalem by the presence, the teaching, and miracles of Christ. In the art of writing for voices Mr. Sullivan has acquired equal proficiency. To single out one example, the peroration to Part I., beginning with a chorus of children, "Hosanna to the Son of David," followed by a soprano air, "Tell ye the Daughters of Zion," other solos, and a chorus of men—"Blessed be the kingdom of our Father, David"—and terminating with "Hosanna in the highest," for full chorus and full orchestra, may be cited unhesitatingly as a masterpiece of construction and effect. This movement, or chain of movements, constitutes, perhaps, the finest number in the work; but there is much more of the kind to which attention may be called when opportunity offers. The efficient execution of *The Light of the World* by chorus, orchestra, and all engaged in its performance, not forgetting the principal singers—Mdlle. Tietjens, Madame Trebelli-Bettini, Messrs. Sims Reeves and Santley, with Messrs. Cummings and Briggs of Windsor, in smaller, though by no means insignificant parts—as also the enthusiastic reception of the oratorio and its composer, was recorded last week.

A few words yet remain to be said about *The Lord of Burleigh* and *Fridolin*, the respective new cantatas of Signors Schira and Randegger.

---

New Orleans.—M. Gueymard, the well known tenor, formerly of the Grand Opera, Paris, will shortly appear here.

Paris.—One day last week, *Le Prophète* was to be given at the Grand Opera, with Mdlle. Bloch as Fidès. Suddenly the lady was taken ill, and no member of the company knew the part. In this extremity, the manager had recourse to Mdlle. Leavington, a young lady born in Paris, of American parents, and a pupil of Duprez. She is a perfect novice, but she went through the trying ordeal most successfully.—There is a talk of building a new theatre, to be called the Théâtre de la Porte-Montmartre. M. Charles Monselet proposes to get up for the purpose a joint stock company, with a capital of a million francs in a thousand shares, of a thousand francs each.

Digitized by Google

## THE WELSH NATIONAL EISTEDDFOD AT MOLD.

Wednesday morning week gave some little promise of a fine day. Alas! how short-lived was the hope. No sooner had the Gorsedd on Bailey Hill commenced than the rain began to sprinkle. Soon it poured, and soon it fell in torrents, and continued to do so for several hours. The processions that had paraded the streets were absent; no doubt they were drying their smart garments. The bands were silent, it was too wet for the Men of Harlech to march, even the seamen with "ducks" so white, and missing legs, who, yesterday, made the air hideous with their howlings, refused to turn out—they declined drowning. Still the ancient Bards stood round their mystic ring and performed their solemn rites. The Bards and Ovids have adopted a new and strange costume this year. They have assumed the university gown and trencher cap in varied colours, some blue and some green. They have either parodied the scholastic dress or the universities copied and adopted some ages ago their costume. They certainly look as if they had clandestinely procured academic robes and dyed them in outrageous and hideous hues. Two learned Bards, Pencerdd Caerludd (Mr. Willert Beale) and Pencerdd Towey (Mr. Brinley Richards), declined to wear the strange-looking garments; by so doing they broke that uniformity so desirable even in ridiculous ceremonies. These gentlemen looked ill at ease sometimes at the Gorsedd; they gazed so fixedly at the pieces of rock on which their right feet were resting, that fears were entertained they would, Polyphemus like, hurl them at the head of the gentle Acis that was boring them with a long-winded harangue in the Welsh tongue. Apart from the ludicrous aspect of the Gorsedd, and doubting any utility or significance in the ceremony, still the antiquity which excites so much curiosity cannot be questioned. It is said the institution is as old as the period of Prydain ab Aedd Mawr, who lived about a thousand years before the Christian era. Without attempting to fix the date of its origin, it undoubtedly may be received as a relic of that mysterious Druidical system which once ruled the inhabitants of these islands. An undeviating law in the holding of a Gorsedd is that it must be held "in the face of the sun, in the eye of the light." The Eisteddfod is a branch that sprung from the Gorsedd, and, consequently, of more recent origin. The word Eisteddfod means a "sitting," or "session." At one time it possessed political and magisterial power; the Saxon conquerors made restrictions and inflicted heavy punishment upon the Bards if they wandered beyond the regions of pure minstrelsy. The Eisteddfod, however, has survived persecution; it has had a vitality in Wales that neither the sword nor the pen could destroy. After the Gorsedd on Wednesday morning week, the Bards, as is their custom, went in procession to the Eisteddfod building, where, in spite of wet, a large multitude were awaiting them. Some few persons, however, were leaving the town in disgust at the discomforts the bad weather had caused them. At the back of the pavilion was seen the celebrated authoress, Mrs. Brown, looking the very picture of desolation. Poor lady! her pattens and umbrella were of no avail against Welsh wet. She had been betrayed to venture so far from the Borough Road to gather some amusement for her many admirers; but the fun she found in Mold was as unintelligible and lugubrious as the language. How disconsolate she looked as she hummed "The March of the Men of Harlech" in a minor key some three octaves low. How anxiously she was awaiting the train to take her back to the Borough. Photographers, too, were seen packing up their implements and fleeing the place; preferring the bottom of the nearest coal-pit to a town upon which the sun never shone. They should have remained a day or two longer, then Mold might not have proved to be altogether an aquarium. At the commencement of the morning meeting, disappointment and regret were caused by the absence of the president for the day, Sir Watkin Wynn, Bart., M.P. This gentleman is very popular in North Wales; his geniality, plain speaking, and common sense render him agreeable, pleasant, and instructive. Mr. Osborne Morgan, M.P., undertook his duties. A better substitute could scarcely be found. His speaking is marked by the ease of a practical orator, and he so well knows the temperament of his audience, that he can at all times supply them with that class of rhetoric they can understand and enjoy. The great event of the day, and of the Eisteddfod, was the chairing of the winner of the chair prize; the subject being an awde (ode) on Caractacus in Rome. The Rev. R. Williams, of Anglesea, proved to be the fortunate gentleman; he had previously taken four similar honours, he is, therefore, not only well known, but also extremely popular, as was evident when he was escorted by his brother Bards to the chair that secured him the bardic honours of the year. It was the most imposing scene of the week when, amidst the acclamations of the people, the congratulations of his brethren, and the triumphant shout of the choir singing "See the conquering hero comes," the rev. gentleman took the highest seat of honour Welsh minstrelsy can bestow. Miss Mary Davis was greeted by Mr. Brinley Richards as the coming *prima donna* of Wales. This young lady, by her sweet voice and modesty of manner, has secured the admiration and affection of her country people. Much she may have to learn, but she has to follow in the footsteps of Miss Edith Wynne, and, like her, she may some future day secure the hearty approbation and genuine popularity which that gifted lady now worthily monopolizes. Prizes were awarded for works on many and varied subjects: for "the best love song," and for an essay on "the principles of cattle feeding," for pennillion singing, and the best brass band; and Sir Robert Cunliffe, Bart., M.P., arrived in time to say that he had travelled all the way from Scotland to be present. He did not add that a general election was impending.

The evening concert was remarkable for the excellent singing of the Mold choir, under the conduct of Mr. Allen Jones. They sang selections from the *Messiah* so well, with such power, accuracy, and heartiness, as to prompt the hope that no future Eisteddfod will be held without a work by the great master being performed in its entirety. Miss Edith Wynne, Mr. W. H. Cummings, and Mr. Lewis Thomas were the artists who took part in Handel's immortal work. Messrs. Skeaf and Harris were the accompanists, and Miss Waugh played with remarkable talent. Thursday week proved by far the most successful day. It received the patronage of the clerk of the weather. The sun shone, the town no longer looked as if it were sunken in the depths of murky waters. The country looked beautiful enough to charm even the photographers that left it in such chagrin. The Bards at the Gorsedd had no need of their umbrellas; and the trains poured crowds upon crowds into the town. Thanks to the sun, the financial success of the Eisteddfod is secured. The president of the day was the Right Honourable Lord Richard Grosvenor, M.P., who made a short but highly effective speech. He made especial reference to the surpassing value of music as a means for elevating the intellectual and moral tone of the people, and that it was his opinion the practice of choral singing in North Wales would do more to eradicate bad and pernicious habits, such as intoxication, than any other means which could possibly be employed. One of the most interesting features of the morning's proceeding was the competitive trial of choirs for a £20 prize open to Welsh Societies of not less than forty voices, the test being Handel's "Worthy is the Lamb" and "Amen" choruses. Five choirs competed, but one, namely, the Newtown (Montgomeryshire) choir is deserving of especial mention for its culture; in this respect they were not excelled by any of the other choirs. The prize, however, was awarded to the Birkenhead choir who sang capitally in time and with great fire and precision. The only matter for consideration is how a choir located at Birkenhead can be considered Welsh. An unfortunate episode threatened towards the close of the morning meeting to disturb the concourse of sweet sounds. A prize of £40 for the best rendering of the chorus, "Rise up, arise," had been offered. The Birkenhead choir claimed a right to compete, but the other choirs objected, and declared if the exact conditions stated in the programme were not observed they would all retire. A terrible row was at one time imminent, but all happily ended by the Birkenhead folk retiring. The competition followed, and the first prize was awarded to the Newtown (Montgomeryshire) choir, who richly deserved it. The distinctive feature of the evening concert was a new work from the pen of Mr. Brinley Richards. This gentleman exerted himself with unflagging energy during the week. His great popularity, founded as it is upon amiability of character, and high artistic culture, is well deserved, and it is heartily expressed by his countrymen, north and south. Con-

Digitized by Google

cerning the merits of the composition, here performed for the first time, a future occasion will afford an opportunity for critical remarks. Suffice to say it was received with great acclamations, and that it was sung with heart and voice by the festival choir. The artists engaged on the previous occasion were all successful again. The people are never tired of them. They encore if they have the slenderest chance of another song. The good folk of Mold, no doubt, are hospitable; all Welsh people are. Their generosity this week has been manifested by their throwing open to illustrious strangers all the hotels and taverns of the town, where they could procure everything they could possibly wish by paying a little more only than the usual charges.

At the morning meeting on Friday week Lord Mostyn was unable to preside in consequence of domestic bereavement. Captain Pennant was chairman in his stead, and delivered an interesting and manly address. The chief matters of interest were the choral competitions, the £50 prize won by the Birkenhead Cambrian Choral Society, a second prize to the Carnarvon Society, and an interesting competition for triple harp concert was well attended.

L. T.

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*August 27th*, 1873.

When a doctor goes to visit a patient, and after a few minutes conversation with him prescribes the "mixture as before," it is possible the said patient is not so satisfied as if the M.D. had knocked him about and expatiated with him on all the human ills contained in Pandora's box (and out of it too). Let me then sum up the mixture of last week, always supposing I write Rep: mixt: in the shape of *Mignon*, *La Fille du Regiment*, and *La Juive*, with a pill taken three times because it did so much good in the course of last week; the name of it being *La Fille de Mdme. Angot.*

Joking apart, the above opera was produced here on Saturday night with such success that M. Clement was forced to reproduce it on Monday—making an extra night. Clairette was entrusted to Mdlle. Mey, who acted and sang with spirit, two very essential qualifications for such a *rôle*. Mdlle. Noaille undertook the part of Mdlle. Lange with her usual good singing and acting, the latter being, perhaps, too good—I mean too ladylike for such a character. The duet which begins "Jours fortunés de notre enfance où nous disions: maman, papa," and in the course of which, with arms a-kimbo, they "act" in acting "le ton de leurs parents." It went splendidly, and brought down the house.

Our second tenor, M. Descamps, took the *rôle* of Ange Pitou. His singing was accurate, and his voice, which I have not had much opportunity of judging before, is of good quality and compass. He *looked* Ange Pitou to the life, being a young man of prepossessing appearance, and last, not least, he knows how to act as well as sing. M. Cifotelli (fils) as Pomponnet, and M. Kinnel as Larivaudière, also deservedly gained applause for their singing and acting. When I sum up by saying that all the choruses, especially the now well-known conspirators' chorus, went well, having been rehearsed for six weeks previously; that the orchestra was what it always is under the *bâton* of M. Champenois; and that the *mise-en-scène*, costumes, and "get-up" altogether were good, I think you will agree with me that a crammed house on three nights last week was not astonishing.

Though I dismissed the repetitions as "the mixture as before," I think it due to some of the artists who took part therein to notice them. In the first place, in *Mignon*, let me mention with praise the duo when the heroine meets Lothario (her real father) —"Oh! oui j'ai souffert!" so well rendered by Mdlle. Mey and M. Larrivée; and in Act II., M. Bresson's singing of "Adieu, Mignon." In the next place, I must specially let you know of some of the *caste* in *La Juive* last night. The part of Le Juif was taken by M. Cazabon, that of *La* Juive by Mdlle. Noaille. M. Cazabon, described in the bills as a "fort tenor," *is* a fort tenor, and is well-known in France as such. He possesses a rich, mellow voice of good compass, his upper register being especially good, and he sings with ease. His chest notes it would puzzle many other tenors to "take," except as "head-notes;" added to this, he is an actor, and therefore in such a character as that of Eleazar he could not have come before an audience under better auspices. In Act I., *finale*, "Oh ma fille cherie," was deservedly re-demanded, and in Act IV., *finale*, "Dieu m'eclaire!" was fine, indeed, superb. Mdlle. Noaille I have often noticed in your columns, and so have only to record that her rich voice *told* uncommonly well as La Juive.

And now for concerts!—On the 22rd there was a grand concert at the *Etablissement*, "avec le concours de plusieurs artistes." Partie Vocale.—Mdlle. Montibert, du Conservatoire, élève de Madame Pauline Viardot; M. Devillier, ténor, a native of Boulogne, pupil of Rubini. Musique Instrumentale.—Mdlle. Boulanger, violoniste, premier prix du Conservatoire (1873) élève de M. Alard; and M. F. Dulcken, pianiste, compositeur. The "Orpheons" of Boulogne also gave their aid; and the programme was varied and well carried out. On the 24th, a concert almost similar as regards artists, but, of course, with a change of programme, attracted a crowd at the same *Etablissement*, though not at the usual hour of 4 p.m., 8.30 being judiciously selected by M. Spiers, the manager, on account of the Regatta which took place that day from 1 p.m. till 7 p.m. I will not detail the incidents of "Les Régates sur la Liane" to you, of how Alphonse "paddled his own canoe" too near the Committee boat during his paddling, and, consequently, got enveloped in the enormous tricolour (floating partly in the water) astern, and had to swim ashore, leaving his canoe and paddle to the mercy of the semi-saline billows of the Liane. Nor shall I enlarge upon how many Boulogne "amateurs" won races, especially when, as there was nearly a dead heat between the Boulogne and Amiens crews, (the former leading by a NECK—I mean half-a-length), the *judge's boat went to meet them!*

Afternoon Concerts always the same. It has been complained a great deal of—the loud conversation which goes on incessantly during these little *matinée musicales*. Why should persons who wish to talk come in at all, or, if they wish to do so, is there not time between the performance of the five pieces which constitute the same? Some years ago, I had to comment upon the ladies going to the Crystal Palace so early on a Saturday to get to the front of the gallery and there *work* and chat. I remarked "Tit-Tat-To" all the first row?

The new Commissioners of the Museum at Boulogne have got well to work, and hope to bring out a thoroughly good catalogue of the valuable collection therein contained, besides making many alterations and improvements as soon as they possibly can do so.

S. C.

MILAN.—Signor Petrella's opera, *Giovanna di Napoli*, was produced at the Scala on the 23rd August. The principal parts were sustained by Mdlle. Pasqua, Signorina Conti-Faroni, Signori Cellada, Burgio, and Padovani. The composer was called on fifteen times during the evening.—At the Teatro Dal Verme, Signora Galletti has been drawing excellent houses in the *Favorita*. The baritone, Signor Buti, produced a favourable impression. The tenor, Signor Sigelli, has not been so fortunate. Before he had sung, all the papers praised him up to the skies; they now all unite in running him down. However, he has naturally a fine voice, a real tenor voice, and, if he only studies and lives long enough, will some day make his mark. M. Gounod's *Faust* has lately been performed at the same Theatre, with Signora Casanova Cepeda, in the principal female part. The part of Mephistofeles was sustained by Signor Feitlinger. What seemed to strike the public most about this gentleman was the colour of his dress: red from head to foot. The character is generally so dressed in Germany, but not in Italy. The papers make merry with poor Signor Feitlinger. One says that he resembles a devil dipped in tomata sauce. Another remarks that he looks like a boiled cray-fish, adding that no one could doubt that he came from the infernal regions, or—had just emerged from the saucepan.

DRAGONETTI.—Dragonetti was an original of the purest water. Moscheles says of him: "In his 'salon' in Leicester Square, he has collected a large number of various kinds of dolls; amongst them is a negress. When visitors are announced, he politely receives them, and says that this or that young lady will make room for them; he also asks his intimate acquaintances whether his favourite dolls look better or worse since their last visit, and similar absurdities. He is a terrible snuff-taker, helping himself out of a gigantic box, and he has an immense and varied collection of snuff-boxes. The most curious part of him is his language—a regular jargon, in which there is a mixture of his native Bergamese, bad French, and still worse English."—*The Life of Moscheles.*

Digitized by Google

## TO CORRESPONDENTS.

A. & P.—M. Pierre Schott, who recently died at Ixelles, near Brussels, was a brother of M. Schott of Mayence and London, but was not connected with either house as a partner. Mr. Wolf is the active partner in the London house.

F. J. F.—Miss Linda Scates, the accomplished pianist, formerly a student at the Royal Academy of Music, is one of the professors of the pianoforte at the Ladies' College, Cheltenham.

De Slater Bang.—It is the old story over again. "Tempora mutantur," it is true, but the persons concerned are the same, and so are their dirty tricks.

El Dorado.—*Paved with Gold* was written by Augustus Mayhew—one of the "Brothers"—single-handed. "You wish there were a few more novels of the same sort." We dare say you do. You are not the only person who wishes so.

Pennington Lobb.—1. Too late, at any rate for this number. 2. The distance from Marathon to Athens is about forty miles. 3. Meyerbeer, in 1847.

## MARRIAGES.

On the 27th ult., at the Hanover Square Rooms, Hermann Sternberg, eldest son of Louis Sternberg of Brussels, to Lina, second daughter of W. Selim, Esq., of Upper Bedford Place.

On the 30th ult., at St. Clement's Danes, Strand, Lovell Phillips of Clement's Inn, son of the late W. Lovell Phillips, to Isabel Annie, only daughter of Alfred Cutler, of Willis' Road, N.W.

## NOTICE.

To Advertisers.—*The Office of the* Musical World *is at Messrs.* Duncan Davison & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

*In consequence of press of matter, it has been impossible to insert several articles which are in type. They will appear next week.*

# The Musical World.

LONDON, SATURDAY, SEPTEMBER 6, 1873.

## BIRMINGHAM MUSICAL FESTIVAL.

(*From our Special Correspondent.*)

*Birmingham, August 28th*, 1873.

ALTHOUGH I purpose reserving statistics till the close, it may not be uninteresting to state that the receipts and donations for the first two days have exceeded by £760 the amount taken in the corresponding period three years ago, and as all the places are gone for the remaining performances, a net result of something like £7,000 for the General Hospital may not unreasonably be looked for. Satisfactory as this is for the charity, there is another feature which will be no less gratifying to the musical mind, and that is that Mendelssohn's *Elijah* has rivalled the *Messiah* in power of attraction, the whole of the places on Tuesday having been converted into reserved seats at a guinea each, a fact of which I have only recently been made aware. To-day the case is the same, and many whose names were put in the ballot-box have had their expectations terribly disappointed, receiving, instead of the anticipated tickets, a letter expressing regret that it was out of the power of the Committee to comply with their wish, the applications far out-numbering the capability of accommodation in the Hall.

I append the scheme of the second evening concert:—

PART I.

| | |
|---|---|
| Symphony, (C minor) ... ... ... ... | Beethoven. |
| Song, "Peaceful slumber"—Madame Patey ... | Randegger. |
| Duo, "Tornami a dir" (*Don Pasquale*)—Madame L. Sherrington and Mr. Rigby ... ... ... | Donizetti. |
| Air, "Ah che infelice" (*Ugo Conte di Parigi*)—Mdlle. Albani ... ... ... ... ... | Donizetti. |
| Trio, "Soave sia il vento" (*Cosi fan Tutte*)—Madame L. Sherrington, Madame Patey and Signor Foli ... ... ... ... ... ... | Mozart. |
| Air, "Se tanto in ira" (*Linda*)—Mr. Sims Reeves | Donizetti. |
| Duo, "Ebben a te ferisci" (*Semiramide*)—Mdlle. Tietjens and Mdme. Trebelli ... ... ... | Rossini. |
| National Hymn (First time of performance in England)—Mr. Santley and Chorus ... ... | Rossini. |

PART II.

| | |
|---|---|
| Overture, "St. John the Baptist" ... ... ... | G. A. Macfarren. |
| Song, "Ernani involami" (*Ernani*) Mdlle. Tietjens | Verdi. |
| Duo, "Bell' immago" (*Semiramide*)—Mdme. Patey and Signor Foli ... ... ... ... ... | Rossini. |
| Air, "Va dit elle" (*Roberto il Diavolo*)—Madame L. Sherrington ... ... ... ... ... | Meyerbeer. |
| Duo, "Quando di sangue tinto" (*Belisario*)—Mr. Cummings and Signor Foli ... ... ... | Donizetti. |
| Air, "Voi che sapete" (*Nozze di Figaro*)—Mdme. Trebelli ... ... ... .. ... ... | Mozart. |
| Ballad, "Robin Adair"—Mdlle. Albani | |
| Air, "Un aura amorosa" (*Cosi fan Tutte*)—Mr. Rigby ... ... ... ... ... ... | Mozart. |
| Trio, "Le faccio un inchino" (*Il Matrimonio Segreto*)—Mdlle. Tietjens, Mdme. L. Sherrington, and Madame Trebelli ... ... ... ... | Cimarosa. |
| Romance, "Just as of old"—Mr. W. H. Cummings ... ... ... ... ... | Cummings. |
| Sestett, "Sola sola" (*Don Giovanni*)—Mdlle. Tietjens, Madame Sherrington, Madame Trebelli, Mr. Cummings, Mr. Santley, and Signor Foli ... | Mozart. |
| Overture, "Seige of Corinth" ... ... ... | Rossini. |

The performance of Beethoven's C minor Symphony was in every way worthy the splendid band and its accomplished conductor; and in recording my own opinion that it has rarely, if ever, been so magnificently rendered, I but echo the sentiment expressed by every competent judge, and endorsed by the reception it met with at the hands of the audience. For five Festivals no symphony has been heard, and even upon this occasion it was a matter of serious debate whether any such work should form part of the programme, but happily the classical advocates prevailed, and that they were right in their views has been proved beyond a doubt. Having now established a precedent it is to be hoped that henceforth one or other of the great symphonies may be included, and the taste of Birmingham for what is best and noblest in music may never again be open to question. Sound judgment was exercised in selecting No. 5 for the experiment; for, with the exception of the "Pastoral," not one of the immortal nine is so well-known or so thoroughly appreciated; and as it occupies but little more than half-an-hour, even those who do not care for classical music (in the same sense that an individual whose literary tastes have hardly got beyond "Who killed Cock Robin?" or "Old Mother Hubbard she went to the cupboard," could hardly be regarded as a competent judge of Shakespeare's *Hamlet*) could scarcely complain, as I have heard them do at times, that there was "too much of that precious fiddling," and at the end of a symphony remark, "Well, thank God *that's* over." Poor Jullien, who was the first to give the masses an opportunity of hearing the best music at a ridiculously cheap rate, found his account in the classical evenings, and the symphonies of Beethoven, Mozart, and Mendelssohn, never failed to attract the shilling-paying public; while Mr. Arthur Chappell's most constant supporters are to be numbered amongst those who, week after week, pay their twelve pence for the pleasure of listening to the chamber compositions of the great masters at the Monday Popular Concerts. The only novelties yesterday evening were the "National Hymn" of Rossini for baritone and chorus, said to have been written for the late Emperor of the French, and Mr. Macfarren's overture to *St. John the Baptist*. The solo in the former work was entrusted to Mr. Santley, who did full justice to its broad, stirring melody, and, as the instrumental is no less taking than the voice part, the result was proportionate, and much applause greeted its termination. If M. Rivière be wise in his generation, I would commend the work to his notice, for the whole thing is so bright, tuneful, and catching that I feel confident it would prove a great success at the Covent Garden Promenade Concerts. Mdlle. Albani strengthened the favourable impression she had created the previous evening, and was encored both in the air of Donizetti and the old ballad, "Robin Adair," the latter being given with charming taste and expression. In Mr. Cummings's romance, "Just as of old," composition and singing appeared equally to the taste of the audience. *Au reste*, the selection comprising more or less familiar pieces, and equally well-known executants, beyond stating the fact that the listeners appeared pleased, and that the singers did their best, there is little, if anything to record,

The Duke of Edinburgh, who departed for Ingestre with the Earl

Digitized by Google

of Shrewsbury yesterday afternoon, was so gratified by the performances he had attended, and no less so by the reception he had met with, that a telegram was received later in the day expressing the intention of his Royal Highness to be present at the *Messiah* this morning, as well as at the concert this evening, for Signor Randegger's cantata, *Fridolin*, which is alike creditable to the Duke, the Festival, and the town of Birmingham. With the exception of Mr. Cummings and Mdlle. Albani all the principal singers have taken part in the *Messiah*; and, although the weather has been unpropitious, frequent heavy showers having fallen at intervals, the success of the third day of the meeting has been in no way interfered with, even if some of the elegantly dressed ladies may have suffered somewhat in their attire during the sortie for luncheon, and after the end of the oratorio.

—o—

*August* 29.

A more thoroughly legitimate or completely deserved success than attended Signor Randegger's new cantata, *Fridolin*, last evening, has rarely been achieved, audience and musicians alike agreeing in this opinion. As a composer of popular pieces such as *Ben e ridicolo*, *I Naviganti*, and other light *morceaux*, Signor Randegger has enjoyed a certain distinction for some time past, but it was not until the elaborate scena, entitled *Medea*, appeared at the Norwich Festival four years since, that the existence of higher qualifications was made manifest, and even then the capacity would seem to have been latent rather than apparent. Last night has, however, effectually set any question of the kind at rest, and Signor Randegger's position as a musician is firmly established beyond a doubt.

*Fridolin, or the Message to the Forge*, is a dramatic cantata, the words of which have been written by Madame Rudersdorff. The original of the story is said to be either a French or a German legend, but the source from which it has been derived for the present occasion is a ballad by Schiller, "Der Gang nach dem Eisenhammer." The period of the action is supposed to be about the year 1400. The *dramatis personæ* are Waldemar, Count of Saverne; Eglantine, his Countess; Fridolin, page to the Countess; Hubert, squire to the Count; with huntsmen, hand-maidens to the Countess, peasants, and smiths. The Argument is thus given in the preface to the pianoforte score of the work:—Fridolin and Hubert are in the service of the Count of Saverne. Hubert, aspiring to win the affections of his beautiful mistress, conceives a violent hatred of Fridolin, whom he regards as an obstacle in his path. Taking advantage of Fridolin's loyal devotion to the Countess, Hubert excites the jealousy of the Count, and prompts a stern revenge. The Count forthwith writes to some mechanic serfs, ordering that whoever comes asking a certain question shall be at once thrown into their furnace. Fridolin, innocent of wrong and unconscious of danger, receives the "message to the forge;" but, ere setting out, he waits upon his mistress for such commands as she might have to give. The Countess desires him to enter the chapel he would pass on his way and offer up a prayer for her. Fridolin obeys, and thus saves his own life; but vengeance overtakes the traitor Hubert, who, going to the forge to learn whether the plot has succeeded, himself asks the fatal question, "Is obeyed your lord's command?" and himself becomes the victim. Fridolin subsequently appears, and is about to perish likewise, when the Count and Countess, between whom explanations have taken place, arrive on the scene, to preserve the innocent and to learn the fate of the guilty.

Such a subject as this admits of eminently dramatic treatment, and Signor Randegger has musically illustrated the poem in a way which indicates how thoroughly he has been imbued with its spirit and meaning; indeed, with but little extension of the plan, and slight addition to the numbers, the result would be a highly effective two-act drama instead of a (no less effective) cantata. The principal characters were sustained by Mr. Santley as Waldemar, Count of Saverne; Eglantine, his Countess, Madame Lemmens-Sherrington; Fridolin (the "pious youth" alluded to in the prologue), Page to the Countess, Mr. Cummings; and Hubert, Squire to the Count, Signor Foli; and that these artists respectively did their utmost to contribute to the success of the work, and sang in a manner which left nothing to be desired, will be quite understood, while the band and chorus executed their task so thoroughly *con amore*, and with such brilliancy, precision, and delicate attention to light and shade that, had it been the twentieth instead of the first performance, or had there been a dozen instead of one rehearsal (and that late on Monday night, when every one was tired out with a long and trying day's work), it would hardly have been possible for the cantata to have gone better. True, the composer, who, as a matter of course, conducted, displayed as much skill in wielding the *bâton* as the pen, his beat being firm, clear, and decisive, and never for one moment hesitating or admitting any doubt as to its indication, but the task must have been terribly trying to Signor Randegger who, in addition to the nervousness naturally incidental to the production of a composition of magnitude at a Festival of such importance as that of Birmingham, had the misfortune but a few hours previously to fall in coming from the orchestra, wrenching his ankle terribly; and, although the most skilful surgeon in the place was instantly sent for, and bandages applied, the intense suffering from the part affected was but too plainly apparent in the pained expression and remarkable pallor of the face. However, the mental satisfaction must have been some compensation for the bodily agony, and a night's rest and the first burst of excitement being got over have done their work, and I am glad to be able to report favourable progress.

Of the ten numbers which make up the work, although one and all are more or less effective, the "Chorus of Hunters," encored by acclamation, as well as by the sanction of the President (himself a hunting man), a wondrously graphic and spirited bit of writing; the chorus of handmaidens, "Calmly flow the equal hours," an exquisitely graceful composition, also encored; the elegantly written air for the Countess, "No bliss can be so great;" the animated and picturesque chorus of peasants, "Song is resounding," which has a "go" about it perfectly irresistible; and the forge scene, commencing with the chorus, "Gift of demons, raging fire," produced the greatest impression. As the work is sure to be heard in London ere long, and the same reasons which have prevented my entering into detail with the other novelties still prevail, I must content myself with saying that whether for the voices singly or in combination, Signor Randegger's composition everywhere exhibits the hand of a master, while the instrumentation, charming throughout, is never obtrusive, much less overdone, frequently displaying originality both of thought and treatment, and showing a thorough knowledge of orchestral resources.

The Duke of Edinburgh, who had attended the *Messiah* in the morning, and who upon entering and leaving the hall was loudly cheered, as well within as without, frequently applauded the cantata; and before leaving Birmingham, which he did the same night, for Balmoral, sent a gracious message to the composer, expressing the great satisfaction he had experienced in listening to the work. Among other distinguished visitors in the patron's gallery were Mr. Arthur Sullivan and Sir Julius Benedict, both of whom being recognised on their entry were received with a round of applause. After what has gone before, it is needless to say that there was a perfect ovation (let those who object to the word find me a better) for the composer, executants and the public vieing with each other in the warmth of their approval.

The second part of the concert was made up as follows:—

| | |
|---|---|
| Overture, "William Tell" ... ... ... ... | Rossini. |
| Bolero, "C'est l'Espagne"—Madame Trebelli ... | Offenbach. |
| Recitative, "Then she 'Let some one sing'"—Mdlle. Tietjens ... ... ... ... ... ... | |
| Air, "Tears, idle tears" ... ... ... ... | Oakeley. |
| Air, "Dalla sua pace" (*Don Giovanni*)—Mr. Rigby | Mozart. |
| Trio, "Break, break"—Mdlle. Tietjens, Mdme. Trebelli and Mr. Vernon Rigby ... ... ... ... | Anderton. |
| Air, "Oh non credea mirarti" (*Sonnambula*)—Mdlle. Albani ... ... ... ... ... ... | Bellini. |
| Air, "Non più andrai" (*Nozze di Figaro*)—Signor Foli | Mozart. |
| Quartett, "Un di se ben rammentomi" (*Rigoletto*)—Mdlle. Albani, Mdme. Trebelli, Mr. Rigby and Signor Foli... ... ... ... ... ... ... | Verdi. |
| Overture, "Ruy Blas" ... ... ... ... | Mendelssohn. |

I have heard the violoncello opening to Rossini's masterpiece of overture better played than upon this occasion, but there was no lack of applause, and the last movement was given again in answer to general acclamation, as was also the case with Mdlle. Albani, who repeated the "Ah non giunge," the joyous finale to Bellini's ever-popular opera. It was again something like half-past eleven ere the third concert, not remarkably interesting so far as its second division is concerned, was brought to a close. Mr. H. S. Oakeley, to whose song, "Tears, idle

Digitized by Google

tears," Mdlle. Tietjens did full justice, was present, but the result of his fearful accident in Switzerland last year, when a carriage overset and hurled him down a precipice, are but too apparent, and it is to be feared that the lameness from which the Edinburgh Professor now suffers may prove permanent.

The weather this week has been most unfortunate, overcast skies, heavy and frequent showers, culminating in a perfect deluge yesterday afternoon, while to-day we have had sometimes gusts and squalls, sometimes drizzles, and at no times pleasant, bright, genial sunshine. Still all seems powerless, and moist though the atmosphere may be, and sorely afflicted as the wearers of the elegant and bright-looking costumes must feel, yet—in the figurative sense, at least—there is nothing like a damper cast on the Festival, for the hall to-day was as crowded as ever, while last night there was assembled the largest audience ever known within its walls.

The name of Spohr has not been seen in a Festival programme here for many years, although it was in contemplation at the meeting of 1870 to have given the work which opened this morning's programme, *God Thou art great* having been intended for performance on the same day as Sir Julius (then Mr.) Benedict's oratorio of *St. Peter* was produced. The principal parts were distributed between Mdlle. Tietjens, Mdme. Trebelli, and Mr. Vernon Rigby; and as the cantata (or hymn) does not present any remarkable difficulties and is tolerably familiar to the musical world at large, beyond stating that it went smoothly, there is little or nothing to record. Next in order followed an "Ave Maria" of Rossini, first time of performance, "by permission of Albert Grant, Esq.," who is said to have purchased the MS. score from the widow of the illustrious composer. Then came the air from Handel's *Theodora*, "Angels, ever bright and fair," sung with unaffected simplicity by Mdlle. Albani; but the effect was slightly marred by a frequent "vibrato," possibly arising from nervousness in undergoing the "sacred" ordeal. The request of the Mayor (who occupied the presidential chair) for a repetition was wisely disregarded, and Sir Michael Costa lost no more time than was absolutely necessary before proceeding to the fourth item in the scheme, Haydn's Mass, No. 3, familiarly known as "The Imperial," the solos in which were entrusted to the capable hands, or rather voices, of Mesdames Lemmens-Sherrington, Patey, and Sutton, Messrs. Cummings and Foli. At the "Credo" some amongst the audience rose, others followed the example, and soon nearly every one was on his or her feet. At the "Sanctus" some sat down, some remained standing, and by the time that the "Benedictus" was reached, the majority of those present were in a charming state of uncertainty as to what was or was not the correct thing to do. Had there been space to spare, perhaps some might have solved the difficulty by adopting a middle course, and reclining at full length—that is, assuming it would be possible to maintain such an attitude on benches whose very hard wood is but ill-disguised by glazed calico cushions, lined with a substance which, taken in combination with the slipperiness of the covering and the height of the seat, form about as uncomfortable a perch for performances of several hours duration as can be possibly imagined. But, seriously speaking, this standing up during certain passages of a Mass when given, not in a Roman Catholic church as an act of worship, but in a town hall as a concert, which, although of sacred music, cannot by any stretch of the imagination be converted into "divine service," is at once an ostentatious display on the part of some, as well as an absurdity in itself, and if carried to its legitimate conclusion, with the variety of persons of different creeds, would lead to demonstrations of most opposite character, as one section might see fit to kneel, another to cross themselves, while the Semitic race might deem it incumbent to put on their hats, a proceeding which would be misconstrued by others, and lead to consequences unpleasant to contemplate.

The "Double Chorus" of Rossini, performed for the first time, is written in the ancient ecclesiastical style, and if, like the other novelties of the *maestro* produced at this Festival, it does not add to, certainly will not detract from, his fame. The morning's performance concluded with a selection of the best known numbers from Handel's *Israel in Egypt*, including the solo for Madame Patey, "Their land brought forth frogs," the duet "The Lord is a Man of War" for Messrs. Santley and Foli, and for Mr. Sims Reeves the recitatives, "Now, there arose a new King," "Then sent He Moses," and "The enemy said," the latter fairly electrifying the audience, who, utterly disregarding the injunctions against applause, burst forth with a shout of approval, so unanimous and so hearty, that to have attempted to suppress it would have been a task as difficult as to stem the waves of a raging sea. Dates are awkward things to deal with, and I will not pretend to say how often I have heard our great tenor sing this trying air, but throughout my recollection I cannot call to mind any occasion on which he has surpassed his performance of this morning, which effectually disposes of the rubbish that one has heard uttered of late to the effect that Mr. Reeves is "losing his voice," "has had his day," and "is no longer the singer he was." I quite agree, however, with the latter proposition, although in another sense, and am glad to find that my opinion is in accord with that of many musicians who think that the difference lies in favour of Mr. Reeves' present over his past singing, displaying as it does a degree of refinement and artistic study which had hardly developed in former years. True, Mr. Reeves husbands his resources, and does not make so frequent use of his top A's, as was but too frequently the custom in days gone by, reserving his power for such fitting opportunities as that just afforded, and as will no doubt be again shown this evening in *Judas Maccabæus*. Herein is Mr. Reeves wise in his generation; for with the pitch at such an excessive height, the danger of straining the voice is imminent, and this is far too great a risk to be run by any artist, much less by one whom it would, at least at present, appear impossible to replace. The choruses in *Israel* (one or two slips allowed for) were sung magnificently, as was only to be expected with so fine and so well trained a body of voices.

---

*August 30th.*

The Birmingham Festival of 1873 is now a matter of history, and when I say that, despite the enormous labours of all concerned, the last performance was worthy the first, it will be conceded that singers and players must possess powers of endurance of no mean order, for this has been indeed a heavy week's work. *Judas Maccabæus*—or *Macchabæus* as it was originally spelt on its first production at Covent Garden Theatre in 1747—is, happily, too well known to require any description at the present day, and the artists being no strangers either to the work or to the public, my concluding task is easy. Of the most familiar airs, "Pious orgies," "Oh liberty," and "So shall the lute," fell to Madame Lemmens-Sherrington; "From mighty kings," and "Wise men flattering," to Mdlle. Tietjens; "Father of Heaven," to Madame Patey, all of whom sang, as they have done throughout the week, excellently well. In the first part Mr. Cummings undertook the tenor music, availing himself of the opportunity afforded by "Call forth thy powers" to show (if proof were needed) how thorough a musician he is in the highest sense of the term; while Mr. Santley, in "Arm, arm ye brave," "The Lord worketh wonders," "Rejoice, O Judah," again asserted his supremacy. After the marvellous display of the morning it was not likely that Mr. Sims Reeves would allow his laurels to be tarnished, and it is enough to say that "Sound an alarm" rang like a war-trumpet through the hall, rousing the audience to an enthusiasm equal to that evoked by "The enemy said" in the morning. The choruses were again wonderfully well given, while the band was throughout no less satisfactory. After the National Anthem had been sung (in the same manner as at the opening of the Festival) ringing cheers and a hearty call for Costa brought the redoubtable chief once more to the fore to receive the well-deserved congratulations of a public which owes so much of the great musical treat it has for the past four days enjoyed to the energy and ability of the accomplished, if somewhat stern and imperious, conductor.

Briefly reviewing the extraordinary quantity of music gone through since last Tuesday, Birmingham has indeed something to be proud of, for of the standard works, the performances have rarely, if ever, been equalled, much less excelled, *Elijah*, *Messiah*, *Judas Maccabæus*, the *Israel* selection, the C minor Symphony of Beethoven, and *Leonora* overture, standing out prominent, while the three important novelties have all been unquestionably successful. Mr. Sullivan's oratorio is a work which is sure to grow upon one with more intimate acquaintance, and has raised

Digitized by Google

the composer of the *Tempest* music, *Kenilworth* and *The Prodigal Son* alike in the estimation of sound musicians and the general public; and I am informed that already *The Light of the World* is secured for performance in London, Liverpool, and Nottingham within the next few months. I have no doubt that ere long it will be heard at most of the important musical towns in the kingdom, more particularly as it is the composer's intention to reduce the length of the oratorio to more reasonable proportions. Signor Randegger's praises are sounded on all sides, and it is generally allowed that, of all the cantatas produced of late years, *Fridolin* is the one most likely to retain permanent hold of the public ear. *The Lord of Burleigh* is worthy its composer's reputation, and if Signor Schira will deal with the instruments of percussion with no sparing hand, a much better opportunity will be afforded of hearing some really musicianly writing both for voices and instruments, allied to melodies which have only to become known to be appreciated at their right value.

The artists have contributed liberally to the donations, Mdlle. Tietjens having given £25; Madame Trebelli-Bettini, £10 10s.; Mdlle. Albani, £52 10s.; Mr. Sims Reeves, £20; Mr. Arthur Sullivan, £5 5s.; while the Sacred Harmonic Society, besides lending a quantity of music, has contributed £10 10s.

The following is a summary of the results of the Festival:—

| | Persons present. | | Receipts. £. | s. | d. |
|---|---|---|---|---|---|
| August 26.—Tuesday (first day) ..... | 3,480 | ... | 3,764 | 7 | 5 |
| ,, 27.—Wednesday (second day) | 3,304 | ... | 3,208 | 0 | 1 |
| Total 1st and second days ..... | 6,784 | ... | 6,972 | 7 | 6 |
| August 28.—Thursday (third day) ... | 4,638 | ... | 4,529 | 9 | 4 |
| Total 1st, 2nd, and 3rd days ... | 11,422 | ... | 11,501 | 16 | 10 |
| August 29.—Friday (fourth day) ..... | 3,987 | ... | 3,279 | 7 | 9 |
| Total 1st, 2nd, 3rd, and 4th days | 15,409 | ... | 14,781 | 4 | 7 |
| Tickets at £5 5s. each ..... | 97 | ... | 509 | 5 | 0 |
| Schemes..... | — | ... | 370 | 0 | 0 |
| Total ..... | 15,506 | ... | 15,660 | 9 | 7 |

The donations are in excess of 1870, £93; the receipts for tickets, £1,117 18s. in excess of the same date; and the increase in the number of attendances, 936. The result is £1,569 10s. 4d. increase of receipts as compared with 1870, but as the expenses are somewhat heavier there will be some deduction to be made from this surplus, but in any case, the funds of the General Hospital may expect to be benefited by an amount of something like £7,500, through the instrumentality of what may more than ever be called a divine art.

To Mr. Peyton, the Atlas upon whose shoulders the main work of the Festival rests, to Mr. Beale, the Chairman, Mr. Howard Smith, the Secretary, and the courteous and business-like Stewards, my acknowledgments are due for their readiness to afford every facility and information required.

I cannot close my notice without recording an incident narrated to me as having happened to the Duke of Edinburgh, who was addressed by an old lady of fervent but familiar loyalty, and who, forcing herself to the front of the crowd, exclaimed, "God bless you! How's your dear mother?" What was the reply of his Royal Highness I have not learnt.

DRINKWATER HARD.

KARLSBAD (Bohemia).—The recent programmes of our excellent Cur-orchestra, under the distinguished leadership of Herr August Labitzky, contained, during the last month, Mendelssohn's March from *Athalie*, the introduction to Herr Richard Wagner's *Lohengrin*, and his *Walkürenritt*; a "Symphonie Triomphale" by H. Ulrich; "Danse des Sylphes" by H. Berlioz; introduction to the opera, *King Manfred*, by Reinecke; overture to Herr Flotow's *Martha*, &c. The solo performances were chiefly entrusted to Fraulein Anna Dubez (Harpist to H.R.H. the Grand Duke of Schwerin), whose exquisite performances are always admired and listened to with particular interest. Fraulein Dubez played a solo on airs from *Lucia*, "Marche des Croates" by Zamara, "Au rive de la mer," and fantasia on an "Air Russe," by C. Oberthur; also, in conjunction with Herr F. Jakob, Oberthur's Romances, "La plainte" and "Le Petit Savoyard," for harp and violin, which pleased immensely, as did likewise a Romance by Schulhoff, for harp and horn, the latter instrument being admirably played by Herr Behr.

## OCCASIONAL NOTES.

A STATUE in honour of Goldoni has just been inaugurated at Florence. Carlo Goldóni, surnamed the Molière of Italy, was born at Venice in 1707. He was a most prolific dramatic author. Though very many of his works for the stage are still in MS., his published comedies and tragedies attain the high total of two hundred and eleven. He tried his hand, also, at opera. His great object was to substitute written comedy for the *commedia del arte*, under which name were classed pieces extemporised by the actors on a skeleton plot furnished by the author. His efforts as a literary reformer involved him in disputes and quarrels, necessitating his absence for some time from his native land. He went to Paris and was appointed Italian master to the daughters of Louis XV. He profited by his sojourn in France to write a comedy in French, *Le Bourru bienfesant*, still a stock-piece at the Théâtre Français. He died at Paris in 1793.

"THERE'S a good time coming, boys, a good time coming," sang the concert-giver. "I beg your pardon, Mr. Russell," said a labouring man, rising from the audience in the middle of the hall, "but you couldn't fix the date, could you?"

THE "Prix de Rome" given by the French Government dates from 1802. The first person who gained it was named Androt. He died during his stay in the Eternal City. Musical competitions in France, however, remount to a much remoter period. In the statutes granted by Henri III. to the confraternity of St Cecilia, we read: "All good and excellent musicians of this realm, and elsewhere, shall be invited to send, provided they feel so disposed, on the day and eve of St Cecilia aforesaid, some new motet, or honest cantique, being their own composition, to be sung, so that people may know and point out the good authors, and notably the one among them who shall have done best, and who shall be honoured and rewarded with some honourable gift, as shall be provided for at the fitting time."

A MAN with an enquiring mind thrust his hand the other day into a horse's mouth, to see how many teeth the animal had. The horse closed his mouth to see how many fingers the man had. The curiosity of each was fully satisfied.

SPEAKING of Madame Parepa-Rosa, a correspondent of an American contemporary says:—

"The lady was singing 'Casta Diva' at San Francisco. Folding her white hands on her bosom, and raising her tender eyes, she commenced with her Æolian notes, the melody swelling and breaking into a gush of plaintive, supplicating harmony that vibrated through every chord of the heart. I glanced at my friend at my side, radiant in her dress and halo of golden hair, silver powdered, and there was a sweet pensive look on her downcast face. The music ceased, and the audience, wild with enthusiasm, were demanding an *encore*, when my companion raised her large serene eyes to my face, and said 'Isn't it sad?' 'Yes,' I replied, quickly, sharing her feeling, 'although so glorious, it touches a melancholy chord.' 'O, nonsense,' she exclaimed, 'I don't mean that! You know very well that I don't pretend to appreciate this kind of musical jargon. I mean isn't it sad to see so many young men in California bald-headed? I wonder if it is dissipation, or the climate, or what? Do you know that I have been picking out bald heads down in the parquet, and, would you believe it, I actually counted out twenty-five?'"

"MR. SPEAKER," exclaimed a member of the Arkansas Legislature, "my colleague taunts me with a desire for fame. I scorn the imputation, Sir. Fame, Sir! What is fame? It is a shaved pig with a greased tail, which slips through the hands of thousands, and then is accidentally caught by some fellow that happens to hold on. I let the greased-tail quadruped go by me without any effort to clutch it, Sir!"

SOQUAL (CALIFORNIA).—Frederic Hawson, an actor very well known in these parts, committed suicide on 29th July.

CRONSTADT.—A new Theatre is being erected here, capable of containing eight hundred persons. The greater part of the cost will be borne by the Ministry of Marine.

SALT LAKE CITY.—However great in other things, the Prophet, Brigham Young, does not shine as a theatrical manager. In consequence of his partiality for the penny-wise-and-pound-foolish system, the performances at the Theatre ceased to be patronized by the local Saints, and the Prophet, who, though not thinking himself a small Prophet, is fond of quick returns, has sold the Theatre to a company.

Digitized by Google

## COSTUMES.*

(*From "Another World."*)

While speaking of materials for dress, I will venture to interrupt "the preparations for the marriage" by giving a short description of some of our costumes. As certain of our manners and customs, besides having a character of their own, may be said to partake both of your Eastern and Western usages, so do our dresses partake both of your oriental and classical costumes.

### Lady's Costume.

The costume of the lady is loose and flowing. A jacket or bodice of purple tissue covers the right arm, and one side of the body to the waist, leaving the left arm, shoulder and part of the bosom exposed. A small waistcoat, made of a crimson tissue, is worn underneath the bodice. The tunic is of white tissue, beautifully embroidered with a gold thread. The short skirts show trousers of golden tissue, full, and not unlike those of your Turks. They are confined at the ankle by anklets, made of plain gold for the middle classes, whilst those worn by the upper classes are of ravine metal, ornamented with precious stones. There are fringe trimmings to the tunic made of precious metals of every variety of colour, selected for their lightness and beauty, and enriched at their extremities with precious stones. The colours of the costume vary with the taste of the wearer, but are selected to harmonize one with another, and all with our brilliant light. The feet are protected by a sole secured either by sandals or by means of an adhesive material. Women are not allowed to wear stays, or in any way to confine the waist. Indeed such encumbrances would serve no good purpose, inasmuch as their forms are actually beautiful; their spines, in consequence of their physical education, are strong, and every part of the frame, which might otherwise require support, is in its right place.

### Head-Ornaments.

In the hair is sometimes worn an ornament forming two wings, each consisting of a single diamond, which moves on small fine hinges, and is so arranged that the least breath of air will set it in motion. In the centre, uniting the two wings, is a small crimson stone, surmounted by a large round stone of purple blue, from which sprouts out a very fine dagger of a greenish gold colour. The rest of the head-dress is made of fine metal, chosen for its lightness, of the same tints. These metals are of equal, perhaps greater, value than gold, but are chosen for their qualities. The necklace and anklets correspond in character to the head-dress, with the addition to the former of one large pearl, which hangs to the wings, and rests on the lady's bosom. The bracelets are made in your Greek style—bands of gold set with large pearls. The soles to protect the feet are gilded with ravine metal. The sandals, which are of purple enamel of a peculiar kind, are often ornamented with jewels. The fan is composed of the choicest feathers of our native birds, and set in ravine metal of the most beautiful kind, studded with pearls and other precious stones.

We have pearls, diamonds, and other precious stones of a very remarkable kind, whose electricities are supposed to have a certain influence over the wearer. Thus, diamonds in Montalluyah have, it is thought, a tendency to increase the circulation; and when I have been fatigued by excessive study, a chain of peculiar diamonds has been placed, near my skin to revive me. Ladies sometimes wear a small turban with a gold tassel on the crown of the head. For the open air the head is covered with a turban, in front of which is a small shade, which, by means of a spring, falls down and protects the eyes and face from the sun.

Ladies of superior quality rarely wear turbans, for they seldom go abroad in the heat of the sun, and when they do, they are shaded by a canopy, supported at each corner by a pole, and borne by four men. When walking in their grounds ladies use long veils, covering them from head to ankle, which they also wear when on horseback; but they never mount in the heat of the sun.

Every unmarried woman, without exception of class, wears a distinctive feature on her dress. The drapery is fixed with a jewel to the right shoulder, and the right arm is bare. On the other hand, the married woman's arms are always covered with falling drapery, though by certain movements she shows the arm. It is not till after marriage that the lady is allowed to wear very elaborate costumes.

### Gentlemen's Costume.

By men, an elastic linen case, or chemise, make of a material which will stretch to any size, and cling to the form, is worn next the skin. This, reaching just below the knee, is short in the sleeves, and very ornamental about the neck, leaving the throat bare. It is changed daily by the poor, and twice a day by the rich. Over it is worn a tunic of rich material, with sleeves differing from each other in form and colour.

The trousers of the men consist of a large mass of drapery of light material finer than cambric, prepared from leaves which have passed through a certain process, and are afterwards woven. This is wound round and round the leg. As many folds are required to protect the body from the scorching heat, it will be seen that lightness is an essential quality. The trouser, otherwise full, is narrow at the ankle, where it is confined by a band of the same material, of gold, or of jewels, according to the quality of the wearer. Gloves are not worn by men, but their trousers being so massive they can place their hands in the ample folds when walking in the sun.

Another important article of male attire is a large piece of drapery, which, fastened in front and on one shoulder with a jewel chain, is carried to the back, and, attached to the opposite arm, falls in graceful folds below one knee, where it may be fastened. It may also be thrown back and worn as a cloak or covering; in any case it descends in graceful folds. The feet are bare, and are rubbed with an oleaginous preparation, which keeps them lithesome, and prevents them from being browned by the sun. The under part of the foot is protected by a sole secured by sandals. The hair, whether of the head or beard, is never cut, and we have no shaving, but we have means to prevent the hair growing on any part of the face.

The colours of the costume vary greatly; each man selects according to his taste, but always with a harmony of tints. To give an example. If the drapery were crimson on the outside, the inside would be blue; the tunic, a very rich brown; the legs of the trousers, one red the other blue. The only ornament worn by the men is a chain of ravine metal, sometimes plain, sometimes set with costly gems; and we have brown costumes, relieved by this chain alone.

Out of doors the men wear a turban or head-covering, made of a very light material, beat out to the thinness of the finest wafer, and repellent of heat. It is very large, so that the face and eyes may be protected from the sun; and it is furnished with a contrivance by which a current of air is kept constantly playing on the top of the brain.

* "The harmonious beauty of dress gives often indication of the mind of the wearer."

Strassburg.—The new theatre, built on the site of that destroyed by the German bombardment, was to be inaugurated on the 4th inst.

Brussels.—M. Pierre Schott, the head of the well-known publishing firm here, has just died, in the prime of life, after a fortnight's cruel suffering, from the sting of some venomous insect. He was the youngest of the sons of M. B. Schott, who founded large musical publishing houses at Mayence, Brussels, London, and Paris.

Digitized by Google

## PROVINCIAL.

SCARBOROUGH.—On Tuesday last, Dr. Sloman gave a most successful pianoforte recital at the Spa Saloon. The programme included Schubert's Impromptu in A flat, Handel's "Harmonious Blacksmith," and "Characteristics" of Bach, Mozart, and Beethoven. The latter selection was greatly admired by a large and appreciative audience.

EXETER.—A "popular" concert has been given in the Public Rooms by the well-known flautist, Mr. Henry Nicholson, assisted by Madame Thaddeus Wells, Miss Lazarus, R.A.M. (solo pianist and accompanist), and Mr. Orlando Christian. We may hope that the concert and entertainment season has commenced, the inaugural performance having so successfully taken place. Madame Wells (the Emma Jenkins of the past) is an accomplished vocalist, who gives the most elaborate *fioriture* with refreshing correctness of intonation. Her management of the upper register of her voice is easy, no facial contortion marring the pleasing impression produced by her clear, crisp tones. Mr. Nicholson's solos were received with rapturous applause (as usual), and Mr. Orlando Christian, who possesses a fine resonant voice, has no cause to complain of a lack of appreciation on the part of his hearers. Miss Lazarus plays brilliantly, her solos giving evidence of much careful training, while the taste which distinguishes her performances gives proof that in her case there is no lack of natural talent, without which the most costly tuition is bestowed in vain. There was a good attendance, and the "encore" system was liberally resorted to.—W. S. J.

MANCHESTER.—A short season of English Opera was commenced on Monday the 2nd inst., at the Theatre Royal, under the direction of Mr. Carl Rosa. There was a large attendance, and the opera of *Maritana* was presented, with such general excellence as to warrant the hope of a very successful season. The following is the *caste:* Maritana, Miss Blanche Cole; Lazarillo, Miss Lucy Franklein; Marchioness, Mrs. Aynsley Cook: Charles II., Mr. Arthur Stevens; Don José, Mr. S C. Campbell; Marquis Montifiore, Mr. H. Jackson; Don Cæsar de Bazan, Mr. Wm. Castle. "The choice of *Maritana*"—writes the *Examiner and Times*—"as the opening work was very judicious, and the applause of the audience frequently testified to their very hearty satisfaction. The band has been well selected, and it is not often that the orchestral accompaniments to an opera in Manchester have been so unobjectionable. The chorus, too, is very far above the average, and we have seldom had a company of choralists so familiar with their music, so generally correct, and, what is of no slight importance, so careful in the pronunciation of the words. This excellent quality, we are glad to say, was also studied by the principal vocalists. The costumes were extremely rich, and the requirements of the wardrobe have evidently been specially considered by the management."

---

MUNICH.—Herr Heinrich Natter, the sculptor, has been commissioned to execute a Schumann Monument for Leipsic.

OSTEND.—The Baroness Vigier (*née* Sophie Cruvelli), gave a most interesting concert lately, in conjunction with Leopold de Meyer.

PAMPELUNA.—According to report, there is a young lady here possessed of a bass voice which the late Signor Lablache himself might have envied.

NAPLES.—A new four act opera, *Wallenstein*, has been produced with only moderate success at the Teatro del Fondo. The libretto, founded upon Schiller's well known play, is by Signor Enrico Galisciani, and the music by Signor Musone, the composer of *Camoëns*.

VIENNA.—During his short engagement at the Imperial Operahouse, Herr Betz appeared very successfully as Nelusco in Meyerbeer's opera, *L'Africaine*. He was admirably supported by Madame F. Materna, who, in consequence of Mdlle. Ehnn's sudden indisposition, undertook the principal female part, which she executed splendidly, at, so to speak, a moment's notice.

ARAD.—A short time since, M. Offenbach's operetta, *La Belle Hélène*, was followed by a very sad and startling episode. The part of Calchas was sustained in the first act with much humour by Herr Pianta, a great favourite with the public. In the second act, another comedian continued the part, without any reason being assigned by the management for the substitution. A rumour, however, soon mysteriously found its way about the house, to the effect that the unfortunate Herr Pianta had been suddenly attacked by cholera, and in consequence conveyed at once to his lodgings. The rumour turned out to be true. The public evidently took no more interest in the performance, and it was quite as evident that the performers took no more interest in it than the public. Everyone felt glad when the curtain fell for the last time. Herr Pianta's comrades hastened to lend what assistance they could, but in spite of all their efforts, and those of the medical man, at two o'clock a.m., the poor fellow was a corpse. His benefit was to have come off the next evening, but, when he should have been going to the theatre, his friends were mournfully following him to the grave.

## SOUTH KENSINGTON SCHOOL *v.* ROYAL ACADEMY.

*(To the Editor of the "Musical World.")*

SIR,—It now appears finally settled we are to have a "New School for Music" at the South Kensington establishment—if in opposition to the Royal Academy, in what way will it benefit the profession? If it merely swells the number of *art mechanics*, as the Kensington School of "Fine Art" has done, then I think it were better to let well alone; but if the new school is to encourage *original* compositions, and raise a suitable building for performing *new* English operas, and, by this means, bring out native talent as operatic actors, and place English opera upon a sure foundation, then, indeed, every lover of music and justice will wish the new society good speed. "Idealizers" may look with profound contempt upon English composers and English singers; they say "there is an absence of earnestness in their work." What can be more depressing to an ardent student with original talent than to feel that he has no power of displaying that talent however hard he may work? Let the new society *create a demand for English opera by encouraging it*, and the family of "Idealizers" will soon find that *English* composers have still a soul for melody of the very highest order, and singers to realize it.

Yours &c.,
R. C.

P.S.—I have looked anxiously for "Idealizer's" further remarks upon "English Opera," in your valuable journal, boldly signed by his name in full; in so good a cause, why does he hold back?

---

## WAIFS.

Signor Bevignani has returned from Italy, and leaves London for Moscow this day, to fulfil his duties as conductor of the orchestra.

Mr. Bishenden informs us that he has, within the last twelve months, been busy writing to the musical conductors all over the world, advocating the use of the *diapason normal*, and that almost all have agreed to adopt it.

A new organ has been opened at the Church of St. Philip, Milltown, Co. Dublin, by Mr. W. H. Telford. The singing by the choir (augmented for the occasion) of Dr. Greene's anthem, "Thou visitest the earth," would not suffer by comparison with more costly choirs. The offertory, the largest ever received in the church, was devoted to defray the expenses of the organ.

Messrs. Weippert & Co., the music publishers of Regent Street, whose warehouse was recently burned, have written to the *Times*, stating that so far from their stock-in-trade having, as reported, been fully insured, the insurance was for less than a tithe of its value, and they are, therefore, heavy losers. Some valuable musical instruments and many rare manuscripts were also destroyed.

Carl Wilhelm, the composer of the "Wacht am Rhein," whose death we announced last week, was buried on the 29th August, at Schmalkalden (Hesse). A large concourse of people from all parts of Germany, musical societies, military clubs, and deputations from various corporations, as well as the communal authorities and the school children of the town, attended, and walked in procession to the cemetery.

The death, at Ixelles, on the 30th ult, of M. Pierre Schott, the esteemed music publisher, is announced. M. Pierre Schott was well known for his amiable disposition and genial manners. He was one of the family of the world-famous "B. Schott et fils," music publishers of Mayence, and was the proprietor of an extensive business in Brussels and Paris. He leaves a widow, two daughters, and a son (aged 17) to regret their loss.

Mrs. Roney (Miss Helen Hogarth) has been appointed teacher of singing at the Ladies' College, Cheltenham. Mrs. Roney, who had the advantage of studying under the first masters, has received from the parents of her former pupils the highest testimonials of her ability as a teacher, and the warmest expressions of their personal esteem. The Ladies' College could not have selected a professor better qualified for the important duties required.

CRAMER.—Cramer is exceedingly intellectual and entertaining, he has a sharp satirical vein, and spares neither his own nor his neighbour's foibles. He prefers to converse in French, and shows by his manners that he has spent much of his early life in France. He is one of the most inveterate snuff-takers. Good housekeepers maintain that after every visit of the great master the floor must be cleansed of the snuff he has spilt, whilst I, as a pianoforte player, cannot forgive him for disfiguring his aristocratic, long, thin fingers, with their beautifully shaped nails, by the use of it, and often clogging the action of the keys. Those thin, well shaped fingers are best suited for *legato* playing; they glide along imperceptibly from one key to the other, and, whenever possible, avoid octave as well as staccato passages. Cramer sings on the piano in such a manner that he almost transforms a Mozart Andante into a vocal piece, but I must resent the liberty he takes in introducing his own and frequently trivial embellishments.—*The Life of Moscheles.*

Digitized by Google

Madame Sinico made her first appearance at M. Rivière's Promenade Concerts on Saturday evening last. The accomplished vocalist sang "Ah fors è lui" (*La Traviata*)—the *cabaletta* of which she was compelled to repeat—and the "Blue Bells of Scotland." In response to a hearty encore, Madame Sinico followed the prevailing fashion of not repeating the song asked for, but giving another, which, on this occasion (by way of novelty?) was "Robin Adair."

Messrs. Kirkman and Sons have received a medal for their pianofortes, from the Judges of the Vienna Exhibition.

## MUSIC RECEIVED FOR REVIEW.

HENRY KLEIN.—"Electricity Valse," by Henry Klein.


# Advertisements.

## THE VOICE & SINGING

BY

**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

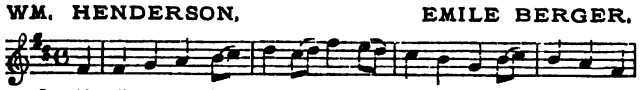
London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Just Published,

## "SWEET HAWTHORN TIME."

WORDS BY (SONG.) MUSIC BY

WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys at-tend thine ad-vent gay!

Sweet hawthorn time—fair month of May!
What joys attend thine advent gay!
On every tree the birdies sing,
From hill and dale glad echoes ring;
The lark, inspir'd, to Heav'n ascends,
The gurgling brook in beauty wends
By mossy bank and grassy brae,
Where violets bloom and lambkins play.
Delightful Spring—sweet month of May
What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pleasing song, entitled 'Sweet Hawthorn Time,' . . . . . would be a trump card' in the hands of any amateur able to do it justice."—*Daily Telegraph.*

## PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Dedicated by Special Permission to

## H.R.H. THE DUKE OF EDINBURGH.

# MARIE ALEXANDROWNA WALTZ.

## By CHARLES GODFREY,

*Band Master Royal Horse Guards (Blues),*

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice," "Love Dreams," "Blush Rose," &c.

ASHDOWN & PARRY beg to announce that this new Waltz will be published in a few days.

LONDON:

## ASHDOWN & PARRY,

## HANOVER SQUARE.


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# BIRMINGHAM

# MUSICAL FESTIVAL,

## 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,

## National Hymn, 6s.,

## Ave Maria, 4s.,

AND

## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,

BERNERS STREET.

LONDON.

Performed at the Birmingham Festival, with immense success.

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

| | | | |
|---|---|---|---|
| Nava's Three Subjects from "Fridolin" - - - | each | 3 | 6 |
| No. 1. Hunting Chorus. | | | |
| „ 2. Chorus of Handmaidens. | | | |
| „ 3. Dance and Chorus of Villagers. | | | |

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

CHAPPELL & CO.,

50, NEW BOND STREET, LONDON.

Digitized by Google

Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, Sept. 6, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 37. SATURDAY, SEPTEMBER 13, 1873. PRICE { 4d. Unstamped. 5d. Stamped.


CRYSTAL PALACE.—CHORAL FESTIVAL, This Day (SATURDAY) September 13. Annual Autumn Concert of the Tonic Sol-Fa Association. Chorus of 3,500 voices; certificated singers only. The programme will include selected pieces by Handel, Mendelssohn, Rille, Himmel, Kreutzer, Bach, Webbe, Reichardt, Adams, Smart, Pinsuti, Callcott, Macfarren, &c. Soli passages by a select choir, prize winners at National Music Meetings. A sight-singing test, with a work not previously seen by any members of the choir, between the parts. Conductors, Mr. Joseph Proudman and Mr. W. G. McNaught. Organist, Mr. James Coward.—Admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—Saturday Concerts and Afternoon Promenades, 1873-74.—The EIGHTEENTH SERIES of the SATURDAY CONCERTS will COMMENCE on the 4th of October.

There will be 25 Concerts in all—11 before and 14 after Christmas, on the following dates, commencing each day at 3 o'clock:—

1873, October 4th, 11th, 18th, 25th.
,, November 1st, 8th, 15th 22nd, 29th.
,, December 6th, 13th.
1874, January 17th, 24th, 31st.
,, February 7th, 14th, 21st, 28th.
,, March 7th, 14th, 21st, 28th.
,, April 4th, 11th, 18th.

Conductor, Mr. MANNS.

Transferrable reserved stall for the 25 Concerts, Two Guineas; stall for a Single Concert, Half-a-Crown, exclusive of admission to the Palace.

The Band and Chorus will be of the same strength as during last season.

Every effort will be made to render the programmes generally attractive, and to continune the production of new and unknown music, and the excellence of execution for which these concerts have become known. Among the works intended to be performed are the following, many of them produced here for the first time:—Handel—the oratorio of "Theodora," with additional accompaniments by Dr. Ferdinand Hiller; Bach—pianoforte concerto in F minor; Haydn—two symphonies not yet performed, and selection from the "Seven Last Words;" Mozart—symphonies in C major (No. 6) and G minor, pianoforte concerto in E flat (1785); Beethoven—symphonies Nos. 3, 6, 7, and 9, the septett, "The Praise of Music"—a cantata for solos, chorus, and orchestra—chorus for female voices from "King Stephen," the "Egmont" Music; Schubert—symphony in C (No. 9), the Octett (for strings and wind); Mendelssohn—symphonies in C minor and Scotch, the 95th Psalm for solos, chorus, and orchestra, Hymn for contralto-solo, chorus, and orchestra (Op. 96), "The Midsummer Night's Dream" Music, and the "Lobgesang;" Schumann—Symphony in E flat, selection from the music to "Faust;" Berlioz—the Garden Scene and the Queen Mab scherzo, from "Romeo and Juliet;" Felicien David—Le Desert, Ode-Symphonie for orchestra and chorus; Macfarren—overture (MS.) to "John the Baptist;" Sir W. S. Bennett—"The Maid of Orleans," sonata for pianoforte solo; Sir Julius Benedict—symphony in G minor (MS.); Brahms—Schicksalslied, for chorus and orchestra; Gounod—Meditation, for violin solo and orchestra; E. Prout—symphony (MS.) in C major; J. F. Barnett—overture (MS.) to "A Winter's Tale;" Arthur S. Sullivan—some vocal pieces, with orchestra, specially composed for these concerts.

Engagements have already been made with Madame Lemmens, Madame Alvsleben, Madame Patey, Mr. Sims Reeves, Signor Foli, Madame Schumann, Herr Joachim, Mr. Charles Hallé, Herr Pauer, Herr von Bülow, and Signor Platti. Other eminent artists will be engaged as opportunity offers.

Mr. Manns' Benefit Concert will take place on the 25th April.

At the Afternoon Promenades the exhibition of objects of interest in art and manufacture will be continued as opportunity may offer.

By order, G. GROVE, Secretary.

Crystal Palace, 9th September, 1873.

MISS PURDY will sing, at the GENTLEMEN'S CONCERT, MANCHESTER, on Monday, "LES ADIEUX DE MARIE STUART," Niedermeyer; the ballad, "NEAR WOODSTOCK TOWN," and, with Mr. Santley, "IN QUESTO SUOLO," Donizetti.—35, Victoria Road, Kensington, W.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!), will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MR. E. ADAMS, Operatic Comedian, Manager and Author, General Entrepreneur and Director for Comic Opera, Burlesque and First-Class Musical Entertainments, for London and the Provinces.

Complete Tuition for the Stage, with every facility to eligible aspirants.

Foreign Productions Translated and Adapted for English representation.

Personal interviews, from 12 to 3, at Mr. Boosey's, 2, Little Argyll Street, Regent Street, W.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Old Stafford, Manchester.

ORGAN FOR SALE—TWO MANUALS CC, PEDALS CCC to E; 16 Stops. Suitable for Church or Chamber.—Apply by letter, X. Y. Z., care of G, Street, 30, Cornhill.

THEATRE ROYAL, COVENT GARDEN.—M. RIVIERE'S CONCERTS.—EVERY EVENING at Eight. The following artists will appear during the week:—Mdlle. Corani, Miss Adelaide Newton, Mdlle. Martorelli, Miss Alice Barth, and Mdlle. Cornalie D'Anka; Mr. J. H. Pearson, Signor Gustave Garcia, Herr Werrenrath, and Mr. George Perren; Mdlle Secretain, Mdlle. Nelly Guibert, and Mr. J. Levy.

MONDAY next, Popular and New Music.
TUESDAY, Wagner Night.
WEDNESDAY, Second Weber Night (by general desire).
THURSDAY, Scotch Ballad Night.
FRIDAY, Mendelssohn's "ATHALIE."
SATURDAY, National Music.

Conductor—M. RIVIERE.

Splendid Decorations, Ferneries, Fountains, Plants, Exotics, Flowers, &c. Refreshments by Messrs. A. and S. Gatti. Promenade, One Shilling. Doors open at 7.30; Commence at 8. Acting Manager, Mr. JOHN RUSSELL.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The MICHAELMAS TERM will commence on MONDAY, the 22nd September, and will terminate on Saturday the 20th of December.

Candidates of admission can be examined at the Institution on THURSDAY, the 18th September, at eleven o'clock, and every succeeding Monday and Thursday at the same hour. By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

ORGANIST and CHOIRMASTER wanted for St. SILAS ENGLISH EPISCOPAL CHURCH, Glasgow. Apply, with references and terms, to J. MUIR WOOD & Co., Glasgow.

LET THE HILLS RESOUND (New Part Song).—"The composition of Mr. BRINLEY RICHARDS, so eminent in itself, and rendered with so much spirit, that the Prince of Wales, on behalf of the whole Royal party, demanded a repetition. It was given a second time."—See the *Times*, July 16. "The second great success of Mr. BRINLEY RICHARDS."—*The Graphic.* Post free for 12 stamps. Class copy, 4 stamps. As a Song, 18 stamps. As a pianoforte solo, by the Composer, 24 stamps.

SOUND THE TRUMPET IN ZION.—For Full Choir. Words by S. C. HALL, F.S.A. The music composed by BRINLEY RICHARDS. Post free for 18 stamps.

READING AT SIGHT.—Musical Cards, for Learning to Read Music quickly at Sight. Invaluable to all Teachers of Music. Post free for 25 stamps.—Published only by ROBERT COCKS & Co., New Burlington Street. Order everywhere.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The NEXT TERM begins on MONDAY, October 20, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 18, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 50, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

## MASON AND HAMLIN'S AMERICAN ORGANS.

### FOUR NEW STYLES.

STYLE P.—Two Sets of Reeds, with Three Pedals. .. .. .. 22 Guineas.
STYLE Q.—Two Sets of Reeds. Resonant Case. Three Pedals. .. 25 Guineas.
STYLE S.—Seven Stops; with Sub-Bass and Octave Coupler. Resonant Case .. .. .. .. .. .. 38 Guineas.
STYLE T.—Five Stops. Improved Vox Humana. Resonant Case .. 28 Guineas.

Sole Agents—METZLER & Co., 37, Great Marlborough Street, London.

Digitized by Google

Now ready, in Two Vols., with Portrait, 24s.,

## LIFE OF MOSCHELES,

WITH SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE,

By his WIFE.

THE TIMES.—"The Publication of these memoirs will give satisfaction to many of our readers. The devotees of music in this country are both numerous and earnest, and nothing can gratify them more than when literature pays a tribute to distinction in that art. These volumes, therefore will be hailed with particular delight. They are as well 'a record of the life of Moscheles' as 'a chronicle of the musical history of his time'—a period of sixty years. What Moscheles observed he was accustomed to record in his diary, and we have before us the result of his observations."

HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

**HENRIETTE'S MOST POPULAR SONGS.**

"ALWAYS ALONE" .. .. Sung by Madame Patey .. 4s.
"THE KING AND I" .. .. Sung by Mr. Santley .. .. 4s.
"THE CROSS ROADS" .. .. Sung by Miss Edith Wynne .. 4s.
"SYMPATHY" .. .. .. Sung by Miss Enriquez .. .. 4s.
"NOTHING" .. .. .. Sung by Mr. Sims Reeves .. 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

**HENRIETTE'S NEW SONGS.**

"SINCE BABY LEFT US" .. .. .. .. .. .. .. 3s.
"REQUITED" .. .. .. .. .. .. (In the Press.)
"A MODERN STORY" .. .. .. .. .. .. (In the Press.)
"WRITING TO WILLIE" .. .. .. .. .. (In the Press.)
"MY MORNING DREAM" .. .. .. .. .. (In the Press.)

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

Just Published.

## "DREAM ON,"

SONG,

Words and Music by ERNEST HOUGHTON.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "BEYOND THE HILLS,"

SACRED DUET

For Soprano and Contralto.

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## THREE SONGS FOR VOICE AND PIANOFORTE,

With English and German Words.

No. 1, "THE MINSTRELS' HOME" (Des Sängers Heimath) .. .. .. 3s.
,, 2, "THE LOVELY MONTH OF MAY" (Im Wunderschönen Monat Mai) 3s.
,, 3, "VISIONS" (Traumbild) .. .. .. .. .. .. .. 3s.

The English Versions of the Words by MARIA XIMENA HAYES.

The Music by WILHELM SCHULTHES.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

## "COM' E GENTIL,"

Une FANTAISIE DE SALON,

Sur la Serenade de "DON PASQUALE,"

Pour le Pianoforte,

Par RICHARD HOFFMAN.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## "MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"
("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

## "IN THE MORNING,"

SONG.

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

# MIGNON.

## Opera in Three Acts,

BY

## AMBROISE THOMAS.

### PIANOFORTE SOLOS.

| | s. | d. |
|---|---|---|
| THE OPERA COMPLETE FOR PIANO SOLO ... ... ... Net | 10 | 0 |

*All the following arrangements are Sold at* HALF *the marked* PRICES.

| | | |
|---|---|---|
| THOMAS (A.), Overture .. .. .. .. .. .. .. .. .. | 6 | 0 |
| BIZET (G.), Six Transcriptions:— No. 1, Danse Bohémienne, 5s.; 2, Romance de Mignon (*Connais tu le pays*), 5s.; 3, Duo des Hirondelles, 5s.; 4, Adieu Mignon (Mélodie), 4s.; 5, Polonaise de Philène, "Je suis Titania la blonde," 6s.; 6, O Printemps (Mélodie), 4s. | | |
| BATTMANN (J. L.), Op. 271. Petite Fantaisie (sans Octaves) .. .. .. .. .. .. | 5 | 0 |
| BRISSLER (F.), Two "Pot-Pourris" .. .. .. .. .. each | 7 | 6 |
| CRAMER (S.), Two "Bouquets de Mélodies" .. .. .. .. each | 6 | 0 |
| CROISEZ (A.), "Styrienne, Andante et Valse" .. .. .. .. | 6 | 0 |
| DELAHAYE (L. L.), "Adieu Mignon, et Danse Bohémienne" .. .. | 6 | 0 |
| GODARD (A.), TROIS TRANSCRIPTIONS FACILES:— No. 1, "Recitatif et Romance de Mignon," 3s.; 2, "Danse Bohémienne," 3s.; 3, "Entr'acte Gavotte," 3s. | | |
| HESS (J. C.), Fantasia "Styrienne, Prière" .. .. .. .. .. | 5 | 0 |
| KETTERER (E.), Op. 209, Fantaisie brillante ("Marche Bohémienne," "Reveille," "Pastorale," "Danse des Œufs,") &c. .. .. .. | 7 | 6 |
| KETTERER (E.), Op. 232, Seconde Fantaisie ("Romance et Duo des Hirondelles") .. .. .. .. .. .. .. .. | 7 | 6 |
| KRUG (D.), Op. 245, "Grand Fantaisie" .. .. .. .. .. | 7 | 6 |
| KRUG (D.), Op. 246, "Petite Fantaisie" .. .. .. .. .. .. | 6 | 0 |
| KRUGER (W.), Op. 142, Fantaisie Transcription ("Romance et Duo des Hirondelles") .. .. .. .. .. .. .. .. | 7 | 6 |
| LYSBERG (C. B.), Op. 116, Fantaisie Transcription (Duo des Hirondelles et "Titania") .. .. .. .. .. .. .. | 7 | 6 |
| NEUSTEDT (C.), Op. 71, Fantaisie Transcription ("Romance de Mignon" et "Duo des Hirondelles") .. .. .. .. .. .. | 6 | 0 |
| NEUSTEDT (C.), Op. 81, Seconde Fantaisie Transcription ("Adieu Mignon et Valse de Philène") .. .. .. .. .. .. | 6 | 0 |
| OESTEN (Th.), Op. 400, Fantaisie élégante ("Valse Styrienne, Romance de Mignon, Polacca") .. .. .. .. .. .. | 6 | 0 |
| ROSELLEN (H.), Op. 188, "Polonaise de Mignon," Transcription variée | 6 | 0 |
| TREDHE (G.), Op. 123, "Romance de Mignon," variée .. .. .. | 7 | 6 |
| VALIQUET (H.), Op. 81, "Deux petites Fantaisies" .. .. .. each | 5 | 0 |

### PIANOFORTE DUETS.

| | | |
|---|---|---|
| THOMAS (A.), Overture .. .. .. .. .. .. .. .. | 7 | 6 |
| BERNARD (PAUL), Op. 90, Deux Suites Concertantes .. .. each | 9 | 0 |
| STRAUSS, Premier Quadrille .. .. .. .. .. .. .. | 4 | 6 |
| RUMMEL (J.), Deux Mosaiques .. .. .. .. .. .. each | 7 | 6 |

### VIOLIN AND PIANO.

| | | |
|---|---|---|
| SARASATE (Op. 16), "Romance et Gavotte de Mignon" .. .. .. | 7 | 6 |

### VIOLIN SOLO.

| | | |
|---|---|---|
| LÉVÊQUE (EMILE), "Six Mélodies faciles et Motifs favoris de Mignon" | 5 | 0 |

### CORNET-À-PISTONS SOLO.

| | | |
|---|---|---|
| GUILBAUT (E.), "Pot-pourri sur Motifs favoris de Mignon" .. .. | 6 | 0 |

### VIOLIN, HARMONIUM, AND PIANO.

| | | |
|---|---|---|
| LEFÉBURE-WELY. "Romance de Mignon" Paraphrase .. .. .. | 7 | 6 |

### DANCE MUSIC—PIANO SOLO.

| | | |
|---|---|---|
| STRAUSS, 1er Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| ARBAN, 2de Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| MEY, 3e Quadrille .. .. .. .. .. .. .. .. .. | 4 | 6 |
| GODFREY (CHARLES), "Mignon Waltz" .. .. .. .. .. | 4 | 0 |
| MÉTRA (OLIVIER), "Suite de Valses" .. .. .. .. .. | 6 | 0 |
| STRAUSS, "Grande Valse" .. .. .. .. .. .. .. | 6 | 0 |
| STUTZ (PHILIPPE), "Polka Mazurka" .. .. .. .. .. | 2 | 6 |
| DESGRANGES (E.), "Polka des Hirondelles" .. .. .. .. | 4 | 6 |
| ZIKOFF (F.), "Entr'acte Polka" .. .. .. .. .. .. | 4 | 6 |
| STRAUSS, "Mignon Polka" .. .. .. .. .. .. .. | 4 | 6 |

(*Editions de Heugel & Co., Paris.*)

LONDON:
DUNCAN DAVISON & CO.,
244, REGENT STREET, W.

THE COMPLETE OPERA FOR VOICE AND PIANO, 20s., *and all the Vocal Music of* "MIGNON" (*separately*), *can be obtained from* DUNCAN DAVISON & Co.

Digitized by Google

## HEREFORD MUSICAL FESTIVAL.

(*From the "Times."*)

*Hereford, September* 8.

The 150th meeting of the Three Choirs of Gloucester, Worcester, and Hereford begins to-morrow, at the last-named city; one of the smallest, quietest, and, thanks to the river Wye, most agreeable and cheerful in mid-England. The history of these gatherings has been so often and minutely described that it would be tedious to go over the same ground again, step by step. A brief sketch will answer all purposes. What progress has been made since the three choirs first met at Gloucester to combine their voices in the act of worship, and, later, not only for this, but also with a view to promote the maintenance and education of orphan children of the poorer clergy, is generally known; as is also the substantial aid given to the cause, in 1724, at Gloucester, by the eloquent preaching of Dr. Bysse, Chancellor of Hereford, and brother of the Bishop. It was Dr. Bysse who advocated the collection of money after morning service at the doors of the church—to be disposed of as already explained. The meeting of 1724 must, therefore, be regarded as the origin of that which, time out of mind, has been denominated the "Festival of the Three Choirs." What Dr. Bysse had successfully recommended to Gloucester, he, in the two following years, as successfully recommended to Worcester and Hereford. It was at Gloucester, subsequently, that the idea was broached of allowing widows as well as orphans to participate in the benefits of the charity, the scope of which was thus materially widened. Many years later, owing to the comparatively insignificant proceeds arising from the meetings of the choirs, the Duke of Beaufort, then President, suggested that concerts of vocal and instrumental music should be added to the attractions; and in 1755, at the Worcester Festival, the Dean and Chapter granted the use of the College Hall for that purpose, generously fitting it up at their own expense. In 1757, at the triennial turn of Gloucester, the meeting was prolonged from three days to four—the first day being devoted, as usual, to full service in the Cathedral. On this occasion, Handel's *Messiah* was first heard in an English county town, not, however, as now, in the church, but at Boot Hall, which afterwards was metamorphosed into an inn. In 1798 (at Hereford), the growing expenses attendant upon the performances made it difficult to find responsible guarantees, and, but for the intervention of the Duke of Norfolk, who persuaded some of the most renowned singers and players of the day (among them Banti, the *prima donna;* Lindley, violoncellist; and Dragonetti, contrabassist) to afford their gratuitous assistance, the Festivals must in all probability have collapsed. By the influence and exertions of the same nobleman, moreover, the number of stewards was augmented—a step which, by modifying their liabilities, considerably diminished their reluctance to act. Year by year more gentlemen were found willing to officiate, and the prospects of the Festivals gradually improved. The contributions to the Charity became liberal in proportion, upwards of £800 being received at Worcester in 1809, and nearly £800 in 1811 at Gloucester. The chief singer, however, at Gloucester was the then celebrated Catalani, whose exorbitant terms, notwithstanding that the prices for tickets had been raised, brought the profits of the meeting, which would otherwise have been great, to a comparatively low ebb. This, however, had nothing to do with the collections for the Charity, with which the stewards, whether the result be profit or loss, to their honour, never meddle. How the institution has grown, gathered weight, and thus inspired increasing confidence, need scarcely be said. At the first meeting, in 1724, there were six stewards—a clergyman and a layman belonging to each diocese; while to go back no further than the Worcester Festival of 1851, when Sophie Cruvelli was the "star," twelve gentlemen accepted the responsibility, and this was looked upon as a sign of promise, although the result in a pecuniary sense was not satisfactory, and each of the stewards had to disburse his share towards a considerable deficit.

But to leave history, we come to the festival, which begins to-morrow under the happiest auspices, fine weather included, which it is devoutly to be hoped—but, considering recent experience, hardly to be expected—may last. Instead of 12 responsible stewards, Mr. Townshend Smith, organist of the Cathedral, and, in right of his prerogative, director and conductor of all the musical proceedings, can point triumphantly to a list of no fewer than 88 stewards, with Lord Bateman, Lord-Lieutenant of the County, as President—a list comprising many of the nobility and gentry of Hereford and the neighbouring counties, together with some 20 clergymen, and the Dean of Hereford at the head of them. The institution of early services in the choir on every morning during the continuance of the Festival has in a great measure done away with certain strong objections on the part of conscientious and not illiberal members of the Church. Divine service can now be daily held as usual; and thus the Cathedral is not diverted, by the exigencies of an exceptional occasion, from its chief and holiest purpose. This adds weight to the official appeal on behalf of the Charity, which, as usual, we append—

"These music meetings are held for the benefit of the widows and orphans of the poorer clergy, &c., within the dioceses of Hereford, Gloucester, and Worcester; aided by the Diocesan Clerical Charities, the proceeds have of late years in this diocese averaged to each widow £17 3s., and to each orphan £29, in the Archdeaconry of Hereford; and to each widow £21 16s. 3d., and to each orphan £27 18s. 6d., in the Archdeaconry of Salop. That such institutions stand in need of immediate encouragement is unhappily too manifest from the present number of applicants—more than fifteen orphans and fourteen widows, and two clergymen in distressed circumstances; while the necessity of future support is equally evident from the positive fact that there are within the three dioceses 147 benefices having an income of below £100 per annum each. The Committee will be happy to receive, and apply to the purposes of this important Charity, all contributions forwarded by those who are unable to attend the Festival in person.

"JOHN H. ARKWRIGHT, Chairman.

"*The Close, Hereford, July* 19, 1873."

Mr. Townshend Smith, secretary no less than conductor, has been active in his preparations, and, it must be admitted, happy in their result. His principal singers are Mdlle. Tietjens, Miss Edith Wynne, and Mdlle. Bartkowska (sopranos); Madame Trebelli-Bettini and Miss Enriquez (contraltos); Messrs. W. H. Cummings, Montem Smith, and Edward Lloyd (tenors); Mr. Santley and Signor Agnesi (barytone and bass.) The solo player is M. Sainton (violin), than whom no artist in his line could be more generally welcome. Mr. Done, of Worcester, according to custom, presides at the organ, except on the second evening, when Dr. S. S. Wesley, of Gloucester, is to play the organ part in Mendelssohn's *St. Paul*. Mr. Smith has engaged a highly-efficient orchestra of 20 violins (M. Sainton at the head of the first, and Mr. Willey of the second, compartment), 8 violas (principal, Mr. R. Blagrove), 8 violoncellos (principal, Mr. Pettit), and 8 double basses (principal, Mr. Howell), with the usual proportion of wind instruments, &c., including Messrs. Radcliffe, G. Horton, Lazarus, Waetzig, T. Harper, C. Harper Hawkes, Phasey, and Thompson (respectively as chief flute, oboe, clarionet, bassoon, trumpet, horn, trombone, euphonium, and drums)—the librarian and performer on the side drum being, as of old, Mr. W. Goodwin. About the chorus, which includes delegates from Bristol, Bradford, and London, as well as the members of the three choirs and the various choral societies of the three counties, it would be superfluous to say anything. They are always efficient. The programme of the week is as follows:—Full cathedral service on Tuesday, Wednesday, Thursday and Friday—with Dr. Wesley at the organ; the oratorio of *Elijah* on Tuesday afternoon; Handel's *Jephthah*, followed by Rossini's *Stabat Mater*, on Wednesday morning; and *St. Paul* on Wednesday evening, when the Cathedral is to be lighted up; on Thursday a new oratorio, entitled *Hagar*, the words selected from Scripture by the Rev. J. R. Gleig Taylor, the music composed by Sir F. A. Gore Ouseley, Professor at Oxford University, succeeded by a miscellaneous selection, including three movements from Spohr's great symphony, *Die Weiheder Töne* ("*The Consecration of Sound*,") the same composer's *Christian's Prayer*, a sacred cantata, and Handel's magnificent "Chandos Anthem," No. 6; and on Friday, of course, the *Messiah*. On Tuesday and Thursday evenings we are promised miscellaneous concerts of vocal and instrumental music, in which all the principal artists take part. For Friday evening, the customary dress ball in the Shire Hall, and, simultaneously, a concert of chamber music in the College Hall are announced; and with these the Festival will terminate. The programme is well made out with a view to contrast and variety; but some of the selections are decidedly too long,

Digitized by Google

*September* 9.

The Festival has begun most inauspiciously as far as the weather is concerned. From a tolerably early hour, the rain clouds, first scattered, so as to indulge us with occasional "April showers," then folded and shrouded together in one impenetrable mass, have been deluging the city; and there appears but small likelihood of cessation for the present. This is, at first sight, a dreary prospect; for how much the success of the music-meeting depends upon the many tempted by its attractions from all parts of the country round about need scarcely be said. A wet market-day for the farmers, or a wet fair-day for those who congregate at fairs, could not be more utterly dismal. If a change for the better does not speedily occur it will be a sad drawback to the receipts of the Festival. At the same time every one feels assured that the clergy, nobility, and gentry, whose support is of such moment, will not allow their enthusiasm for the cause in any degree to be weakened. As for the stewards, they form so large a body that, under any circumstances, they are not likely to be asked to contribute to a deficit which just now seems inevitable. It is to be hoped, however, that things may change.

The events of to-day need not take many words. In the morning there was full Cathedral service by the members of the Three Choirs, Dr. Wesley presiding at the organ. As a simple act of worship, this part of the proceedings is of course exempt from criticism; and we shall merely add that the service was that of Sir John Goss in D, including the beautiful "Te Deum" performed in St. Paul's Cathedral at the Thanksgiving for the restoration to health of his Royal Highness the Prince of Wales, and that for anthem there was "The Wilderness," one of the best known and most admired church compositions of Dr. Wesley. The sermon was preached by the Rev. Arthur Clive, who selected for his text "Paul to the Corinthians," first epistle, first chapter, 21st verse—"For after that in the wisdom of God the world by wisdom knew not God, it pleased God by the foolishness of preaching to save them that believe." That part of the discourse was devoted to an appeal on behalf of the charity will easily be credited. The congregation was more numerous than the unfavourable state of the weather had led people to expect.

Mendelssohn's *Elijah* was the oratorio this afternoon, and, despite the antagonistic elements, drew together a very large audience. The solemn effect produced within the walls of a Cathedral by this marvellous inspiration has been so frequently commented upon that little remains to be written on the subject. Had Mendelssohn heard it himself under such conditions—conditions that he could hardly have anticipated—it would in all probability have given a fresh impetus to his always plastic genius. He might have written a grand oratorio expressly for the church, and to his fertile and ever soaring mind some new and imposing form might have suggested itself. But it is useless speculating now. What Mendelssohn actually did, in the course of his brief and restless life, was more than enough to insure his fame and place him in the first rank of composers of sacred music as worthy associate of the greatest of them all. To say anything more about *Elijah*, although beauties which may at first have escaped notice reveal themselves at each new hearing, would be superfluous. The chorus-singers know it by heart, and invariably sing their share of the oratorio—from "Help, Lord, wilt Thou quite destroy us" to "Thanks be to God, He laveth the thirsty land," in Part I., and from "Be not afraid" to "Lord our Creator," in Part II.—*con amore*. So do the solo singers, whom it will suffice to mention by name. In Part I. the leading soprano, contralto, and tenor, were Miss Edith Wynne, Miss Enriquez, and Mr. Montem Smith; in Part II. these were replaced by Mdlle. Tietjens, Madame Trebelli-Bettini, and Mr. Edward Lloyd (rapidly becoming a favourite). Mr. Santley sang, as usual, the whole of the music of the Prophet, from beginning to end. Misses Crichton and L. Broad, the Rev. A. Robinson, the Rev. W. D. V. Duncombe and Mr. J. H. Lambert joined Miss Wynne, Miss Enriquez, and Mr. Montem Smith in the double-quartet, "He shall give His angels charge over Thee." The oratorio, from first to last, was listened to with devout attention, and the many printed editions observed in the hands of amateurs, not a few of them ladies, would have testified, if test were wanting, to the ever-growing popularity of the work.

*Tuesday Night.*

Since the above was written a promising change in the weather has occurred, which, possibly, may be only temporary, but which it is to be hoped for, in the interests of the Festival, may be enduring. An official account of the numbers attending the performance of *Elijah* to-day and of the voluntary contributions to the charity is encouraging. No fewer than 1,097 persons heard *Elijah*, and the collection at the doors of the Cathedral amounted to £117 8s. 5d. The increase in the number over the Festival of 1870 was nearly 200, and the donations exceeded those on the same occasion by nearly £40. In addition to this, at the morning service the collection amounted to £62 8s., so that the days results on the whole surpassed expectation. The first miscellaneous concert at the Shire Hall, in which the principal singers took part, passed off brilliantly, the programme, which included a selection of the choicest pieces from Rossini's *Semiramide*, being both varied and interesting.

---

*September* 10.

The oratorio to-day was Handel's *Jephthah*, with the additional accompaniments of Mr. Arthur Sullivan. Thanks principally to Mr. Joseph Barnby and his Oratorio Concerts, *Jephthah* is attracting an attention which, infinitely great as are its merits, it can hardly be said to have attracted until now. Its enormous length in a great measure stood in its way, nor was the extreme difficulty of many of the solo airs a particular incitement for singers to study them. Other works of Handel, however, all of those, in short (*Israel in Egypt* and the *Messiah* excepted), with which we are familiar, have from time to time been curtailed to meet expediency, and *Jephthah* has shared the fate of the rest. The liberty thus taken with the old master is inevitable if we are to hear his last oratorio in public at all. What is omitted can easily be consulted in the library by curious students; while there is enough of beauty, grandeur, and sublimity in what remains to satisfy the most enthusiastic amateur of Handel's sacred music. Though the last of Handel's oratorios (begun only eight years before his death, in 1759), and—owing to the attack of gutta serena, ending in total blindness—the one which occupied more of his time and labour than any two of its predecessors, the various halts and delays in its composition allowed for, *Jephthah* bears no mark of age, impaired powers, or failing invention. On the contrary, never, even in his most universally and justly-renowned works, did the master exhibit more unfettered command of his apparently inexhaustible resources—a fact of which the interesting selection prepared by Mr. Townshend Smith for to-day's performance in the Cathedral was enough to convince any competent judge. The choruses, without exception, are superb, as full of character, vigour, and sublimity as the finest choral displays in the previous oratorios, and, moreover, as remarkable for the mastery of fugue and other ingenious forms of counterpoint, in which Handel's only contemporary rival was John Sebastian Bach. With what ease and facility Handel could impart variety to his chorus by episodes on the fugal style is well known to those who have studied his music. The choruses of *Jephthah* contain many splendid proofs of this especial gift, and none more striking than "No more to Ammon's god and king," the exultant outburst of the Israelites restored to the true faith, where the episode—

> "Chemosh no more
> Will we adore
> With timbrell'd anthems to Jehovah due"—

introducing a new theme, wrought out in the manner referred to, powerfully contrasts with the jubilant strains that make way for it. Another magnificent instance occurs in the supplication of the Israelites to their own God, in which a fugal episode on the words "But turn Thy wrath, and bless once more," just as happily contrasts with the preamble; and again in "When His loud voice in thunder spoke," on the whole, perhaps, the finest chorus of all, which gathers new and fresh interest through the elaborate fugal episode, "They now contract their boisterous pride." Other examples might be cited, but no more are

Digitized by Google

required. The frequent appearance of fugue in the choruses of Handel was not intended to show off the ripeness of his scholarship or his easy mastery of intricate contrivance, but to give characteristic expression to new ideas when new ideas were suggested by the text. It was one of his strongest aids in the construction of his choral music, and he employed it with unrivalled power.

It may be said, without further preliminary, that the performance of *Jephthah* was for the most part above the average excellence to which we are accustomed on these special occasions. Most of the choruses were well given, and among the best the three we have specially pointed out. To these should be added "In glory high, in might serene," and "Ye home of Gilead with one voice," respectively at the end of the first and second parts, both delivered with noteworthy spirit and precision. The solo singers—Misses Edith Wynne and Enriquez, Messrs. W. H. Cummings and Santley—all entered heartily and zealously into the tasks imposed upon them, and were successful in proportion. The part of Iphis fell to Miss Wynne; that of Storge to Miss Enriquez; that of Zebul, with its declamatory recitatives, to Mr. Santley; that of Jephthah to Mr. Cummings. Among the pieces which seemed to make the deepest impression were the airs, "In gentle murmurs," and "Farewell, ye limpid streams," sung by Miss Edith Wynne, who, in the former, enjoyed the advantage of Mr. Radcliff's flute *obbligato;* the recitative and air, "Scenes of horror" (one of the most striking "numbers,") sung by Miss Enriquez; "Deeper and deeper still," with its traditional pendent, "Waft her, angels, through the skies," allotted to Mr. Cummings, who had also to sing the florid and extremely trying air, "His mighty arm with sudden blow," near the end of the first part; the recitative and air, "Pour forth no more unheeded prayers," in Part I., and the air, "Laud her, all ye virgins, to air," which immediately precedes the final chorus of Part II.—both sung by Mr. Santley. The additional accompaniments supplied for *Jephthah* by Mr. Arthur Sullivan won the general approval of musicians when they were first heard at Mr. Barnby's concerts in London, and closer acquaintance with them fully justifies the favourable opinion then expressed. While delicate and unobtrusive, they are at the same time ingenious and clever—the work, in short, of a practised musician.

The day's performance—a very long one, it must be admitted—wound up with Rossini's *Stabat Mater*, the ever-increasing popularity of which renders the chance of our hearing the *Stabat Mater* of Pergolesi, or, better still, the *Stabat Mater* of Haydn, within a short period more and more problematical. The work of the gifted and genial Italian, however, is so melodious and beautiful, and, from the point of view taken by its composer, so religiously devout, that it can never be heard without satisfaction when adequately interpreted. That it was so on the present occasion may be taken for granted when it is stated that the quartet of chief vocalists comprised Mdlle. Tietjens, Mdme. Trebelli-Bettini, Mr. Edward Lloyd, and Signor Agnesi, who all sang their very best. The duet, "Quis est homo," sung to perfection by Mdlle. Tietjens and Madame Trebelli, made a visible impression, and had it been so delivered in a concert-room, instead of a church, an encore would have been inevitable. The choruses were all that could be desired, and the orchestra, which had already distinguished itself by a fine performance of Handel's overture to *Jephthah*, no less distinguished itself by the manner in which the accompaniments to the *Stabat* were executed. The attraction of to-day's performance, varied and interesting as was the selection, was not so great as that of Mendelssohn's *Elijah* yesterday. The contributions to the charity, nevertheless, were still more liberal, the collections after the oratorio amounting to £190 7s. 5d., which, added to £5 7s. 5d. obtained after each morning's service, gave £195 14s. 10d. as the total receipts.

A line must at present suffice to record the complete success of the performance of Mendelssohn's *St. Paul* this evening, in the Cathedral, which was lighted up for the occasion. There was a very full attendance.

---

VENICE.—The Communal Council have granted a subvention of 50,000 francs for the Carnival season at the Fenice. The company will probably be that engaged for the Teatro Nacional of Madrid. According to report, the latter theatre will, in consequence of the disturbed state of affairs, not be opened.

## THE EMPRESS MARIA THERESA AT PRINCE ESTERHAZY'S.*

By C. F. Pohl.

(*Concluded from page* 568.)

On this day there was a public dinner in the grand hall. An opportunity was again afforded all strangers and residents of seeing the Imperial Court, and of admiring the magnificence displayed by a princely house. During the dinner, the most accomplished virtuosos of the *Capelle* played various concert-pieces. On this occasion (or perhaps the day previous), Haydn was presented to his sovereign. It was not the first time he had stood before her, and he must have been involuntarily reminded of an episode of his youth. Between 1740 and 1750, Maria Theresa frequently visited the Imperial country-seat of Schönbrunn, and the neighbouring church. The Court Musicians took part in the service, but, having been greatly reduced in number since 1741, they were not able unaided to do duty elsewhere than at Court. In such cases, therefore, they had to be reinforced by the choir of St. Stephens. Haydn, then a singing-boy at the Cathedral, was called on in his turn, and conscientiously profited by his extra freedom. In the first place, he was irresistibly attracted by the scaffolding erected for completing the château; he climbed from story to story, encouraging his comrades by his example. The Empress, seeing from her windows the break-neck doings of the young gentlemen, repeatedly, but in vain, gave orders that all climbing should be forbidden. At last, things became really too bad. The Empress applied to her Court Chapelmaster, Reutter, describing to him a round-headed, light-haired urchin as the ringleader, and ordering that the latter should have a sound spanking. The singing-boy had grown up to be a celebrated man, but there still lurked in him the same roguish spirit, and he thanked the Empress very humbly for the "spanking she had been graciously pleased to order him." The good-natured sovereign smiled and observed that the spanking had, at any rate, been productive of good fruit. On the present occasion, a gold snuff-box filled with ducats was the means of bringing about a mutual reconciliation.

At 4 o'clock p.m., the Empress and her Court attended a performance in the Marionette Theatre. Acting dolls, known as early as the 15th century, were very popular; they had moveable limbs, managed by a wire from above. The directors produced not only folk's pieces but ventured upon Shakespeare and operettas; travesties of heroic operas were especially liked. In Italy and England the figures were called Fantocini.† In 1716, Gottfried Prehauser, afterwards known under the permanent mask of Hanswurst (Jack Pudding), played for some time at Vienna. The Italian Contini, too, performed comedy and ballet with marionettes in a large booth on the New Market-Place in the same capital, and the Marionette-Theatre of the Countess von Stockhammer is mentioned as recently as 1798. The doll-company at Esterhaz was under the direction of L. von Pauersbach. This gentleman was Court-Secretary to the Imperial Landrecht ‡ of Lower Austria in Vienna, and passionately fond of mechanical inventions. The dolls'-theatre at which he had worked for twenty years was purchased of him by Prince Nicholas for a high sum, on condition that he should manage it for a year and a day. In 1778, Pauersbach married Marie Anna Tauber, who was a member of Prince Esterhazy's operatic company, and, through the mediation of the Emperor Joseph, appeared in Vienna, where she did not please. After his marriage Pauersbach and his wife went to St. Petersburgh. Pauersbach and Bader, the Prince's librarian, wrote the pieces for the marionettes and read the parts at the performances. The, actors, also, engaged by the Prince, had to bind themselves to take part in the marionette performances. After 1770, Haydn himself had a small theatre, which he opened during the Carnival with his musicians, and which, at the Prince's wish, he brought to Eisenstadt that the Princess might witness the performances.

On the present occasion, the programme presented to the Empress comprised the marionette opera, *Philémon und Baucis*, with a prelude: *Der Götterrath, oder: Jupiter's Reise auf die*

---

* From the *Neue Berliner Musikzeitung*.

† This holds good of Italy only. In England the term "Fantocini" is applied not to the figures but to the entire entertainment.—TRANSLATOR.

‡ One of the law courts.

Digitized by Google

*Erde. Philemon und Baucis* was written as a drama by C. Gottlieb Pfeffel, in 1753; Berner, already mentioned, performed it with his company of children in 1763 at Saverne and Strassburg. The same subject was used for a festival opera by Gluck, in 1769, under the title of *Bauci e Filemone*. In modern times M. Gounod wrote, immediately after his *Faust*, the opera of *Philâmon et Baucis*. Described as an "entirely new ballet," *Philemon und Baucis, oder: Die belohnte Tugend*, was given at Brunswick, on the 13th March, 1772, simultaneously with the first performance of Lessing's *Emilea Galotti*. The plot is well-known: clothed as pilgrims Jupiter and Mercury visit the earth, and, touched by the hospitality of the old Phrygian couple, promise to restore them to youth. Moved by gratitude the pair beg that they may dedicate their hut as a temple to Jupiter and devote themselves, as priest and priestess, to perform service there in his honour. Of Haydn's music to this plot, all that has been preserved is the pretty little Overture in D minor (mentioned also as a Symphony), and a canzonet: "Ein Tag, der Allen Freude bringt."

Immediately the curtain went up the spectators were surprised by the representation of Olympus and the assembled Gods, but their astonishment was excited still more by what followed. The beauty and completeness of the scenery, the admirable machinery, and the correct movements of the richly dressed dolls evoked loud applause, which reached its culminating point at the conclusion of the opera when the allegorical show was changed into a tribute of homage to the Empress and the reigning house. Maria Theresa, deeply astounded, repeatedly expressed to the Prince her satisfaction and stimulated by her own example the applause of her retinue. The impression produced by the performance was so lasting that, some years later, she sent for every one concerned, the operatic company, the band, and all the machinery, to Schönbrunn, where she had an Italian opera and a marionette-opera performed. We all know her saying: "If I want to hear a good opera, I go to Esterhaz."

After the performance the sovereign, attended by her retinue, proceeded to the lower room to supper, and, at the conclusion of the repast, went to a spot beyond the Park, to see some fireworks by Rabel. The way to the stand lay through a double row of coloured lanterns. The Empress herself applied the match to the fireworks; their arrangement, quantity, and splendour, excited general astonishment. The Prince then conducted the Imperial Court to another spot, festively decorated and magically illuminated, in the vicinity of the Park. Especial interest was here excited by paintings, lighted in a manner previously unknown by Van Dyke. The whole plain, accommodating more than eight thousand spectators, seemed studded with variegated lamps, forming all sorts of figures. A festive procession of about a thousand rustics, of both sexes, waving their banners aloft, now appeared, decked out with flowers and ribbons, and executed some impetuous national dances to the strains of their national music. In their joy at seeing their beloved sovereign among them, they filled the air with shouts of: "Long live Maria Theresa! Hurrah for our Queen!" while the members of the Imperial retinue mingled with them and took part in their dances. It was with difficulty that the Empress could withdraw from the general rejoicings which were kept up for a considerable time longer.

On the third morning, after rewarding with presents all the agents and servants in the Prince's employ, the Empress left the château at something after nine. The Prince accompanied her as far as Oedenburg, which the Imperial party reached by half-past ten. That Royal free city, which had not seen its sovereign within its walls for nearly a century, had decked itself in festive garb. Outside the walls, along the high road, were erected triumphal arches, and, near the Potschy, or Hungarian Gate, an inspection was held of part of the Carabineer regiment, under the command of Lieutenant-Field-Marshal Count von Kinsky. At the Gate the illustrious lady was received by a brilliant crowd of generals and staff-officers, as well as by the magistrates, headed by the burgomaster, Andreas Torkos, who handed his sovereign the key of the town entrusted to it in 1681 by the Emperor Leopold. Preceded on horseback by Carl Artner, the town-captain, and Jacob Kamper, the procession advanced amid the cheers of the inhabitants, ranged in two lines, and the firing of the cannon placed all round on the city bastions, through the Georgengasse, which was decked with inscriptions, emblems, and garlands, to the Ursuline Convent. After hearing mass the Empress drove to the Esterhazy Palace. In the name of the magistrature, the daugher of Joseph Blasovsky, the town judge, handed her specimens, in delicate baskets, of the most beautiful fruit produced in those parts. The members of the magistracy were then presented to Her Majesty, and permitted to kiss her hand. After dining at the Prince's table Maria Theresa visited the Noble Convictorium, thanked the magistrates for the way in which she had been received, and, at half-past three, set out upon her return to Schönbrunn.

Even at the present day, after the visitor to the seat of the Prince Esterhazys has seen everything else in that remarkable place, the guide still shows him the honoured apartments "of our Queen, Maria Theresa."

## CARL WILHELM.

As announced in last week's *Musical World*, this composer, to whom Germany undoubtedly owes a heavy debt of gratitude, is no more. He died on the 25th August, at 2 p.m., in the Crown Hotel, Schmalkalden. We gather the following particulars concerning him from the *Kölnische Zeitung*.

He was born on the 5th September, 1815, in the small Thurringian town just named, and, while yet very young, began taking music lessons from his father, who was an organist. After having continued his musical studies in Cassel and Frankfort-on-the-Maine, he settled in 1840, as conductor of the *Liedertafel*, at Crefeld. It was here that, at a grand concert given to celebrate the silver wedding of the present Emperor Wilhelm and the Empress Augusta, he first had his setting of "Die Wacht am Rhein" executed by one hundred singers. One member of the *Liedertafel*, fearful of the anger of Napoleon, then a victor in the Crimean war, entered a formal protest, asserting that such a manifestation of feeling was a dangerous piece of impertinence. On the 6th July of the same year, however, the Prince of Prussia (now Emperor) heard the vocal quartet of the Brothers Steinhaus in Elberfeld sing the song; sixteen years later it was destined to accompany to victory his troops marching against the French. How, in the year 1870, after it had, so to speak, existed only in the narrow circle of vocal associations, it suddenly sprang up into life at the first braying of the war-trump; how it called the people to a general levy; and how, in every nook and corner of Germany, it preceded "Like thunder, and like clash of swords, and like the noise of waves," an enthusiastic nation in arms, are facts still green and fresh in our memory. In the year 1865, the composer, who had then been created a Royal Musical Director, was compelled by increasing illness to leave Crefeld and return to his native place Schmalkalden. There he spent his latter years in close retirement. The new German Empire granted him, through the Imperial Chancellor, a yearly pension; the Emperor conferred on him an order; the Empress had a gold medal struck especially in his honour; and the Vocal Associations of Germany endowed a Wilhelm-Foundation. He will always live in the memory of the German people.

MILAN.—Signor Petrella's new opera, *Giovanna di Napoli*, does not seem destined to have a very long run at the Scala. As already stated in these columns, Signor Petrella was called on fourteen times during the first performance, but fourteen recalls are not much—in Italy, *bien entendu*—for so popular a composer, with whom laurel wreaths and serenades are nearly as plentiful as blackberries. On the second night, the attendance of the public was very small, and, on the third, smaller still. The friends of Signor Petrella explain this by asserting that it is a great mistake to open the Scala in August and September, for the sake of catching strangers who may not come, as is the case this year. They say the season ought not to begin before November, when the regular *habitués* would have returned to the city and the theatre be full. They attack, also, the libretto of Signor Ghislanzoni. That gentleman's admirers retort by saying that the libretto can be called his no longer, so altered and cut about has it been by bungling hands. For instance, an entirely new fourth act has been substituted by some poetical cobbler, or cobbling poet, of Naples. Sum total: *Giovanna di Napoli* cannot fairly be entitled a triumph. Signor Verdi's *Aida* is to brought out in the course of the season with Signore Fricci, Singer, Signori Bolis, Randolfini, and Castelmary.—The next novelty, already in rehearsal, at the Teatro Dal Verme, will be Signor Sangiorgi's *Guiseppe Balsamo*.

Digitized by Google

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*September 3rd*, 1873.

*La Fille de Madame Angot* has taken so at Boulogne that, with the exception of Sunday, when *Mignon* was placed upon the stage, and Monday, made an extra night for the production of *Les Huguenots* (M. Cazabon as Raoul), I have really little to report—theatrically—except the fact of crowded houses, which houses thoroughly appreciate M. Lecocq's *opéra comique*, and which, I must say, is better interpreted each time it is played. On three occasions last week, the manager had to refuse admission to the crowds who flocked to hear it; and, though the "posters" were printed announcing other pieces, had to come back to his old love, *La Fille*, at the last moment. "De Madame Angot, Je suis la fille." The Valse, the "Conspirators' Chorus," &c., are being whistled, hummed, and otherwise murdered all over Boulogne.

The concerts last week have been numerous. On Sunday, Mr. Dulcken took his benefit at the Etablissement. He was ably assisted by an artist well known, I believe, in London, Madame Conneau. She sang three times: first, an air by Massé, "Flor d'Aliza;" secondly, a mélodie, "Au printemps" (Gounod); and, lastly, some variations of Handel. Mdlle. Boulanger, whose very clever handling of the violin elicited much applause from both connoisseurs and the public, played two fantasias, one on *Linda*, the other on *Rigoletto*. Mr. Dulcken played, as the first piece of the concert, Beethoven's *Ballet des Chevaliers* (manuscrit inédit). It was composed by the great musician at Bonn, in 1790, for the theatre there, and dedicated to the Count Waldstein. Otto Jahn had the score, and it was bought, after his death, by an amateur, who allowed Mr. Dulcken to transcribe it. He also played a funeral march by Chopin, a *Saltarello* by Heller, and "Le Long du Ruisseau."

On Saturday last the children's supper, followed by a ball, took place. It was a very amusing sight. Fancy 200 children dancing for an hour (some very juvenile ones held one another at arm's length and hopped about; might I say, they were little *skippers*, and, therefore, not *mal àpropos*, at our sea-side home?) After that, cakes and——no! not ale, but very frothy lemonade—more cakes—more dancing—more lemonade, &c. The grand feature of the evening was the "Giantesse de Boulogne," 16 feet in height, a "got up" figure which much amused some of the little ones and frightened others. The third children's ball and entertainment takes place to-night. Each child on entering receives a ticket entitling him or her to receive a "Volume Francais ou Anglais." N.B.—Being very international, the English will receive French story books, the French will receive English.

*La Fille de Mdme. Angot* still holds the boards against all comers, and is announced for Thursday next. Saturday, *Faust;* probably *Les Huguenots* for Sunday—with *Trovère* and *Domino Noir* in rehearsal.

Grand *fêtes* on Saturday, Sunday, and Monday, the band of the Guides, from Brussels, taking part in the same. S. C.

---

NAPLES.—*Dinorah* has proved such a hit at the Mercadante that there has been a day performance of it; a most unusual thing here.

GENOA.—Signor Mariani's sister has made the Municipality another present. It includes a number of letters written to the deceased conductor by some of the leading composers and literary men of the day, and the portrait of Herr R. Wagner, having beneath it the words "Evviva Mariani" and the signature of the Composer of the Future, in that composer's own hand. The Municipality have ordered the letters to be preserved in the Town Library, and the portrait to be placed in one of the rooms of the Palazzo Civico.

SPA.—Before these lines appear in print, a grand musical festival on the German model will have been held here. It was to last three days, the 8th, 9th, and 10th inst. The number of performers was to be 250, under the direction of MM. Daussoigne-Méhul, from Glasgow, Jules de Swert, formerly of Berlin, and L. Guillaume of this place. The following was to be the programme: First day—*Die Ruinen von Athen*, Beethoven; music to *Antigone*, Mendelssohn; a Cantata, Etienne Subre; the Seventh Symphony, Beethoven, and the Prelude to *Lohengrin*. R. Wagner. Second day—Symphony, "Im Walde," J. Raff; Violin Concerto, Beethoven (performed by M. Jehan Prume); *Faust* overture, R. Wagner, and the "Roman Carnival" and Hungarian March," Hector Berlioz. Third day—Overture to *Ruy Blas*, Mendelssohn; "Jubel Ouverture," C. M. von Weber; and various solo pieces, vocal and instrumental.

## MUSIC AT MELBOURNE.

(*From our own Correspondent.*)

Miss Alice May still continues as the great attraction in English Opera. The *Australasian* of July 12th says:—

"At the Prince of Wales Operahouse Miss Alice May is the reigning attraction. She has appeared in *Barbe-Bleue*, *The Bohemian Girl*, *The Grand Duchess*, and *Satanella*."

And again:—

"The opera, *Satanella*, has been performed for a week with very fair success. Miss Alice May has sustained the extremely arduous part of the demon page with ever increasing credit to herself."

*The Age* criticises her performance as follows:—

"Miss May took the part of Satanella with great *éclat*, and sang better than she has done any night this season. The great variety of styles the *rôle* includes, and the numerous changes of dress involved, make the part an arduous one; but, despite this, Miss May was fully as successful in the last as in the first act and in all was excellent."

*Punch*, with his usual gallantry, calls her "Sweet Alice May, and the pompous *Argus* admits that she has all the requirements, viz—face, figure, voice, and dramatic power, suitable for the part.

We understand that Miss May intends visiting America at the conclusion of the present season—which, by the way, seems likely to be a long one from present appearances—*via* New Zealand and California. Signor Biscacianti, the well-known *impresario* in the United States, and who is now managing Mr. Lyster's Italian Opera in Adelaide, assures her that she will have great success there. Miss Alice May is well supported by Mr. Beaumont, Mr. Farley, Mr. Rainford, Miss Georgia Hodson, and a large company, under the *bâton* of Mr. G. B. Allen.

The very large musical public of Melbourne are anxiously looking forward to the return of Madame Goddard from Sydney, where her success has been very great. The teachers here, whose opinions guide a large number of people, are very anxious that she should play some of her classical pieces—Beethoven's Op. 106, and the like.

The Philharmonic Society has just given Sullivan's *Prodigal Son* with success as far as the performance was concerned, but to a small attendance.

Signor Giorza and Mr. Hill have been giving most successful organ recitals and concerts for three successive Saturdays at the Town Hall, at which Signorine Bosisio and Riboldi, Mrs. Cutter, and Signori Susini and Cecchi, assisted. Verily the town that can find 4,000 people for a concert, 3,000 for English Opera, 3,000 for the theatre, where music is often a feature, besides audiences of two or three other halls, must be a musical town, and such is Melbourne.

Benedict's *Lily of Killarney* is in rehearsal, and Miss Alice May will shortly make her first appearance in the *rôle* of Eily.

*Melbourne, July 15th*, 1873.

---

LODI.—A new theatre, capable of accommodating upwards of 2,000 persons, will be opened in December. The chances are that it will not frequently be too crowded, as the whole town contains only 20,000 inhabitants, all told.

ANTWERP.—The new opera, *Le Roi l'a dit*, has been most successfully produced here, under the personal direction of the composer, M. Léo Delibes. The King attended on the first night, and the composer had the honour of being presented to his Majesty.

BRUSSELS.—The Théâtre de la Monnaie was to have been opened on the 1st inst., but the event was postponed for a week or so by the new manager, M. Campo-Casso, who has in this respect imitated his predecessors. Punctuality does not appear to be held in particularly high esteem by the *impresarii* of La Monnaie.—There are grave apprehensions that there will be no Concerts Populaires this season. M. Vieuxtemps does not seem inclined to act again as conductor, and M. Dupont is too much engaged with other things.

EMS.—Madame Mathilde Mallinger was staying here a short time since. She came to seek relief from a severe and obstinate catarrh. She left perfectly cured, and, accompanied by her husband, the Baron von Schimmelpfennig, proceeded to the village of Eger on the Tegersee, for the purpose of studying, with Signor Schimon, from Florence, the characters of the heroine in Gluck's *Iphigenia in Tauris*, and of Mrs. Ford, in Nicolai's *Lustige Weiber von Windsor*, those being the characters in which she is to make her re-appearance at the Royal Operahouse, Berlin.

Digitized by Google

## TO CORRESPONDENTS.

SIR FORTESCUE POLE.—Yes, like other gifted composers, Haydn could at times indulge in outbursts of admirable musical fooling. We may cite the "Ox Minuet" and the "Candle Symphony."

R. G.—The subject is still involved in considerable mystery. Internal evidence, however, seems to indicate forcibly that the composition is by another hand. Perhaps time may satisfactorily solve our doubts one way or the other.

QUAVER.—Michael Kelly was on terms of intimacy with Mozart and was one of the original artists in *Le Nozze di Figaro.*

INQUIRER.—The word *Capelle* (or *Kapelle*) means a small building (chapel) for private divine service, especially such a building as forms part of the palace or mansion of a prince or nobleman; 2. a number of musicians engaged by a prince or nobleman to perform the sacred music in such a *Capelle;* 3. any other important body of musicians, as the orchestra of a theatre, or even the band of a regiment. Hence the conductor is styled the *Capellmeister, i.e.*, master of the chapel or band.

SPENSER WHISK.—You refer to a series of concerts, with Prince George Galitzen as conductor, which were given at the Surrey Gardens in 1861. They were called "The Wednesday Concerts," but the title was not a new one.

PALINDROME.—It is a style of writing against which every real lover of the drama has always set his face. Thank goodness, it is at length dying out. As for the author in question,

"Autour de lui voltigent l'équivoque,
La louche énigme, et les mauvais bons mots,
Les calembours, qui sont l'esprit des sots."

**NOTICE.**

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, SEPTEMBER 13, 1873.

THE apothegm that: Use is second Nature, may, I am inclined to think, be very safely allowed to pass without discussion, though there are, I grant, many exceptions. Among them, by the way, I include the case of eels; for, despite the assertion advanced by the legendary peripatetic vendor of fish that eels are used to skinning, I contend: first, that they are not used to it, if by "used" we imply "accustomed," seeing that they are never called upon to undergo the process more than once; and, secondly, that, even if they were in this sense used to it—which, I have just denied—they never were reconciled to it, and probably never will be; a baked potato may, indeed, not writhe under the loss of its skin, but a live eel's feelings on the subject must be very different.

With certain exceptions, then, the apothegm above quoted may be received as valid. What is true of use, however, holds good of its opposite, and we may say with equal truth: "Abuse is second Nature." I do not by this allude to the undoubted partiality exhibited by the ladies of Billingsgate for the lavish employment of strong language; what I mean is that there is not an abuse, no matter how monstrous, that may not become second nature, like use. It is this principle alone which explains the tough vitality of such abuses as the sacrifices in honour of Brindhâvana C'audra, alias, our old friend Juggernauth; the immolation of human victims by the Druids; the staining their teeth black by the ladies of Japan; the wholesale slaughter of female infants in China; the press-gang in England, in the times when George the Third was King; and the practice of over-loading ships, or sending crazy vessels out to sea, now that his grand-daughter Victoria sits on the throne.

There seems to be some analogy between abuses and buildings. To a man standing close against it, St. Peter's at Rome would not appear larger than a modern trumpery stuccoed suburban church, supposing the man to occupy the same relative position to the latter as to the former. That he may obtain a proper and just notion of the vast proportions, the stupendous size of St. Peter's, he must remove to a distance, and then survey it. So with abuses; people near them have no notion how great, how immense they are. This accounts for our immediate progenitors wallowing so contentedly, to speak metaphorically, in the slush, filth, and garbage of Smithfield, and burying their deceased relatives and friends, if not actually under their own door steps, or in their own dust bins, at least opposite their shop windows, stowing them away under some of our busiest thoroughfares—say the Strand or Tottenham Court Road—as though they were so many main drains or gas pipes. At the present distance of time, we see the enormity of this, but we are still jammed up too closely against Leicester Square to know the extent of that abuse. When that now degraded spot, when that disgrace to London shall be laid out as a pleasant garden, with flowers, and fountains, and gravel walks, and convenient seats, our Posterity will open its eyes very wide, and wonder why we should never have utilised so charming a site otherwise than as an asylum for an invalid statue, and a refuse for friendless oyster-shells, homeless kettles, and abandoned boots.

Among the abuses of long standing against which a set was recently made, I may mention that of giving money to box-keepers at our theatres. A very short time since, a box-keeper looked as confidently for his fee as though he had been a member of the College of Physicians. Talk of black-mail, why all the Donalds, and Dugalds, and Sawnies who ever drove a Northumberland farmer's flocks over the border, never surpassed for impudence and pertinacity the individuals who used to open the box doors, or usher a man to his stall. When any one demurred, the answer was: "We pay for our situations, and we must live." With regard to the second assertion: "We must live," I always felt very much inclined to answer, as Talleyrand answered a creditor of his who ventured to make the same remark: "Je n'en vois pas la nécessité."

Yes; the box-keepers paid for their situations. Just as old maimed soldiers, in return for past services, received from a grateful country permission to beg, box-keepers purchased from their managers, for a stipulated sum, the same privilege. A nice system, truly. Once admit the justice of it, and it may be almost indefinitely extended. If it is right for a manager to make the public pay him for keeping a particular class of officials, and compel the said public to furnish their wages as well, why not tax the band also, and send the conductor or leader round between the acts to levy contributions on the audience? Why were not the latter called upon to defray the cost of the stage-carpenters; to guarantee the salary of the property-man; to become security for the gas bill; and be under the obligation of seeing that a liberal sum was provided every Saturday for that serviceable though not showy band of adherents, the cleaners, whose duty it is to dust, sweep, and scour such portions of the theatre as require these operations? The reader may remark, in the language of Horatio: "'Twere to consider too curiously, to consider so." In the words of Hamlet, I venture to answer: "No, faith, not a jot!" The above suggestions are but the strictly logical consequence of the system of feeing box-keepers. Managers did not think of them; had they thought of them, I verily believe some of

Digitized by Google

their number would have carried them out, or, at any rate, have made the attempt.

At length people began to murmur; presently their murmurs were changed into complaints, and some indignant individuals, smarting under box-official extortion, boiling over with indignation, and blessed with more energy than their fellow-martyrs, put into action the fearful threat of "writing to the *Times*" and other papers. The Press, also, took the matter up, as did several well-known leading London managers, who, with a just appreciation of their own dignity as gentlemen, and of their duty to the public, set an example which not all their brethren have seen fit to follow. The upshot of the matter was that at most of the principal metropolitan theatres the obnoxious imposition was abolished. Notices to this effect were duly and prominently posted up on the walls of corridor and stair-case, lobby and crush-room. "Of course, no more fees were given," observes, perhaps, some particularly innocent reader. To this guileless being I reply by asking whether the urgent appeals, to be seen in every menagerie, for visitors to refrain from thrusting their arms between the bars of the cages, prevent some idiots from affording the lion, the tiger, the rhinoceros, or the panther, a fine opportunity of doing them grievous bodily injury—whether the poles stuck in the ice, and bearing a board with the word "dangerous" inscribed on it, deter a goodly phalanx of skaters and others from meandering about precisely on the very spot where their presence bids fair to afford employment for the Royal Humane Society's drags, and where there is every chance of their meeting with a watery death? "Some men," we know, on indisputable authority, "has plenty money, and no brains; while others has plenty brains, and no money." The members of the former category seem intent on proving afresh the truth of the proverb as to the facility with which a certain class of persons part with their capital. Despite all that has been said and done, they will continue to thrust gratuities into not unwilling palms. The consequence is that boxkeepers still look for such gratuities, even from those blessed with more brains, but not, perhaps, with "plenty money;" and who are subjected not unfrequently to impoliteness or actual rudeness, because they are resolved on doing their best to carry out a highly desirable reform.

Thus the snake is, at present, only scotched, not killed. The practice of giving fees to box-keepers, a practice which never entirely ceased, is reviving, and the significant way in which the theatrical janitor lingers about and eyes you after opening the box door, proves he does not expect you to pay any attention to the notices on the walls. Perhaps if those managers who are thoroughly in earnest on the subject were not only to request the public from giving fees, but to intimate in addition that, so far from doing a box-keeper a service by slipping a shilling into his hand, the donor was exposing the man to the risk of instant dismissal, we might stand some chance of doing away with a nuisance which, if not absolutely intolerable, is, at all events, most objectionable.

L.

---

**Moss.**—M. Denefve has resigned his post of Director of the School of Music, after having been attached to that institution for thirty-seven years. To mark their appreciation of his long services, the Communal Council, while accepting his resignation, have conferred on him the title of Honorary Director.

**Pesth.**—There is to be a grand jubilee-celebration on the 31st October, the Abbate Franz Liszt's birthday. All the arrangements are undertaken by the Hungarian Literary and Dramatic Club. By the way, the Abbate has been very busy composing lately. He has just completed his third oratorio: *St Stanislaus*. Among other new works of his is said to be *A New Method of Pianoforte Playing*.

## OCCASIONAL NOTES.

Last year, Herr Scaria, the well-known basso of Dresden, was engaged to give some "starring" performances at Prague. The day previous to his first appearance, when he was to sing in *Der fliegende Holländer*, he occupied, in the Hall of Mirrors, as it is called, at the Arch-Duke John Hotel, Prague, a table near the entrance, and was busily engaged on a fine haunch of venison. He was not, however, so absorbed as to be unable to observe that the Hall Porter of the establishment kept walking up and down on the other side of the large glass door, and casting very anxious looks at him as he sat enjoying the venison. Herr Scaria fancied, perhaps, that the man was taking the measure of his head for a laurel crown to be flung on the stage the next night. If so, he was soon awakened from that pleasant dream of floral honours. Suddenly pushing open the door, the Porter entered, and came up to the artist. Bowing very low, he said: "I beg your pardon, Sir, but do you not think you had better select another table? There is a fearful draught here, near the door."—"O, I am not afraid," replied Herr Scaria.—"Yes, but I am," replied the Porter, encouraged by Herr Scaria's affable manner. "I've been speculating a bit, you see. I've got in my pocket ten orchestral stalls for your first appearance to-morrow night. Suppose you were to be taken hoarse!" Herr Scaria looked in astonishment at the speaker. Such unselfish interest in his welfare touched him deeply, and—he selected at once another table.

---

A worthy Hungarian, who had paid a visit to the Pressburg Theatre, drew out a huge bottle from his pocket during one of the entr'actes. After taking a long pull at it himself, and being apparently much revived by the process, he kindly offered the bottle to a neighbour. The latter thanked him, observing rather sarcastically that they were not in a refreshment-room. "I don't know," replied the Hungarian, "so much about that. I see the ladies up there in the boxes eating ices and drinking lemonade. Why then should not I be allowed a sip at my bottle? It's only a matter of taste after all."

---

Some time since, M. Offenbach was closeted with the manager of a leading Parisian theatre. A young composer, desirous of speaking with the manager, and fearing that, if kept long waiting, he should lose his train, sent in a card. The manager read, in a loud voice: "M. Litolff." M. Offenbach immediately evaporated.

---

The computed cost of the Ninth Edition of the *Encyclopædia Britannica*, about to be published by Adam and Charles Black, Edinburgh, is £209,000.

---

The following articles were recently sold by auction in Paris: A dozen and a half black bordered clouds in good condition; a bran new rainbow; an excellent snowstorm, consisting of flakes of fine paper; two others, ditto, inferior quality; three bottles of lightning powder; a setting sun (very fine); a new moon: some highly effective thunder. There were, moreover, a sea of twelve big waves, the tenth wave being rather bigger than the rest and somewhat damaged; an elephant; a crocodile; three dragons; and seven phials of a mixture for producing apparitions and blue flames.

---

A local paper informs its readers that a Vocal Funeral Association has been founded at Minden, in Germany.

---

The regular money-taker being unavoidably absent was temporarily replaced at the Exhibition of the Bearded Lady, and other natural phenomena, by a pretty, bright-eyed, ingenuous girl of about fourteen.—"Haw—I suppose the—er—Bearded Lady is your mother," observed a languid swell, as he paid his admission money. "No, Sir," said the extempore money-taker, naïvely, "she's my father."

---

Schoolmaster (*pointing to letter*).—"Surely you know that letter—come; what is it." Pupil.—"Yes, I know it well enough, please, Sir—by sight. But I can't tell you its name, please, Sir."

---

**Munich.**—Herr Meyer, the present *Capellmeister* at the Royal Opera, is far from affording universal satisfaction. He wants dash and spirit; the performance of *Robert le Diable* under his direction was, according to all accounts, a very slow affair.

Digitized by Google

## THE YOUNG GIRL RESTORED.*

(*From "Another World."*)

Formerly, as before observed, many were pronounced mad who were perfectly sane, but madness itself was scarcely ever recognized until, by violent actions or incoherent words, the patient had excited fear in others. Numbers afflicted with incipient madness might have been easily cured had its presence been detected; but they were allowed to inflict great injury upon their neighbours. This they did the more effectually as their madness was not even suspected until the symptoms of the malady became too glaring to be disregarded.

I will relate to you a case which presented some remarkable features. A little girl, about four years old, fell down some stone steps, and received a violent blow across the nose, which swelled enormously. She probably was otherwise injured, but the injury on the nose was the only one then observed. After some time the effects of the accident were to all appearance completely cured.

As the girl grew in years, she gave signs of marvellous talent. But apparently unable to apply herself to any particular pursuit, she became wearied of one thing after another, and continually thirsted for novelty. This incessant desire for change extended to everything—to friendship, love, dress, amusements; to the most serious and most trifling matters. She was happy and melancholy at intervals, and always in excess; nay, in her fits of extreme despondency she would even meditate suicide.

Though disliked by some for her wayward and capricious disposition, she was a great favourite with others. I should add that she was extremely beautiful, indeed lovely, very witty, highly gifted, and withal so fascinating that she never failed to charm every one at the first interview, the novelty of the excitement, and a natural desire to please giving impulse to her will. Although possessing so many gifts, she was very jealous and envious of others. She often offended against the laws, and but for her beauty and the powerful interest she excited, would have been subjected to severe punishment.

Many were the offers of marriage which she accepted in succession, abandoning one suitor after the other without any adequate reason, or any feeling of compunction. At length she unexpectedly accepted a man of whom she had scarcely any previous knowledge. The marriage, made at her request in a headstrong fit of impatience, took place a few days after the proposal had been made. A child was born, but long before its birth she had become tired of her husband. The child she loved passionately at first, but soon became weary even of this object of her tenderest affection, and looked upon it with indifference! All these events had taken place during the reign of my predecessor. Under my laws such a marriage would have been impossible.

At the age of twenty-six a frightful accident happened to this lady—she fell into a vat of scalding liquor—a beverage prepared with honey. We have a very effective remedy for scalds, and, though severely burnt, she was eventually cured, but the fright had sadly shocked her nerves; a violent fever seized the blood, she fell into a trance, her eyes were fixed and glassy, and she gave no signs of movement except by swallowing the little nourishment that was offered her in a liquid form.

This trance lasted some days. On awakening, the patient asked, with the tone and manner of a child, how old she was. She was extremely calm, and a remarkable change had come over her. On the doctor's asking why she inquired about her age, she replied that during her sleep she had been in what seemed a long, sad, and changeful dream! She then related some details of the injury she received when at four years old she fell down the stone steps. Those around her first thought that her mind was wandering, but this notion was soon dispelled. She spoke of incidents of her life extending over many years, as though they passed in a dream; one incident of this dream being that she had given birth to a child, and suffered acute pain. At one moment she saw herself in a family of strangers who were very kind, but she knew them not; then she saw her family in great grief.

One of the impressions that this seeming sad dream made upon her was, that swarms of insects had followed and enveloped her on all sides, stinging and causing her excruciating suffering, which had extended over a series of years of more than lifelong duration.

Sometimes, in moments of despondency, she saw the beautiful form of an angel, radiant with light, who spoke to her in soothing tones, and entreated her to be patient, assuring her that her sufferings were ordained for a good end, and that by patience and the sweetness of her nature she would attain the power of casting from her the torments she endured, and that after doing much good during her mortal career, she would, when her time came to quit the world, be placed high amongst myriads of angels. She said that whenever urged by despair to relieve herself from her pains by a desperate course, this bright and beautiful angel would stand before her and pour words of consolation and hope into her ear.

In relating the incidents of her supposed dream, her whole manner was so different from the former state of excitement, to which her friends had been accustomed, that all saw she was perfectly rational, although relating as a dream what had occurred during twenty-two years of her actual life. It seemed as though all the time that had elapsed since she was four years of age belonged, as it were, to another and differently constituted brain; and that she had now resumed the thread of her life from the time when she was four years old, the period of the first accident.

When the husband and child were brought to her she knew them not, though she had some vague notion of having seen them in her dream. The husband prayed her to return to him. She said she was not his wife, and could not accept him as a husband; that she felt no love for the child, and could not even like it as a playmate. She recollected her parents when they were twenty-two years of age, and could not understand how they could be so much changed.

In all her occupations and amusements she acted as a young child, but she gradually increased in understanding, and in sixteen years after her recovery she became a most accomplished person, without, however, possessing the varied talent of former times. She lived seventy-two years after the trance (in all ninety-eight years), now a short life with us; but never, till the day of her death, could she understand that she had lived during the twenty-two years which filled up the space between the first and second accidents. Strange to say, during that interval, no one had suspected that her brain was affected. Nearly the whole period had elapsed before the commencement of my rule, or the evil would have been detected and remedied, not by confining the patient and driving her into madness, but by gentle means.

The medical officers had no doubt of her complete re-establishment; besides, shortly after her return to calmness they applied the tests recently discovered, and the result furnished conclusive evidence that the malady had been eradicated. On an examination after death there was, indeed, an entire absence of certain microscopic animalcula, the effects of whose continued presence in excess in one or more portions of the brain, lead to monomania. The substance of the brain was poor and watery, and it seemed as though at other times there had even been more brain than was then found; the lining of the brain was coated with a substance in outward appearance not unlike the fur which sometimes accumulates on the tongue in a fever. The doctors having reason to believe that this fur was composed of animalcula, which, in all probability, had been destroyed at the period of the second accident, either by the shock or the fumes of the boiling liquid, were inclined to attribute to this circumstance the recovery of those parts of the brain which remained, as it were, slumbering since the first accident.

* Madness.—"A sleep of sorrow."

WIESBADEN.—A fair violinist, Mdlle Fanny Schön, from Vienna, and Herr Wilhelmj have been giving some successful concerts.

FLORENCE.—If rumour may be trusted, *Aida* will be produced next spring at the Pergola, with Signore Stolz, Waldmann, Signori Capponi, Collini, and Maini, in the principal parts.

BARCELONA.—The *Correo de Teatros* denies the report that the Liceo will remain shut this season. It says that the principal singers are already engaged, and that the proprietors have renewed the stage and machinery.

VIENNA.—In honour of the fiftieth anniversary of the entrance into priest's orders of the Prince Archbishop Cardinal Rauscher, there was a special musical service in the Cathedral of St Stephen. It included a new Festival Mass in B flat; Graduale: Ecce Sacerdos; Offertorium: Jubilate Deo, and a new "Te Deum" in B flat, by Gottfried Preyer.

Digitized by Google

## PROVINCIAL.

MALVERN.—We read in the *Advertiser* that —

"On Monday evening (Septeruber 1), Mr. W. Haynes provided a *recherché* musical treat in the College Hall. The artists were Madame Lemmens-Sherrington, and Mdlle. Jose Sherrington, sopranos; Madame Poole, contralto; Mr. R. Hilton, bass; with Chevalier Lemmens and Signor Randegger as conductors. A *scena* from the new cantata, *Fridolin*, by Randegger, was given. Mons. Cornelius played a violin solo. Madame Sherrington was in excellent voice, and delighted the audience with her highly artistic and finished singing. Madame Poole won golden opinions by singing with effect and clearly enunciating the words of the pieces she performed; and the performances of Chevalier Lemmens on the mustel organ were much admired. There was a large and fashionable attendance, and the whole passed off successfully."

IRELAND.—A series of concerts have lately been given at Youghal, Kanturk, and Fermoy, by Mrs. Adolph Fitzpatrick, a most accomplished soprano vocalist, assisted by Mr. John Fleming (tenor), Mr. Edward O'Mahoney (bass), and Miss Charlotte Crampton (pianist). Mrs. Fitzpatrick sang, to the evident delight of crowded audiences, the Irish melody, "The Harp that once through Tara's Halls," and the romance of "A Summer's Eve," as well as the soprano part of the trios from Verdi's *Attila* ("Te sol quest anima") and John Barnett's *Mountain Sylph* ("This magic wove scarf"), with Messrs. J. Fleming and E. O'Mahoney. The last trio was a special favourite at each concert. Mr. Fleming gave Ascher's popular "Alice, where art thou?" and was most rapturously encored; he also gave his own song, "Stars of the Summer night," with effect. Mr. O'Mahoney, in the song of "The man of war," displayed his voice to advantage, as well as in the concerted pieces, and in a duet, by Signor Campana, with Mrs. A. Fitzpatrick; both were rapturously applauded. Miss Charlotte Crampton, in Thalberg's arrangement of the airs from *Don Pasquale*, and a "Galop de Concert" by Herr Rubinstein, displayed talent of no mean order. The inhabitants of each town were much gratified by the musical treat afforded them by Mrs. Adolph Fitzpatrick.

## J. S. BACH'S *PASSION* OF ST. MATTHEW.

(*Continued from page* 567.)

Allusion has been made to the recitative, "O grief," which is succeeded by the aria, "With Jesus I will watch and pray," for tenor, with chorus. In this and all the accompanied recitatives there is not the freedom for the singer which mark those of Mozart and Beethoven, and some—such as "Deeper and deeper," in *Jephthah*—of Handel. Bach's are rhythmical declamations exacting the highest dramatic powers of the vocalist, but denying to him the liberties that mostly belong to recitative singing. The solo phrases constitute the interludes to the choral, which is here given with the verse beginning "O Saviour, why must all this ill." Its melody is slightly varied, so as to make the more gentle its expression of the touching sentiment, and such variation may indeed be called embellishment. The resolve set forth in the aria, to excel in devotion the three chosen apostles, and to watch ever with Jesus, is beautifully relieved against the phrases for chorus, "And so our sins will fall asleep," the rocking motion of which has a soothing, lulling effect, that realizes the sweetly calming influence of prayer. The wondrous harmonies of the recitatives, the double counterpoint to the first phrase of the aria, and the chromatic progressions in the phrase that ensues, must be studied to be understood, and heard to be admired.

The most picturesque piece, perhaps, in all the oratorio is that which ensues on the capture, "My Saviour Jesus." It begins with a duet for soprano and contralto, in which the counterpoint of soft instruments, without basses, is intricately interwoven with the plaintive vocal phrases. These are from time to time interrupted by the exclamations of the chorus, "Leave Him, bind Him not," with the accompaniment of basses, organ, and all the force of the opposite orchestra. The movement ends with a half close preparatory to the fiery outburst of the succeeding allegro, for double chorus, which, opening in a different key from the commencement of the piece, concludes in that of the beginning; and so its termination rounds the whole into just completeness, after a course of seemingly wildest freedom. Amazement that all nature was not convulsed, that the eternal laws were not suspended, that the end of all things evened not upon the impious insult to the Son of Man, is expressed better in the music than in the words beginning "Have lightnings and thunders." Its indescribable power of excitement might exhaust itself were its character unvaried; but at the words, "Now open, O bottomless pit," after a pause of silence, a newly introduced idea proclaims the indignance of the Christian world at that enormous deed of which the obloquy of all time is the retribution.

The portion of the Oratorio designed to succeed the sermon, the second part according to the usage of concert performance, opens with a solo for contralto, with chorus, "Alas! now is my Saviour gone." Herein Zion, or the Church, mourns over the lost Jesus, and the Faithful, half enquiringly of its cause, half consolingly for its pain, muse on her deep affliction. It has the form of a dialogue between the solo voice and the chorus, and the distinct character of the two is always obvious, the latter having the air of solace to the keener anguish of the other. The pathetic effect of the piece is heightened by its fragmentary termination.

Thus prepared, we have now the scene before Caiaphas. At the words, "And Jesus held His peace," is inserted the recitative, "To witness false," for tenor, as a commentary on the situation.

"Have mercy upon me, O Lord," is the aria for contralto, with accompaniment for violin *obbligato*, which is more generally known than any other separate piece. It occurs after Peter's threefold denial, when his bitter weeping tells the torture of his self-conviction. The deep, deep grief of a tormented conscience finds here an utterance which fulfils the purport, and far transcends the expression of the words. One might suppose the power of the artist to have been concentrated upon this one incident, so infinite is its beauty; one might suppose Bach to have regarded the situation it illustrates as more significant than others of man's relation to Deity in his sense of sin and need for mercy, and as requiring, therefore, peculiar prominence in the total impression the Oratorio should convey. If this was his aim, it is all accomplished. The penitential feeling embodied in the song is that which will longest linger in a remembrance of the work. The soft tone of the contralto voice, and the keenness of that of the violin, are accessories to the effect which the master well knew how to handle; but these judicious means are little to be considered in comparison with the musical idea of which they are the adjuncts.

The soprano recitative, "To us He hath done all things," constitutes the reflection upon Pilate's inquiry, "What evil hath he done?" It recapitulates the mercies by which Jesus testified His divinity, and with the exquisite art elsewhere manifested in giving similar pointedness to meaning that would else be lost, the change of key upon the words, "Besides this, Jesus naught hath done," marks the purport with beautiful significance.

When Jesus is delivered over to be crucified, the narrative is suspended for the contralto recitative, "All gracious God." The remarkable modulation from the key of F sharp minor into G minor that distinguishes the appeal for pity from the description of the taunting and scourging of the condemned Saviour, is another of those traits, which, as in the preceding song, test the artist and the special power of his art. Neither painting nor poetry has anything analagous to this beautiful resource in music, the power of showing an entire revulsion of feeling by an unexpected change of key.

The contralto recitative, "Ah! Golgotha," and aria with chorus, "See the Saviour's outstretched arm," occur after the account of the crucifixion. Zion points to the arm extended on the cross as the haven of rest for the Faithful, in a sweetly persuasive melody. The more than once repeated phrase on the words, "See" and "Rest" is one of charming tenderness, and the accompaniment, for low oboes and organ only, shares with the voice-part the interest of the whole. Once more, the interrogatives of the chorus here break the general stillness, and influence as much the material effect—for with them the full orchestra is introduced—as they bring out the expressive power of the music.

The recitative, "'Twas in the cool of eventide," for bass, is inserted in the Gospel narrative, where Pilate grants the body of Jesus to the request of Joseph of Arimathea. The purpose of the artist was gradually to calm his hearers from the excitement to which they had been wrought, and by means of a succession of soothing pieces, to dismiss them in hopeful, happy tranquility. Tending to this result is the effect of the choral, "If I should e'er

Digitized by Google

forsake Thee," which is strengthened by that of the present song, and quite confirmed by the final chorus. Allusion to the chief events in Scripture history that have befallen at the close of day gives scope for further colouring; but the variety disturbs not the softness of the hues.

The narrative closes with the sealing of the sepulchre, sequent upon which is the concluding piece, the recitative, "Now doth the Lord," and double chorus, "In tears of grief." The first movement is a series of passages, for each of the solo voices successively, divided by short phrases, for the chorus, the former reflecting on the termination of the Saviour's earthly troubles, which were the price of peace to man, and the latter breathing a sweet farewell to Him whose body is departed, but whose spirit, rests with us for ever. The purpose of bringing the oratorio by gentle degrees to so tranquil a close that the hearers may depart from its performance in a condition of perfect peace, is beautifully completed in the final movement. Death is imaged as sleep, and the tomb is the couch of rest, and the music is a lullaby invoking softest slumbers. It is a stream of melody of the most refined character and exalted beauty. One phrase of touching sweetness is set to the words, "Ruhet sanfte, sanfte ruh't" (Rest Thou gently, gently rest); and it derives special tenderness from the commencement of the first syllable upon an unaccented quaver, and its continuance with the effect of syncopation upon the next accent. This character of soft persuasion is lost in the English version, by the assignment of a separate syllable to each of the notes; indeed, the line, "Eternal peace be henceforth Thine," as addressed to the Saviour in the sleep of death, is perhaps anomalous, and as little represents the sense as the accents of the original. If the object of the proposer of the work was to impress the lesson that, however severe our ordeals, the Christian principle brings "peace on earth to men of good will," it could not have been summed up in language more penetrating.

If ever artist poured out his whole heart in his work, that certainly did Bach in the oratorio of the *Passion*. The man himself speaks and lives in every phrase of it, for such truthfulness, such fervour could not characterize any subjective treatment. Immensely much has to be accomplished before English audiences can do that justice to his wondrous composition which is only to be reached through familiarity with its beauties.

*April*, 1870. G. A. MACFARREN.

---

BOLOGNA.—The novelties here this autumn in the way of opera will be *Il Mercante di Venezia*, by Signor Pinzuti, and *I Goti*, by Signor Gobatti.

TURIN.—In consequence of Signor Verdi's having declined to compose the hymn to be sung at the inauguration of the Cavour Monument, the Municipality have offered a prize, open to any one, for the best setting.

## Lines for Music.

### THE DUET.*

I.

Ah me! I think I'll ne'er forget
The pleasure I have had,
Just now when playing that duet,
Its memory makes me glad.
How softly yearning was the strain,
So low, and yet so clear,
It ne'er can leave my heart again,'
'Tis ringing in mine ear.
It made my thoughts soar far above
To unseen realms of bliss—
If ever violin made love,
That violin was his.

II.

Why did not I to him respond?
For it was not alone,
That Music said he felt Love's bond;
'Twas in his voice's tone.
Ah! why could not my harpsichord
Admit his fond address?
Too well it knew how he adored,
For plain he did confess.
Ah well! if only he will try
Once more that sweet duet—
I would not let the chance slip by,
If I might answer yet.

ERNEST HOUGHTON.

* *Copyright reserved.*

## *THE LORD OF BURLEIGH AND FRIDOLIN.*

(*From "The Times."*)

*Birmingham, Sept. 5th*, 1873.

We promised to refer again to the new cantatas, written expressly for the late highly prosperous meeting. This can only be done in general terms, as in the case of Mr. Sullivan's oratorio. The book of each cantata is founded upon a more or less familiar legend. That of Signor Schira is based upon the *Lord of Burleigh*, one of the Laureate's best known poems. The story of the Baron who wishes to be loved for his own sake, and not for his riches or estate, who, in disguise of a painter, wooes and wins a village belle, and, after the pastoral wedding, brings her home to his castle, where, throwing off his disguise, he is welcomed by his retainers, to the astonishment of his lowly bride, need not be recounted. Nor is it requisite to call attention to the melancholy incident of Marian's early death, which throws a gloom over the whole, though giving the composer an excellent opportunity for effective climax, of which he has happily availed himself, something after the manner of one of Sir Julius Benedict's most memorable cantatas, in which St. Cecilia, like poor Marian, is borne up to heaven on angels' wings. Mr. Desmond L. Ryan, in preparing the libretto for Signor Schira, has adopted the story nearly as it stands in Tennyson, without, however, availing himself of a single line of the poet's, save the motto which heads the title-page of the printed edition of the new work—

"He is but a landscape painter,
And a village maiden she."

Thus he has shown commendable judgment, and, further, merits praise for the way in which he has used the materials at hand so as to make them assume a really dramatic shape, and secure for the musical treatment the advantages of contrast and variety. He has with that object invented two new personages—Constance, an early companion of Marian's, and Trueman, steward to the Baron, who goes forth in search of his lost master; and these complete the quartet of solo voices so indispensable to concerted music, without which a cantata of such length as the *Lord of Burleigh* would be wanting in a very essential element of effect. The solo quartet is represented by Marian (soprano), Constance (contralto), Cecil, the supposed painter (tenor), and Trueman (baritone). In conclusion, Mr. Ryan's verses are free from rodomontade and mawkish sentiment, terse, fluent, and rhythmical in the songs and duets, of which there are, as might be expected, not a few.

Signor Schira has found music for this story in almost every sense tuneful and appropriate. Italian by birth, he is also Italian by predilection; and his cantata everywhere breathes the spirit of the sunny country to which we owe a Cimarosa, a Paesiello, a Rossini, a Bellini, a Donizetti, and a Verdi. He has not fallen into the mistake of endeavouring to counterfeit the old English melody, notwithstanding that he had an English "pastoral" to set to music. He has not gone contrary to his innate feelings, but has illustrated the story, as he could easiest appreciate it, after his own fashion, and from his own unaided resources; so that he presents us with a work as pleasing and satisfactory as it is simple. A musician of ripe experience, who can handle instruments and voices with equal facility and effect, Signor Schira, nevertheless, disdains seeking after elaborate combinations and contrivances where they would be manifestly out of place, adhering with scrupulous fidelity to the character of the situations and sentiments set forth in the text. Hence the cordial reception of his new work, the success of which was never for one instant doubtful. Objection might be taken to certain pieces in which the orchestral accompaniments almost drown the voices, owing to the superabundant employment of big drum cymbals, and other loud instruments, which, unless resolutely toned down by the conductor, persist in making themselves conspicuous over everything else. But here Signor Schira was possibly led into error by the festive character of certain portions of the cantata, and by ignorance of the vast body of singers and players it would be his business to control when once in the Birmingham orchestra, where, we believe, he never was before. A few strokes of the pen, however, may easily remedy this defect, and there will be little more to find fault with in the *Lord of Burleigh*, which contains much that, once heard, only engenders a wish to hear again. If Signor

Digitized by Google

Schira only consents to modify and somehow "thin" his orchestration the new cantata will be a welcome addition to the repertory of all our English choral societies; and the composer of *Nicolo dei Lappi*, *Mina* &c., is hardly the man to be deaf to well-intended counsel.

If the *Lord of Burleigh* has never previously been treated in the form of a cantata, as much cannot be said of *Fridolin*, which Signor Randegger selected for his contribution to the Birmingham Festival. Very many years ago, it was made the subject of an opera by Mr. Frank Romer, and, long afterwards, of a cantata, written by Mr. Palgrave Simpson, and set to music by the late Mr. Frank Mori, for the meeting of the Three Choirs at Worcester in 1851. The romantic ballad of *Fridolin*, or *Der Gang nach dem Eisenhammer*, is as widely known as any of the poetical works of Schiller. Madame Erminia Rudersdorff, the eminent dramatic vocalist, who prepared the libretto, as Mr. Palgrave Simpson did in 1851, closely follows the story according to Schiller, and has accomplished her task with great skill, both in the arrangement of the materials and the composition of the verse—the last feat remarkable for one not a native born Englishwoman. It is scarcely necessary to narrate in detail a legend which the great German poet has rendered more or less familiar to all the civilized world. Every one must remember how a certain beautiful Countess has two pages, Fridolin and Hubert, the one innocently attached to her as his beloved mistress, the other attached to her with less unselfish motives; how Hubert, furious at the seeming preference given to Fridolin, by artful insinuations, endeavours to arouse the jealousy of the husband of the Countess; how the Count, to avenge his imaginary dishonour, orders Fridolin to proceed to the forge and inquire of the workmen, "Are your lord's commands fulfilled?"—having secretly ordered that whoever might ask this question should be immediately cast into the furnace; how Fridolin, at the instigation of the Countess, suspicious of something wrong, stops on the way and prays for his mistress at a roadside chapel; how Hubert, anxious to know the result of his machinations, hurries off to the forge, unconsciously asks the question designed for Fridolin, and is himself thrown into the furnace by the workmen, deaf to his protestations; and how this unexpected catastrophe brings about a mutual explanation between the Count and Countess, which leads to renewed confidence and happiness. These are the materials which Madame Rudersdorff has combined so skilfully, and which Signor Randegger has wedded to music full of melody, ingenious contrivance, unflagging spirit, and characteristic colouring. An Italian, like Signor Schira, Signor Randegger has, not the less, frequent leanings towards the German tone of musical thought. He more especially inclines to Mendelssohn, a remarkable instance of which appears in the very striking and cleverly-written chorus, "Gift of demons, raging fire," when the smiths, drinking and working at the anvils, drag Hubert, who has delivered the fatal message, towards the furnace in which he is destined to expiate his sins by undergoing the fate he had planned for his rival. In this we are inevitably reminded of the grand chorus, "Come with torches," from the *Walpurgis Night*, and occasionally of the finale to *Loreley*, by the same composer. Weber, too, now and then peeps in—as, for example, in the vigorous and inspiriting song of the Huntsmen—"Hark! the horn awakes the morn" (in D major), which, as well as a tuneful and delicate chorus of handmaidens, introducing an air for the Countess, was unanimously encored at the performance. On the other hand, in a charming little chorus, "Sancta Maria," Signor Randegger shows that he has not wholly forgotten his famous countryman, Rossini; while in a short duettino between the Countess and Fridolin, "Above yon sun," which musicians' would technically describe as a "cannon on the octave," he affords convincing proof of having studied the works of the great contrapuntal writers with the happiest result. Nothing could be clearer or better. Without going into further details, we may sum up by saying that *Fridolin* is a work which must add to the fame of its composer, who has already produced so many excellent things. It is, from end to end, instinct with vigorous life, and reveals sufficient dramatic skill to warrant a belief that the lyric drama may be, after all, its author's most congenial element, and encouraging a hope that we shall one day have an opera of larger proportions from his pen. Signor Randegger is a thorough master of the orchestra; and if here and there his accompaniments are a little over-elaborated, it is never without design and never without a certain effect, the intention of which unfolds itself more and more clearly. Signor Randegger writes for the voices like a well-practised master. His vocal harmony is invariably clear, and not unfrequently rich and sonorous. No more at present need be added. Enough has been advanced to prove that, in our opinion, the cantata of *Fridolin* is both a credit to its composer and to the great Festival for which he was commissioned to write it. Signor Randegger, like Mr. Sullivan, was happy not only in the splendid chorus and orchestra placed at his disposal, but in the quartet of solo singers—Madame Lemmens-Sherrington (the Countess), Mr. W. Cummings (Fridolin), Signor Foli (Hubert), and Mr. Santley (the Count)—whose zealous endeavours had not a little to do with the enthusiastic reception with which the new work was honoured by the most crowded audience ever, on any such occasion, assembled in the Birmingham Town Hall.

## WAIFS.

Miss Purdy, the accomplished contralto, is to make her first appearance before a Manchester audience on Monday, at the "Gentlemen's Concerts."

Miss Ada Lester, the youthful pianist, has been playing with considerable success during the past week at M. Rivière's concerts, Mr. Willie Pape's arrangement of the popular Irish air, "Believe me if all those endearing young charms," and Thalberg's "Home, sweet home," both of which have obtained for the fair artist warm applause and well-deserved recalls.

Signor Arditi has returned from his visit to Italy, passing *en route* through his native town (Crescentino, in Piedmont), where he was received by the "authorities," *en grand seigneur*. Signor Arditi leaves for St. Petersburgh on Monday, *viâ* Ostend, where he will remain a week to recruit himself for his arduous campaign in the Muscovite capital.

Mr. Wilford Morgan left Liverpool for the United States on Tuesday, by the Cunard Steam Ship, Abyssinia, to fulfil a six months' engagement, as principal tenor, with the "Kellogg English Opera *troupe*."

Signor Foli left London, on Tuesday, for Moscow, to fulfil his engagement in the Muscovite city, at the Imperial Opera House.

Mr. Frederic Penna, the accomplished barytone, has returned from Antwerp, where he has been assisting at the *fêtes*, which are annually given in that city. The several choral societies of Belgium, Mr. Penna informs us, acquitted themselves admirably, especially the Malines Choir, who obtained the "*premier prix*," although they were "hard pressed" by the Ghent and the Brussels *Cecile* Choir.

M. Emile Guimet's "Le feu de ciel," which the composer entitles an Oriental Symphony, was given at M. Rivière's Promenade Concert on Monday evening. The recitatives were delivered by Mrs. Stirling, and the vocalists were MM. Foli, Gustave Garcia, Federici, Pearson, and George Perren. On the same evening Miss Terèse Liebé played a violin solo on airs from *Masaniello* with so much effect that the young *virtuoso* was compelled to repeat it; Madame Sinico sang "Ah fore è lui" (*Traviata*), and was deservedly encored; and Herr Joseph Gung'l conducted two of his new dance pieces.

English Opera.—A vigorous and earnest effort to establish English Opera as a permanent national institution is now being made by Mr. Carl Rosa, who has the advantage of the experienced assistance of his wife, Madame Parepa-Rosa; and the success that has attended the inaugural week, at Manchester, of what is intended to be a long campaign in the provinces, has been such as to give ample promise that the undertaking will be a prosperous one. For a long time past, Mr. Rosa has been engaged in the formation of a company complete in every department, and has, consequently, been enabled to give the opening operas on a scale of completeness that is seldom to be met with. The orchestra and chorus have been most judiciously selected, Mr. Rosa being himself the conductor, and more than ordinary care has been brought to bear on the *mise-en-scène*. The work selected for the first performance was *Maritana*, the principal characters being entrusted to Miss Blanche Cole, Miss Lucy Franklein, Mr. Wm. Castle, and Mr. Campbell, and the rendering by these artists of Wallace's melodious music was received with the utmost enthusiasm by a crowded audience. On the following evening, Miss Rose Hersee was to have sung in *The Rose of Castile*, but illness prevented her appearing, and her place was ably supplied, at a few hours' notice, by Miss Blanche Cole. Other works have also been successfully represented, the *répertoire* of the new company being extensive and varied, and the theatre has been nightly very largely attended.—*Daily Telegraph, Sept.* 8.

Digitized by Google

Sontag and Sir Walter Scott.—On one occasion we had the happiness of entertaining the famous Sontag at a large party at our own house—she was enchanting as usual. Sir Walter Scott, who happened to be in London, was present. He was delighted at meeting Sontag, whose introduction to Sir Walter, on the eve of her appearing in the *Donna del Lago*, was singularly well-timed. In the presence of Sontag, the great man was all ears, and eyes too, I think. When she questioned him about her costume as the Lady of the Lake, he described to her with the utmost minuteness every fold of the plaid, and was greatly pleased when I produced a genuine satin clan plaid, the present of Lady Sinclair, whilst in Edinburgh, the loan of which I was delighted to promise to Sontag. He showed her the particular way the brooch should be fastened at the shoulder, and would not allow any alteration. Henrietta had two worshippers that evening, the second being Clementi, who seemed as much fascinated as Scott. He got up from his chair and said, "To-night, I should like to play also." The proposition was received with acclamation. "He extemporized with all the freshness of youth," writes Moscheles, "and we listened with intense delight; for Clementi very rarely played before company. You should have seen the ecstacy of the two old men, Scott and Clementi; they shook each other by the hand, took it in turns to flirt with Sontag, without seeming jealous of one another; it was a pretty duet of joint admiration, of course the poet, musician, and songstress were the observed of all observers."—*The Life of Moscheles.*

## MUSIC RECEIVED FOR REVIEW.

J. B. Cramer & Co.—"The Songs of Wales," Part V., edited by John Thomas; "Dearer than all to me," song, by F. Federici; "Words, vain words," song, by Virginia Gabriel; "Don Juan am I," song, by Victor Massé; "Restored," ballad, by Elizabeth Philp; "Angelus et Prière," pour piano, par J. Rummell; "Gavotte," par J. Rummell; "But the Lord is mindful," for the pianoforte, by J. T. Surenne; "The Nemesis Waltzes," by Charles Coote.

Novello, Ewer & Co.—"Te Deum," by Edgar Adams.

W. Morley.—"When night is darkest," by Edward Land, transcribed for the pianoforte by W. Kuhe.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: Hammond & Co. (late Jullien), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Just Published,

## "TWO PATHWAYS,"

SONG.

Composed by BERTHOLD TOURS.

Price 3s.

London: Duncan Davison & Co., 244, Regent Street, W.

Dedicated by Special Permission to

## H.R.H. THE DUKE OF EDINBURGH.

# MARIE ALEXANDROWNA WALTZ.

## By CHARLES GODFREY,

*Band Master Royal Horse Guards (Blues),*

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice," "Love Dreams," "Blush Rose," &c.

Ashdown & Parry beg to announce that this new Waltz will be published in a few days.

LONDON:

## ASHDOWN & PARRY, HANOVER SQUARE.


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

**BOOSEY & CO.,**

HOLLES STREET.

# BIRMINGHAM

# MUSICAL FESTIVAL,

## 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,

## National Hymn, 6s.,

## Ave Maria, 4s.,

AND

## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,

BERNERS STREET.

LONDON.

**Performed at the Birmingham Festival, with immense success.**

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

| | | |
|---|---|---|
| Nava's Three Subjects from "Fridolin" - - - each | 3 | 6 |
| No. 1. Hunting Chorus. | | |
| „ 2. Chorus of Handmaidens. | | |
| „ 3. Dance and Chorus of Villagers. | | |

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

CHAPPELL & CO.,

50, NEW BOND STREET, LONDON.

Digitized by Google

Printed by HENDERSON, RAIN, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Sept.* 13, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 38. SATURDAY, SEPTEMBER 20, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—SHILLING SATURDAY, This Day.

CRYSTAL PALACE.—This Day (SATURDAY), September 20.—CHORAL FESTIVAL by FIVE THOUSAND VOICES.—The ANNUAL AUTUMN CONCERT of the METROPOLITAN SCHOOLS CHORAL SOCIETY. Conductor—Mr. John Hullah. Organist—Mr. E. J. Hopkins. Admission One Shilling, or by Guinea Season Ticket.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!), will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

MISS ENRIQUEZ begs to announce that she is at liberty to accept Engagements. All letters to be addressed to her residence, 26, Mornington Crescent, N.W. Engaged the following dates:—Leeds, 24th September; Bristol Musical Festival, 20th to 25th October; Glasgow Musical Festival, 3rd to 8th November; Edinburgh, 10th November; Birmingham, 19th November; Sacred Harmonic, Exeter Hall, 21st November; Stoke-Newington, 19th March, 1874.

MR. E. ADAMS, Operatic Comedian, Manager and Author, General Entrepreneur and Director for Comic Opera, Burlesque and First-Class Musical Entertainments, for London and the Provinces.
Complete Tuition for the Stage, with every facility to eligible aspirants.
Foreign Productions Translated and Adapted for English representation.
Personal interviews, from 12 to 3, at Mr. Boosey's, 2, Little Argyll Street, Regent Street, W.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The NEXT TERM begins on MONDAY, October 20, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 18, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 50, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

MR. BRINLEY RICHARDS' NEW PART-SONG (Dedicated by Special Permission to H.R.H. the Princess of Wales), "LET THE HILLS RESOUND," was magnificently sung by 500 members of the South Wales Choir, on the Lawn at Marlborough House, in the presence of Royalty; also at the Grand Eisteddfod. 1s. London class copy post free for four stamps. As a song, 3s.; and piano solo, 4s.

BRINLEY RICHARDS' New Sacred Part-Song, for a full choir, "SOUND THE TRUMPET IN ZION." Sung by the Welsh Choir at the National Eisteddfod, Mold, Flint, and received a hearty encore. Post free for 18 stamps.—London: Sole Publishers, ROBERT COCKS & Co.

MASON AND HAMLIN'S AMERICAN ORGANS.

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury, and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an inferior Medal.
Sole Agents—METZLER & Co., 37, Great Marlborough Street, W.

HENRIETTE'S MOST POPULAR SONGS.

| | | |
|---|---|---|
| "ALWAYS ALONE" | Sung by Madame Patey | 4s. |
| "THE KING AND I" | Sung by Mr. Santley | 4s. |
| "THE CROSS ROADS" | Sung by Miss Edith Wynne | 4s. |
| "SYMPATHY" | Sung by Miss Enriquez | 4s. |
| "NOTHING" | Sung by Mr. Sims Reeves | 4s. |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

HENRIETTE'S NEW SONGS.

| | |
|---|---|
| "SINCE BABY LEFT US" | 3s. |
| "REQUITED" | (In the Press.) |
| "A MODERN STORY" | (In the Press.) |
| "WRITING TO WILLIE" | (In the Press.) |
| "MY MORNING DREAM" | (In the Press.) |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

THEATRE ROYAL, COVENT GARDEN.—RIVIERE'S CONCERTS.—EVERY EVENING at Eight. The following artists will appear during the week:—Miss Annie Sinclair, Mdlle. Demeric Lablache, Mdlle. Petitt, Mdme. Osborne Williams, and Miss Constance Loseby Mdlle. Tèrese Liebe, Mdlle. Nellie Guibert, and Mdlle. Marie Secretain; Mr. George Perren, Mr. J. H. Pearson, Herr Josef Gung'l, Herr Werrenrath, and Signor Federici. Mr. J. Levy, Cornet-à-Pistons.
Conductor—M. RIVIERE.
MONDAY next, New and Popular Music.
TUESDAY, Second Wagner Night (by general desire).
WEDNESDAY, Mendelssohn Night.
THURSDAY, English Ballad Night.
FRIDAY, Handel's "SAMSON."
SATURDAY, Miscellaneous Programme.
Mdlle. CARLOTTA PATTI will positively appear on Saturday next, 27th inst.
Splendid Decorations, Ferneries, Fountains, Plants, Exotics, Flowers, &c. Refreshments by Messrs. A. and S. Gatti. Promenade, One Shilling. Doors open at 7.30; Commence at 8. Acting Manager, Mr. JOHN RUSSELL.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The MICHAELMAS TERM will commence on MONDAY next, the 22nd September, and will terminate on Saturday the 20th of December.
Candidates of admission can be examined at the Institution on MONDAY, the 22nd September, at eleven o'clock, and every succeeding Monday and Thursday at the same hour. By Order, JOHN GILL, Secretary.
Royal Academy of Music,
4, Tenterden Street, Hanover Square.

Just Published, Post free 1s. 8d.,
THE ORGAN.
HINTS ON ITS CONSTRUCTION, PURCHASE, AND PRESERVATION.
By W. SHEPHERDSON, M.C.O.
REEVES & TURNER, 185, Fleet Street, London.

Just Published,
THREE SONGS FOR VOICE AND PIANOFORTE.
With English and German Words.

| | | |
|---|---|---|
| No. 1, | "THE MINSTRELS' HOME" (Des Sängers Heimath) | 3s. |
| ,, 2, | "THE LOVELY MONTH OF MAY" (Im Wunderschönen Monat Mai) | 3s. |
| ,, 3, | "VISIONS" (Traumbild) | 3s. |

The English Versions of the Words by MARIA XIMENA HAYES.
The Music by WILHELM SCHULTHES.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"BEYOND THE HILLS,"
SACRED DUET
For Soprano and Contralto.
Composed by HENRY SMART.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION,


Digitized by Google

Just Published.

"DREAM ON,"

SONG,

Words and Music by ERNEST HOUGHTON.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"COM' E GENTIL,"

Une FANTAISIE DE SALON,

Sur la Serenade de "DON PASQUALE,"

Pour le Pianoforte,

Par RICHARD HOFFMAN.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"

("Connais tu le pays.")

Sung by Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"IN THE MORNING,"

SONG

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by ETTY LOVELL.

The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

NEW SONG BY SIR JULIUS BENEDICT,

"LOVE AT SEA,"

Sung by Miss EDITH WYNNE.

Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"

ET

"LE RAT DES CHAMPS,"

(FABLE DE LAFONTAINE,)

Chantée par JULES LEFORT.

Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MONS. FAURE'S NEW SONGS.

"VALSE DES FEUILLES" .. .. .. .. .. Price, net, 2s. 6d.

"LE PRESSOIR" .. .. .. .. .. .. .. " 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

# MIGNON.

## Opera in Three Acts,

BY

# AMBROISE THOMAS.

### PIANOFORTE SOLOS.

| | s. | d. |
|---|---|---|
| THE OPERA COMPLETE FOR PIANO SOLO ... ... ... Net | 10 | 0 |

*All the following arrangements are Sold at* HALF *the marked* PRICES.

| | | |
|---|---|---|
| THOMAS (A.), Overture .. .. .. .. .. .. .. .. | 6 | 0 |
| BIZET (G.), Six Transcriptions:— No. 1, Danse Bohémienne, 5s.; 2, Romance de Mignon (*Connais tu le pays*), 5s.; 3, Duo des Hirondelles, 5s.; 4, Adieu Mignon (Mélodie), 4s.; 5, Polonaise de Philène, "Je suis Titania la blonde," 6s.; 6, O Printemps (Mélodie), 4s. | | |
| BATTMANN (J. L.), Op. 271. Petite Fantaisie (sans Octaves) .. .. .. .. .. .. | 5 | 0 |
| BRISSLER (F.), Two "Pot-Pourris" .. .. .. .. .. each | 7 | 6 |
| CRAMER (S.), Two "Bouquets de Mélodies" .. .. .. .. each | 6 | 0 |
| CROISEZ (A.), "Styrienne, Andante et Valse" .. .. .. .. | 6 | 0 |
| DELAHAYE (L. L.), "Adieu Mignon, et Danse Bohémienne" .. .. | 6 | 0 |
| GODARD (A.), TROIS TRANSCRIPTIONS FACILES:— No. 1, "Recitatif et Romance de Mignon," 3s.; 2, "Danse Bohémienne," 3s.; 3, "Entr'acte Gavotte," 3s. | | |
| HESS (J. C.), Fantasia "Styrienne, Prière" .. .. .. .. .. | 5 | 0 |
| KETTERER (E.), Op. 209, Fantaisie brillante ("Marche Bohémienne," "Reveille," "Pastorale," "Danse des Œufs,") &c. .. .. .. | 7 | 6 |
| KETTERER (E.), Op. 232, Seconde Fantaisie ("Romance et Duo des Hirondelles") .. .. .. .. .. .. .. .. | 7 | 6 |
| KRUG (D.), Op. 245, "Grand Fantaisie" .. .. .. .. .. | 7 | 6 |
| KRUG (D.), Op. 246, "Petite Fantaisie" .. .. .. .. .. | 6 | 0 |
| KRUGER (W.), Op. 142, Fantaisie Transcription ("Romance et Duo des Hirondelles") .. .. .. .. .. .. .. | 7 | 6 |
| LYSBERG (C. B.), Op. 116, Fantaisie Transcription (Duo des Hirondelles et "Titania") .. .. .. .. .. .. .. | 7 | 6 |
| NEUSTEDT (C.), Op. 71, Fantaisie Transcription ("Romance de Mignon" et "Duo des Hirondelles") .. .. .. .. .. .. | 6 | 0 |
| NEUSTEDT (C.), Op. 81, Seconde Fantaisie Transcription ("Adieu Mignon et Valse de Philène") .. .. .. .. .. .. | 6 | 0 |
| OESTEN (Th.), Op. 400, Fantaisie élégante ("Valse Styrienne, Romance de Mignon, Polacca") .. .. .. .. .. .. | 6 | 0 |
| ROSELLEN (H.), Op. 183, "Polonaise de Mignon," Transcription variée | 6 | 0 |
| TREDHE (G.), Op. 123, "Romance de Mignon," variée .. .. .. | 7 | 6 |
| VALIQUET (H.), Op. 81, "Deux petites Fantaisies" .. .. .. each | 5 | 0 |

### PIANOFORTE DUETS.

| | | |
|---|---|---|
| THOMAS (A.), Overture .. .. .. .. .. .. .. .. | 7 | 6 |
| BERNARD (PAUL), Op. 90, Deux Suites Concertantes .. .. each | 9 | 0 |
| STRAUSS, Premier Quadrille .. .. .. .. .. .. .. | 4 | 6 |
| RUMMEL (J.), Deux Mosaïques .. .. .. .. .. .. each | 7 | 6 |

### VIOLIN AND PIANO.

| | | |
|---|---|---|
| SARASATE (Op. 16), "Romance et Gavotte de Mignon" .. .. .. | 7 | 6 |

### VIOLIN SOLO.

| | | |
|---|---|---|
| LÉVÊQUE (EMILE), "Six Mélodies faciles et Motifs favoris de Mignon" | 5 | 0 |

### CORNET-À-PISTONS SOLO.

| | | |
|---|---|---|
| GUILBAUT (E.), "Pot-pourri sur Motifs favoris de Mignon" .. .. | 6 | 6 |

### VIOLIN, HARMONIUM, AND PIANO.

| | | |
|---|---|---|
| LEFÉBURE-WELY. "Romance de Mignon" Paraphrase .. .. .. | 7 | 6 |

### DANCE MUSIC—PIANO SOLO.

| | | |
|---|---|---|
| STRAUSS, 1er Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| ARBAN, 2de Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| MEY, 3e Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| GODFREY (CHARLES), "Mignon Waltz" .. .. .. .. .. | 4 | 0 |
| MÉTRA (OLIVIER), "Suite de Valses" .. .. .. .. .. | 6 | 0 |
| STRAUSS, "Grande Valse" .. .. .. .. .. .. .. | 6 | 0 |
| STUTZ (PHILIPPE), "Polka Mazarka" .. .. .. .. .. | 2 | 6 |
| DESGRANGES (E.), "Polka des Hirondelles" .. .. .. .. | 4 | 6 |
| ZIKOFF (F.), "Entr'acte Polka" .. .. .. .. .. .. | 4 | 6 |
| STRAUSS, "Mignon Polka" .. .. .. .. .. .. .. | 4 | 6 |

(*Editions de Heugel & Co., Paris.*)

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

THE COMPLETE OPERA FOR VOICE AND PIANO, 20s., *and all the Vocal Music of* "MIGNON" (*separately*), *can be obtained from* DUNCAN DAVISON & Co.

Digitized by Google

## HEREFORD MUSICAL FESTIVAL.

(*From the "Times."*)

*Hereford, September* 11.

The new oratorio, written expressly for this Festival by the Rev. Frederick A. Gore Ouseley, Bart., Musical Professor at Oxford University, was performed, and, so far as we are able to judge, made a decidedly favourable impression. The author has long been well known as a learned and accomplished musician, both practically as a composer and theoretically as a teacher, his book on the Art of Counterpoint and Fugue having obtained general acceptance. His position at Oxford, where he has held for many years the Chair of Music, could only have been conferred upon one possessing exceptional acquirements, and, as *noblesse oblige*, Sir Gore Ouseley would not be likely to put forth anything to the world unless he had deeply and carefully considered it. Nor has he done so in the instance of the oratorio produced to-day—his last, and so far as we are aware, his largest and most ambitious essay. He has especially vindicated his claims to scholarship, which, before anything else, as a judge and awarder of distinction to others, was expected of him. But Sir Gore Ouseley has done more than this, in showing himself endowed with a certain vein of melody which he can always draw upon with facility and use to graceful purpose, as well as with a knowledge of orchestral treatment and an idea of orchestral colouring which enable him to impart force and variety to his thoughts. At all events the new work establishes his right to come publicly forward and challenge comparison with not a few of his contemporaries in the highest branch of sacred music. *Hagar* has no pretensions to be styled a "grand oratorio," its plan being limited, and the development of its several sections restricted in proportion; but it is not the less meritorious on that account, and not the less interesting, as the marked attention with which, this morning in the Cathedral, it was listened to, from beginning to end, by a very numerous assembly, sufficiently attests.

The words selected for *Hagar*, by the Rev. J. R. Gleig Taylor, are chiefly from Holy Writ; and, the subject taken into consideration, they have been selected with great judgment. The oratorio is divided into two parts, and the personages introduced are as subjoined:—Abram (afterwards called Abraham); Sarai, his wife (afterwards called Sarah); Hagar, her bond-maid; Ishmael, son of the bond-woman; the Angel. Perhaps, the episode of Hagar is not exactly the most promising subject for an oratorio; in fact, we cannot but think it unwisely chosen. Scripture assuredly contains many passages that would have better answered the purpose. Sir Gore Ouseley, however, was clearly of a different opinion, and it is only just to let him speak for himself, in the form and language of his own argument:—

"Part I.—After the overture, the history of Hagar is introduced by the well-known hymn, 'Jerusalem on high,' in which allusion is made to that which St. Paul declares to be the spiritual reality shadowed forth by the facts related in Genesis concerning Abraham's two sons, 'which things are an allegory; for these are the two covenants: the one from the Mount Sinai, which gendereth to bondage, which is Hagar (for this Hagar is Mount Sinai in Arabia), and answereth to Jerusalem which now is, and is in bondage with her children. But Jerusalem which is above is free, which is the mother of us all.' The narrative then proceeds with the appearance of God to Abram, and the Divine promise that his seed should be as the stars of heaven for multitude. Sarah laments her childlessness, and, seeing that she is despised by her servant Hagar, deals hardly with her, so that she flees from her face. Hagar wanders into the wilderness, and the Angel of the Lord appears to her as she sits by a fountain of water, and bids her return to her mistress, at the same time promising that she shall bear a son, whose name shall be called Ishmael ('God hath heard')."

"Part II.—Thirteen years after the birth of Ishmael God appears again to Abram, renews the covenant, and changes his name to Abraham ('father of a multitude'). Sarai's name also is changed to Sarah (Princess). God establishes His covenant with Isaac. Abraham beseeches God on behalf of Ishmael, and is assured that he is blessed. Isaac is born. After a time Sarah sees Ishmael mocking, and demands of Abraham that the bond-woman and her son shall be cast out. Abraham is grieved because of Ishmael his son, but God bids him do as Sarah has said, so he sends Hagar and the lad away. They go 'astray in the wilderness; hungry and thirsty their souls faint in them,' Ishmael calls upon God, who hears the voice of the lad, and sends His Angel to succour them. The Angel addresses Hagar by name, and, bidding her raise her son from the ground, tells her not to fear, for God will make him a great nation. Hagar's eyes are opened by God, and she sees a well of water. She blesses God, and her song is echoed in the concluding chorus."

When we bear in mind the scantiness of the materials at disposal, and how, away from its place in the book of Genesis, the history of Hagar can possess for the majority of people little more than a symbolic interest, it must be admitted that Sir Gore Ouseley, or the Rev. Gleig Taylor (whichever may be answerable for the book) has used them with discretion, and arranged them in symmetrical and intelligible order. Nothing, perhaps, in its way, could have been more creditably done. The objection, nevertheless, is likely to remain fixed in the minds of many, that the choice of subject was hardly judicious, the more so inasmuch as in the shape it assumes *Hagar* appears rather in the light of a sacred musical drama than in that of a sacred oratorio proper.

That the composer was in some degree shackled by his "libretto" may be taken for granted. He could hardly, however, have set it to music otherwise than he has actually done with the means ready at command to which we have alluded. Only a very few opportunities were presented of enlivening his work with that admixture of duets, trios, quartets, and other concerted pieces for the special display of the chief solo voices which, from Handel down to Spohr and Mendelssohn, have been uniformly looked upon as essential to the general effect, except an incidental quartet which forms part of a chorus. Throughout the entire work there is but one thing of the kind—a trio for tenor voices, "*a voci equali*," "He maketh the barren woman to keep house," a somewhat unsuggestive theme, which at the commencement takes the form of what musicians describe as a "cannon on the octave," but at the end brings the voices together in combination. Strictly considered, this trio is neither more nor less than what for obvious reasons is called a "round." It is, however, no less admirably written than charmingly melodious, and afforded the three tenors, Messrs. Cummings, E. Lloyd, and Montem Smith, an opportunity of distinction of which they took eminent advantage. The rest of the oratorio, after an orchestral prelude, consists almost exclusively of accompanied recitatives and airs, chorals and choruses, whereby a certain monotony is engendered, which need not have been the case had the subject been otherwise handled. What Sir Gore Ouseley has actually done is, therefore, under the circumstances, all the more to be commended. His familiarity with *bonâ fide* cathedral music has served him in good stead. His choral writing is always effective, and, if the expression may be allowed, "canonic," while his acquaintance with the stricter contrapuntal forms as exhibited in the several fugues—of which for an oratorio otherwise so unostentatiously constructed, he gives, perhaps, too many—has also served him well, and in a work of vaster proportions would have served him even better. Reserving a more detailed notice for a future occasion, we merely reiterate our conviction that, in the composition of *Hagar*, Sir G. Ouseley has displayed an ability far beyond the ordinary, and that more works of the kind will be anxiously looked for from his pen.

The performance, conducted by Mr. Townshend Smith, was almost in every instance excellent. The choruses were all delivered with spirit and decision, while the orchestra left little or nothing to desire; nor could the composer by any possibility have found more able exponents of the solo passages in his work than Mdlle. Tietjens (Hagar), Miss E. Wynne (Ishmael), Madame Trebelli-Bettini (Sarah), Mr. Santley (Abraham), and Mr. W. H. Cummings (narrator of the story), all of whom strove their utmost to do justice to the music assigned to them, and were successful in proportion. Sir G. Ouseley was happy in such interpreters. The second part of the day's programme comprised the last portion of Spohr's symphony, *The Consecration of Sound*, which, notwithstanding its "Hymn of Praise," is more in place in a concert-room than in a church. This was followed by the same master's "Christian's Prayer," one of the earliest works he composed for voices and instruments, and the whole terminated with Handel's sixth Chandos Anthem, perhaps the most glorious of the glorious

Digitized by Google

"twelve" composed for his liberal friend and patron, the Duke of Chandos, at Canons. The singers in the first were Misses E. Wynne and Enriquez, Mr. Montem Smith, and Signor Agnesi. In the last, Miss Enriquez, Mr. Edward Lloyd, and Signor Agnesi. A more lengthy selection has rarely been submitted to an audience at a concert. The attendance to-day was 873, and the collection for the Charity £220. The *Messiah*, to-morrow, will bring the Festival to an end.

---

*September* 12.

The evening concerts in the Shire Hall have been much of the ordinary sort, with programmes well varied, but with little of new to call for record. The acoustical properties of the hall, always good, are now, through a new arrangement of the orchestra, made very nearly perfect. The arched roof, contrived, we believe, since the last Festival, is an unquestionable improvement, while the bright sun burner in the middle throws a flood of light over the orchestra, and is as advantageous to the singers and players as it is agreeable to the audience. The Herefordshire people like these evening concerts, and come to them in crowds from all the immediate vicinities of the county town. The first concert was somewhat injured by the uncertainty of the weather; but the second—the weather having at last settled itself "fine"—proved a brilliant success. It was difficult to find even standing room for the many amateurs who arrived late. The programme at the first concert began with a selection from Rossini's *Semiramide*, in which Mdlle. Tietjens as the Assyrian Queen, Madame Trebelli-Bettini as Arsace, and Signor Agnesi as Assur, took part. That among the "numbers" set down were the *cavatina*, "Ah! quel giorno" (Madame Trebelli-Bettini); the duet, "Bella immago" (Madame Trebelli-Bettini and Signor Agnesi); the *cavatina*, with chorus, "Bel raggio lusinghier" (solos by Mdlle. Tietjens); the duet, "Serbami ognor" (Mdlle. Tietjens and Signor Agnesi); the duet, "Ebben a te ferisci" (Mdlle. Tietjens and Madame Trebelli-Bettini)—shorn, by the way, of its final movement—and the melodious *terzetto*, "L'usato ardir," will be taken for granted. How the eminent artists we have named are used to sing this particular music of Rossini's, London readers in the habit of attending either opera or concert-room need not be informed. Of course, the universally-popular overture and the introductory chorus, "Belo si celebri," formed part of the selection; as did also the too frequently omitted *scena*, with chorus, which Assur (Signor Agnesi) sings at the tomb of the murdered Ninus—one of the finest and most powerfully dramatic pieces in the entire opera.

According to custom, we subjoin the scheme of the second, or miscellaneous, section of the programme, as an example of the kind of entertainment most acceptable to the audiences who attend:—

| | |
|---|---|
| Overture, "Der Freischütz" ... ... ... ... | Weber. |
| Romance, "O ma maitresse" (Lalla Roukh) ... ... | F. David. |
| Song, "She wandered down the mountain side" ... ... | F. Clay. |
| Aria, "Nasce al bosco" (Ezio) ... ... ... ... | Handel. |
| Solo Violin, Fantasia on Scotch Airs ... ... ... | Sainton. |
| Song, "When the moon is brightly shining" ... ... | Molique. |
| Air, "When all was young" (Faust) ... ... ... | Gounod. |
| Part Song, "The Sea hath its pearls" ... ... ... | Pinsuti. |
| Aria, "In questo semplice" (Betly) ... ... ... | Donizetti. |
| Old English Ditty, "To Celia" (about 1600). | |
| Recit. and Hunting Chorus (The Seasons) ... ... ... | Haydn. |

There was variety and to spare in the above, and as none of those who had a share in the excerpts from *Semiramide* were called upon for anything else, the dreary lengthiness so often complained of was comparatively done away with. The marked successes were obtained by Weber's magnificent overture; the pretty romance of Felicien David, which Mr. W. H. Cummings sings so often and so well, and in which Miss Trust played the harp accompaniment; Mr. Frederick Clay's charming ballad, which no one gives with more genuine expression than Miss Edith Wynne, the "Welsh nightingale" (*Eos Cymru*); Handel's air from *Ezio*, admirably suited to the voice and style of Mr. Santley; the effective part-song of Signor Pinsuti, by the Bradford Choral Society (encored); and last, not least, the *Scotch Fantasia*, executed with wonderful dexterity by its composer, M. Sainton, and encored with such persistence that the great French violinist, our modern Baillot, was compelled, after being thrice called back, to repeat the last movement. This, the only solo included in the evening programmes, was decidedly the feature of the concert at which it was introduced. The other singers were Miss Enriquez (accompanied on the violoncello, in M. Gounod's romance from *Faust*); Mr. Edward Lloyd, to whom was confided the graceful ballad of Molique; Mdlle. Bartkowska and Mr. Montem Smith, to whom were respectively intrusted the *aria* from *Betly* and the old English setting of Ben Jonson's famous verses, "Drink to me only with thine eyes." The concert, on the whole, afforded unmingled pleasure.

Still more satisfactory in many respects was the second miscellaneous concert, which came off yesterday evening. On this occasion we had not only an overture, but also a symphony—each a masterpiece. The hall, as we have hinted, was densely thronged, county families arriving from all parts, and the townsmen mustering in larger numbers than usual;—for it cannot be denied that at these music meetings, whether held at Worcester, Hereford, or Gloucester, the townspeople, who derive the most benefit from them, seem, to a certain extent, the least zealous in encouraging them by their support. The overture was that of Mendelssohn to *A Midsummer Night's Dream*; the symphony was Beethoven's immortal No. 5 (C minor). Both were well performed, the symphony especially, under the direction of Mr. Townshend Smith. Though overture and symphony are equally familiar, the former requires more delicacy of handling in its elaborate and intricate details, while the symphony speaks for itself "in a voice of thunder." Never in our remembrance was a composition of its length and pretensions listened to with more devout attention by a crowded Festival audience. It was a sign of promise for the future, and a guarantee of the fact so important to art, that "the (musical) schoolmaster is abroad." The late Lord Brougham himself, who first set up this cry, and who took great interest in music, would have been pleased to find a work so serious and uncompromising seriously regarded by a "mixed" crowd of auditors. The first part of the concert ended with the famous sestet, "Sola, sola," which, when speaking of Mozart's *Don Giovanni*, the great Italian, Cherubini, declared to be the finest piece of concerted music for solo voices and orchestra in existence. In this sestet, the singers being Mdlle. Tietjens, Miss Edith Wynne, Madame Trebelli-Bettini, Signor Agnesi, Messrs. Montem Smith and Santley, the result may be easily imagined. Among the miscellaneous pieces in the first part there were many things worthy of notice, and among them not least noticeable was the beautiful air from Cherubini's almost forgotten opera, *Anacreon*, "Je n'ai besoin pour embellir ma vie," which Mr. Cummings resuscitated, and which he sings with such true sentiment. In this he enjoyed valuable aid from the clarionet *obbligato* of Mr. Lazarus, as did also Miss Edith Wynne, whose charmingly unaffected delivery of Spohr's "Bird and the maiden," and Macfarren's "Pass clouds away, and welcome day," was among the genuine features of the concert. Balfe's melodious setting of the Laureate's verses, "Good night, good night, beloved," which Mr. Sims Reeves first brought publicly forward, is now too seldom heard, and was all the more welcome on account of the careful and artistic manner in which it was rendered by Mr. Edward Lloyd. There were noteworthy displays in the first part—such as the "O mio Fernando" of Mdlle Tietjens; an air from Handel's Italian opera, *Orlando* (Signor Agnesi); Haydn's "Spirit song" (Miss Enriquez); Signor Piatti's effective hunting song "When lords and ladies gay," given with such healthy vigour by Mr. Santley that an encore was the result; and our great barytone, in answer to the demand of the audience, returned to the platform and substituted J. L. Hatton's fine song, "Bid me weep and I will weep," which was heard with no less pleasure; and, to conclude, an air from Mercadante's opera, *Il Giuramento*, which could not have been entrusted to one more competent to do it justice than Madame Trebelli-Bettini.

Between the first and second parts of the concert, Lord Bateman, President of the Festival, appeared unexpectedly on the platform and informed the audience that he had been requested by the members of the chorus and orchestra to express their warm appreciation of the oratorio of Sir F. Gore Ouseley, in the performance of which they had taken part in the morning, and to offer him their united thanks. The proceeding, though somewhat unusual, met with unanimous approval from the audience, who applauded loudly, and still more cordially

Digitized by Google

siastically when the composer of *Hagar* came forward and said that he felt exceedingly grateful for so unexpected a compliment, and hoped that when he next appeared before the public as a composer his work would be more complete, though he could not hope that it would be more admirably performed. A more becoming speech under the circumstances could hardly have been made.

The second part, after the symphony of Beethoven, was made up of materials gathered here, there, and everywhere. Signor Agnesi gave "Non piu andrai" (*Figaro*); Miss Enriquez sang a very graceful ballad, "He thinks I do not love him," by Madame Sainton Dolby; and Mr. Montem Smith introduced "Rosalind," one of the most genuine Shakespearian settings of Mr. Arthur Sullivan. Then came the somewhat hackneyed duet, "Ai capricci della sorte," from Rossini's *Italiana in Algeri* (Madame Trebelli and Signor Agnesi); Bishop's florid air, "Bid me discourse," uttered with bird-like fluency by Miss Edith Wynne, who has been earning golden opinions both at the morning and evening concerts; next, Mr. Sullivan's expressive romance, "A life that lives for you" (Mr. Santley); next, Signor Arditi's waltz, "L'Ardita" (Mdlle. Tietjens); next a duet for tenor and barytone, from Donizetti's *Betly* (Messrs. E. Lloyd and Santley); next a bolero, by Offenbach, "C' est l'Espagne" (Madame Trebelli); next, "Just as of old," an expressive romance by Mr. Cummings, of which the composer himself was the fitting interpreter; and, lastly, "God save the Queen," for chorus, orchestra, and solo voices, the solos undertaken by Mdlle. Tietjens, Messrs. Cummings and Santley. Here was a programme to suit all tastes, and no wonder that the audience separated at the end with the fullest persuasion that they had been delighted beyond measure. The performance of Mendelssohn's *St. Paul* at the Cathedral on one of the three evenings formally dedicated to entertainment at the Shire Hall, of the scope and calibre we have described, reduced the number of miscellaneous concerts from three to two. The change was found no less acceptable this year than in 1870, when, under the same conditions, an oratorio was given, and the Cathedral lighted up for the occasion. *St. Paul*, with Mdlle. Tietjens, Miss Enriquez, Mr. Montem Smith, and Signor Agnesi in the chief parts, was a genuine success, and it is to be hoped that at future meetings the new arrangement may be persisted in.

The *Messiah*, to-day, brought an attendance of no less than 1,815 persons, and a collection for the charity of £277 13s. 8d., thus bringing the amount to be handed over to the widows and orphans, independent of future donations invariably counted on, to £901 19s. 4d. If the assertion of a well-known musical historian about three-quarters of a century ago, that this sublime work has "fed the hungry, clothed the naked, and fostered the orphan," was true when Dr. Burney wrote, how much more so is it true now when, after so long a period, its attraction still remains, and is likely to remain, for three quarters of a century more. The *Messiah* at one of these festivals is worth coming for, especially when sunshine prevails, as was the case to-day. The streets were thronged by people anxious to see the magnates of the county as they passed up the principal thoroughfares on the way to the Cathedral, and the Cathedral Close itself offered a scene of similar movement and animation. The colossal choruses of the *Messiah*, by the way, were listened to by numbers of persons outside the church with scarcely less gratification than they were listened to by those privileged to be within. It is unnecessary to describe the performance of this the sacred oratorio without parallel. Enough that it was in all respects good, that the choruses were uniformly well delivered, and that the solo singers—Mdlle. Tietjens, Miss Edith Wynne, Madame Trebelli, Miss Enriquez, Mr. Cummings, Mr. E. Lloyd, Signor Agnesi, and Mr. Santley, among whom the parts were variously distributed—were one and all at their very best. During the performance of the great choruses, "Hallelujah," "Glory to God," and "Worthy is the Lamb," the audience stood up, in accordance with the traditional custom.

If only that these Festivals enable numbers of people to hear the *Messiah*, the most eloquent sermon ever preached from year to year, who might never be able to hear it in its integrity, still less likely to hear it worthily executed, and unlikliest of all, to hear it in a church, it would indeed be a pity that the Festivals of the Three Choirs should ever be abandoned.

*Sept. 13th*, 1873.

Little more remains to be said about the 150th meeting of the Festival of the Three Choirs, which has been much more successful than was anticipated. The subjoined table of statistics, published in the *Hereford Journal* of to-day, showing the comparative number of persons attending the performances, and also the various collections for the Charity on each day in 1867, 1870, and 1873, will suffice to convey some notion of the actual results of the meeting just over:—

| | Number of persons attending. | | |
|---|---|---|---|
| At the Cathedral. | 1867. | 1870. | 1873. |
| Tuesday morning ... ... | 657 | 845 | 1,097 |
| Wednesday morning ... ... | 1,564 | 1,256 | 963 |
| Thursday morning ... ... | 815 | 888 | 873 |
| Friday morning ... ... ... | 2,300 | 1,672 | 1,815 |
| Thursday evening ... ... | — | 923 | — |
| Wednesday evening ... ... | — | — | 869 |
| Concerts. | | | |
| Tuesday ... ... ... | — | — | 298 |
| Wednesday ... ... ... | 733 | 383 | — |
| Thursday ... ... ... | 733 | 711 | 677 |

| | 1867. | 1870. | 1873. |
|---|---|---|---|
| Collections. | £ s. d. | £ s. d. | £ s. d. |
| Tuesday ... | 188 2 1 | 146 9 1 | 179 16 5 |
| Wednesday ... | 153 13 4 | 151 10 7 | 224 8 10 |
| Thursday ... | 268 9 9 | 95 19 2 | 225 0 5 |
| Friday ... | 534 19 11 | 394 9 2 | 277 13 8 |
| | 1,155 5 1 | 788 8 0 | 906 19 4 |
| Additional donations | 247 0 3 | 329 2 6 | — |
| Totals ... | 1,402 5 4 | 1,117 10 6 | — |

"It should be noticed that the Friday's collection in 1867 was augmented by £150, which Mr. Sims Reeves placed on the plate on account of his inability to sing."

The amount of the additional donations to the Charity cannot be known for some time yet; but, although it is not likely that the gross receipts will equal those of 1867, swelled out as they were by the unexpected contribution of Mr. Sims Reeves, it will probably at least show fairly against the sum total of 1870. So that, after all, Hereford still holds its own as among the most liberal supporters of the fund for the widows and orphans.

The concert of chamber music, given in the Grand Jury Room of the Shire Hall last night, afforded, as on previous occasions, an opportunity of testing, in quartet playing, the quality of some of the chief performers on stringed instruments. The selection was as follows:—

| | |
|---|---|
| Quartet in G, Op. 77, No 2 ... .. ... | Haydn. |
| Song, "The Charmer" ... ... | Mendelssohn. |
| Song, "The Lotos Flower" ... ... | Schumann. |
| Song, "The joys of Home" ... ... | Schumann. |
| Quartet in A minor, Op. 13 ... ... | Mendelssohn. |
| Duet, "Silent Prayer," Op. 18 ... ... | Otto Goldschmidt. |
| Quartet in F (No. 1) ... ... ... | Beethoven. |

This was a "Monday Popular Concert," of which Mr. Arthur Chappell himself would have approved. The players in the quartets—admirably selected, by the way—were M. Sainton (first violin), Mr. Ralph (second violin), Mr. R. Blagrove (viola), and Mr. Pettit (violoncello). The singers were Miss Edith Wynne and Mr. Montem Smith—the spontaneous and beautiful song of Mendelssohn devolving upon the lady, and the expressive ballads of Schumann upon the gentleman. In Herr Otto Goldschmidt's duet the two combined their voices. Mr. Townshend Smith, who has done such excellent service to this Festival, and well sustained the reputation he has earned by no less than thirty years' zealous and laborious work in the interest of the meetings, undertook the task of accompanying the vocal music on the pianoforte.

The ball at the Shire Hall was comparatively a failure, scarcely 100 persons being present; and it is not at all unlikely that the result may lead to a discontinuance of these festive gatherings, which, coming as they do after a very hard week's music, sacred and secular, morning and evening, seem a little out of place, or, at all events, scarcely as much of a recreation as they might be under other circumstances. In speaking of the second miscellaneous concert we should have stated that, besides his speech referring to the oratorio of *Hagar* and it

Digitized by Google

composer, the President, Lord Bateman, addressed the audience to the purport that Mdlle. Tietjens had kindly volunteered to sing another song, in addition to the pieces set down for her in the programme. That the audience was gratified with this announcement need scarcely be told; nor was their gratification lessened by the fact that the song chosen by the accomplished lady was Professor Oakeley's thoughtful and expressive setting of the Laureate's well-known stanzas, "Tears, idle tears," which had already been heard with such pleasure at the Birmingham Festival. The song was accompanied on the pianoforte by Dr. S. S. Wesley, whose masterly improvisations at the early services, and whose artistic performance of the organ part in Mendelssohn's *St. Paul* have been among the most noticeable features of the week. Despite the weather, which has been throughout provokingly uncertain—the only absolutely fine day being the day of the *Messiah*—the meeting at Hereford has been in all respects an agreeable one. None can have gone away disappointed after attending any of the performances, morning or evening; and none can have questioned the fact that Mr. Townshend Smith, together with all who co-operated with him, had done the very best to make them as good as they could possibly be made. The Bishop of the diocese, who was compelled to be absent during the week, evinced his sympathy for the cause by a donation of 25 guineas. There was, it is true, but one novelty—Sir Gore Ouseley's oratorio, *Hagar*. That novelty, however, was a deserved success; while the introduction of Handel's *Jephthah* exhibited both spirit and enterprise in the right direction.

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*September 10th*, 1873.

"Eh! dis donc Mam'zelle Trognon"—"Quand on conspir!" c'est "Tres jolie, peu polie"—I beg pardon! but *La Fille de Mdme. Angot* has been repeated so often at the theatre to crowded audiences that I feel unwell, and fancy I *really* am a conspirator, and keep asserting in tones more or less musical, though I know 'tis very untruthful all the time, that "De Mdme. Angot je suis la fille." *Faust* was very well put on the stage on Saturday, Mdlle. Poitevin taking the part of Gretchen in a pleasing way. The voice of this artist is thin; the upper register is the best part, and, at times, when she "throws herself into her part," it comes out well. M. Bresson was, as he always is, a good Faust. M. Larrivé, with his good bass voice, sang the part of Mephistopheles in the accurate way it ought to be sung. M. Durant, as Valentine, was true to his notes; and last, not least, Mdlle. Mey, of whom I have already written, played the *rôle* of Siebel with her usual vivacity and grace.

The *Huguenots* and *Guillaume Tell*, as grand operas, make up our operatic summary; M. Cazabon singing in each, but not with the same ease and excellence as he did in the *Juive*.

And now I must make you up the mixture of concerts (various) and *fêtes* we have been *revelling in*. The afternoon concerts have been unusually good; I give you a programme of last Monday's as a specimen:—

"1, Ouverture de *Mireille*, Gounod; 2, 'Mira la Bianca Luna,' Rossini; 3, Valse sur *Hamlet*, E. Ettling; 4, Ouverture de *La Bohémienne*, Balfe; 5, Fantasia sur *Rigoletto*, Singelée."

The only other concert I have to allude to (and the large attendance at which, though it may have filled the pockets of the artist (?) who gave it, and who is, no doubt, "Great" in his own estimation, only confirms my notes on the taste of people here—"*Chaque un a son goût*") was that of "The Great Vance." "Old Brown's daughter," "Jolly dogs," &c., delighted an "appreciative" audience, but much disgusted the frequenters of the beautiful *salle* of the *Etablissement*, who are accustomed to resort there to listen to *real* music. It was built as a Temple to the muses, and not to be desecrated by vulgarity.

On Wednesday (the 3rd) the third *Fête d'Enfants* took place. It was a pretty sight, and to increase the enjoyment of the juveniles, after hopping about in various attitudes and at varied paces, Mr. Spiers, the kind managing director, presented each little one with a souvenir in the shape of a book.

There is a society here, consisting chiefly of trade's-people of the town, which styles itself "La Societé de Bienfaisance"—what kind of "Bienfaisance" it does I do not know, but I *do* know that it spends a large amount every Monday during the season in illuminating a garden, where dancing and fireworks are the attractions. An energetic gentleman connected with "La Societé" went lately to Brussels, and negociated with, or rather invited, "La Musique des Guides," well known all over Europe for their excellent performances of the best music, to "come over and help us" at a special "three days *fête*." A display of Belgian banners hung out on our "outer walls," processions (torchlight and otherwise), regattas, concerts, and balls formed the other amusements of the *fête*. The Society, of course, spends lots of money on these *fêtes* and in consequence looks after its pennies to realize its pounds; but I think it is a mistake to exclude the press from the free list, particularly when it might do them at times so much good. One last remark: If the "Guides" had received an invitation from the Sous-Préfect and a committee of gentlemen of influence in the town, and accepted it, the *fête* would have been a success. I have heard, on good authority, that the "Guides" uttered *notes* of complaint even at their reception.

Shooting has begun, and through the wheat stubble is heard the "frequent gun" of the ideal Alphonse, "got up" in top boots, a white coat, spectacles, a broad-brimmed hat, two netted shooting-bags, a single-barrel muzzle-loading game destroyer, and a shaved poodle rejoicing in the name of "Milord," or "Tom" (the only names I ever heard French dogs called). Boulogne is consequently getting empty. The provoking costumes—(hats made like half a soup-plate in front, with a broken slop-basin as a *finale*, and celestial blue gauze floating around, are a feature)—still continue, and, as the Alphonses are away, attract, and captivate the hearts of the remaining Augustes or Henris, as the case may be. S. C.

## ENGLISH OPERA AT MANCHESTER.

(*From the "Evening News."*)

The production of *The Bohemian Girl* at the Theatre Royal drew a crowded house, and the performance was one of the best of the season. It was also, as a whole, one of the finest representations which have been given of the work, though previous performances in Manchester are associated with very pleasant memories. At the time to which these recollections take us back the importance of efficiency in the choral and orchestral arrangements was not so rigorously recognised as it now is, under the *bâton* of Mr. Carl Rosa; and it was mainly owing to this fact—and not to any lack of taste or skill in solo singing—that English Opera fell into decay. That it will succeed, however, under the condition of competent musical direction, combined with liberal expenditure, is no longer a matter of doubt. The feature of main interest last evening was the first appearance of Miss Rose Hersee, of whose capabilities flattering reports had preceded her *début* in Manchester. In figure, voice, and manner, she suits the part of Arline so admirably that success was a foregone conclusion. It is evident that she has undergone a sound musical training, and, though very young, her form as an operatic actress is already defined. Her voice, though rather attenuated, is sweet, flexible, and expressive, but its charms are not improved by the *vibrato* embellishments to which she is prone. She was warmly encored for her singing of "I dreamt that I dwelt in marble halls;" and, among many other examples of delightful vocalization, the appeal at the feet of the Count, in the third act, may be mentioned with commendation. Miss Hersee's acting was in entire keeping with the spirit of the character, and her appearance in other parts will be looked forward to with interest. Mr. Castle has never acquitted himself more satisfactorily than in Thaddeus, and several of his airs were rapturously re-demanded. As the Gipsy Queen, Miss Franklein sang and acted most excellently, and Mr. Aynsley Cook did himself great credit in the character of Devilshoof. Mr. Campbell, as Count Arnheim, earned a fair share of applause. In other respects, the opera was well put upon the stage, the chorus and band being everything that could be reasonably wished. Balfe's opera of *Satanella* has also been performed (for the first time in Manchester), with Miss Blanche Cole in the title *rôle*, and Mr. George Perren in the part of Count Rupert.

Digitized by Google

## OPENING OF THE NEW ORGAN AT MALVERN LINK.

*(From the "Malvern News.")*

The new organ recently erected by Mr. Nicholson, of Worcester, at St. Matthias's Church, Malvern Link, was duly opened on Wednesday, September 2. Divine service commenced at 11.30 p.m., when there was a large attendance, every available seat in the church being occupied. Mr. W. Haynes, the talented organist of the Priory Church, presided at the organ throughout the service. The opening voluntary, an "Andante" for solo stops by Beethoven, and the concluding one, "Austrian Hymn," with pedal *obbligato*, arranged by E. Chipp, were played in a manner that gave the conductor ample opportunity of becoming acquainted with the powers of the instrument, and his acompaniment to the chants and hymns was most appropriate. After the voluntary, hymn 296 was sung from "Hymns Ancient and Modern," the book used in this church and those in the neighbourhood of Malvern. The service was full choral, the responses being plain song as adapted from Tallis for the festival of choirs at Lincoln Cathedral. The psalms selected were the 47th, 48th, and 108th, and these, with the canticles, were sung to various single chants. The anthem, "O Lord, Thou art great and glorious," was sung spiritedly by the choir; it was composed by J. M. W. Young, organist of Lincoln Cathedral. The hymn before the sermon was the 145th, and hymn 370 was sung during the collection, which reached over £35 15s. The prayers were read by the incumbent, the Rev. E. Acton Davies. The first lesson was read by the Rev. F. Woodward, curate, and the second by the Rev. J. Pearson, rural dean. The Lord Bishop of the Diocese preached the sermon.

The organ chamber, which is a most suitable apartment for that instrument, is built at the east end of the church, on the north side, and to the left hand upon entering the church at the north door. It was built by Mr. Porter specially for the purpose, and, under the careful superintendence of the architect, Mr. H. Haddon, was constructed with due regard to its suitableness to the purpose it has to serve. The organ itself is sweet in tone, and yet powerful. Its situation appears to have been well chosen by the designer, Mr. W. Haynes, who, as organist of the Priory Church of this town, has here displayed his knowledge of acoustics to no very small degree; for the organ, in its present position, while pouring forth its tones with power and resonance throughout the building, is not overpowering for the size of the church, while tones of the softest and most beautiful character can also be produced from it.

The following is the specification of the organ, which has two complete sets of manuals throughout, also full compass pedal organ. It was designed by Mr. W. Haynes, organist of the Priory Church and College Chapel, the cost being 350 guineas:—

GREAT ORGAN, CC TO G, 56 NOTES.

1. Open diapason, metal, 8 ft. 56 pipes.
2. Dulciana, metal, 8 ft. 56 pipes.
3. Stop diapason and clarabella, wood, 8 ft. 56 pipes.
4. Wald flute, wood, 4 ft. 44 pipes.
5. Principal, metal, 4 ft. 56 pipes.
6. Fifteenth, metal, 2 ft. 56 pipes.
7. Preparation for sesquialtra.
8. Preparation for trumpet.

SWELL ORGAN, CC TO G, 56 NOTES.

9. Bourdon, wood and metal, 16 ft. tone, 56 pipes.
10. Open diapason, tenor C, metal, 8 ft. 44 pipes.
11. Lieblich gedact, metal 8 ft. 44 pipes.
12. Stop diapason bass, wood, 8 ft. 12 pipes.
13. Salicional, metal, 8 ft. 44 pipes.
14. Preparation for harmonic flute.
15. Principal, metal, 4 ft. 56 pipes.
16. Preparation for piccolo.
17. Cornopean, metal, 8 ft. 56 pipes.
18. Preparation for hautboy.

PEDAL ORGAN, CCC to F, 30 NOTES.

19. Open diapason, wood, 16 ft. 30 pipes.
20. Preparation for bourdon.

COUPLERS.

21. Swell to great.
22. Great to pedals.
23. Swell to pedals.

At the conclusion of the service a bazaar was held in the National Schoolroom.

---

GRATZ.—Mdlle. Minnie Hauck commenced a short engagement at the Landestheater by appearing as Susanne in *Le Nozze di Figaro*. She was recalled after every air, as well as at the end of each act, besides having to take part a second time in the Letter-Duet.

## PROMENADE CONCERTS.

It was a bold step on the part of M. Rivière to announce a "Wagner Night," seeing that the public on whom he chiefly depends were not supposed to take much interest in the Teutonic "Reformer," or, indeed, to know more of him than that his name has long been synonymous with all that is discordant in the musical world. The manager's boldness, however, was quite justified by the result. No meeting and clashing of Wagnerites and anti-Wagnerites took place; no heads were broken, and if a hat was crushed the cause must have been friendly pressure or heedless enthusiasm. To all appearance, Covent Garden Theatre contained nothing but Wagnerites on Tuesday last. They filled the boxes and "circles," they perspired in the gallery, and got jammed in what is facetiously called the "promenade," all animated by a common willingness to applaud everything, and all seemingly as earnest as Herr Wagner could desire. The value of such a demonstration under such circumstances may not be great, especially as a Promenade audience revels in noise, but it shows, at any rate, that Wagnerian music, while it can captivate solemn, spectacled Germans, and throw owl-wise Anglo-Germans into ecstasies, has a phase which the "many-headed" can admire. The selection presented by M. Rivière was, on the whole, a good one. It began with the March from *Tannhäuser*, the same opera contributing, also, the recitative, "Like Death's dark shadow," and air, "O star of eve." This vocal piece was admirably sung by Signor Gustave Garcia, who threw into it exactly the right amount and right kind of passion. An orchestral selection from *Rienzi* was followed by one from *Lohengrin*, which combined the chorus with the band. Herr Werrenrath obtained an encore for the singing of "The Pilot" (*Der Fliegende Holländer*), and the Wagner pieces ended with the overture to *Tannhäuser* and the *Kaiser* March. All the orchestral music was effectively played, if not in every case remarkable for delicacy of execution. Noise, however, is the grand requisite when Herr Wagner has to be interpreted, and noise enough was forthcoming to produce the enthusiasm already described.

In the miscellaneous part of the concert were introduced Gungl's waltz, "Dreams on the Ocean" (encored), and a Swiss air with variations, by M. Riviere, "La Fiancée d'Appenzal," which seemed to give much pleasure. A Scotch selection was given on Thursday with great success, Miss Newton, Miss Alice Barth, Mdlle. Corneille d'Anka, Mr. George Perren, and M. Gustave Garcia contributing the vocal portion; and Miss Ada Lester a solo on the pianoforte, "Highland Gems," by Mr. Willie Pape, which obtained unanimous and well-deserved applause. The orchestral selections were from *Guy Mannering* and *Rob Roy*.

---

BROOKLYN.—A monument is about to be erected in Prospect Park to Robert Burns.

HANOVER.—The season was to be inaugurated on Goethe's birthday, that is: the 28th ult., by his play of *Egmont* with Beethoven's music.

KARLSBAD (Bohemia).—The chief features of the Curhaus Concerts during the last week have been: Introduction from Fr. v. Holstein's opera, *Haideschacht;* overture to Gluck's *Iphigenie*; Adagio from Beethoven's "Sonate pathétique;" overture to Mozart's *Titus*; Adagio from Beethoven's sonata, Op. 22 (by desire); R. Wagner's "Das Liebesmahl der Apostel;" overture to *Der Freischütz;* scenes from Wagner's *Tannhäuser;* "Cavallerie Marsch," by C. Wilhelm. The instrumental solos were, as usual, those of our excellent harpist, Mdlle. Anna Dubez, who played with immense success a very clever composition by her brother, Mr. Jos. Dubez, entitled "Æolian harp," as also Godefroid's "Mélancolie" and "Danse des Sylphes;" and from the rich *répertoire* with which C. Oberthür has supplied the harp, his brilliant solos, "La Cascade," "Clouds and Sunshine," "Air russe," and "Fairy Legend;" also the same composer's "Une nuit d'été," nocturne for harp and hautbois and two Romances, "The moon is gleaming" and a "Serenade" and "Evening wish." Both these last pieces were originally songs with harp *obbligato*, the last one having been introduced in London last season by Madame Regan-Schimon. The voice parts were played on the hautbois by Herr Klemke with so much taste and expression that the "Serenade" had to be repeated by general desire. Particular notice is also deserved for a Fantasia for harp and horn, the horn part being finely played by Herr Behr; and Ernst's "Elegie" for harp and violin, the latter played with much feeling and expression by Herr Prantl. Also an "Elegie" by Zamara, for harp and violoncello, played by Mdlle. Dubez and Herr Lang, was received with marked favour.

Digitized by Google

## TO CORRESPONDENTS.

CAPT. MARMADUKE TWITCH.—We cannot afford the space in our columns for a full and satisfactory reply to your question, or rather series of questions. We have no doubt the Bandmaster of your regiment could furnish you with the information required.

POOR PILLICODDY.—No. The Sir John Hawkins of Dr. Johnson and Mrs. Piozzi was not, as far, at least, as we are aware, an ancestor of Mr. Hawkins, Q. C. The epitaph which some friends suggested for him ran thus:

"Here lies Sir John Hawkins,
Without his shoes and stockings."

The last word must, of course, be pronounced "stawkins," or the Knight's patronymic, "Hockings." Choose according to taste.

LAMPLOUGH BROWN.—Dr. William Croft died in 1727 in his fiftieth year, in consequence of an illness occasioned by his attendance at the Coronation of George II. His master was the well-known Dr. Blow, Purcell's successor as organist of St. Margaret's, Westminster.

PINAFORE.—There are plenty of elementary works published on the subject at an exceedingly moderate price.

CASTLEBAR JONES.—It certainly does not say much for the good sense and taste of the public that they should be amused by such puerilities. It always has been so, however, and, most likely, always will be. A French writer has remarked very pertinently:

"Le monde est vieux, dit-on, je le crois, cependant
Il le faut amuser encor comme un enfant."

A. H.—Yes. The late Mr. Alfred Mellon composed music in almost all forms, from his early youth upwards. The most important pieces we can call to mind are—an opera called *Victorine*, performed at Covent Garden Theatre by the Pyne and Harrison company; a string quartet, which was played on one of the "English nights" at the Monday Popular Concerts; several orchestral overtures, among which, especially admired, was *Romulus*, given at the Promenade Concerts and elsewhere, &c., &c. Mr. Mellon studied composition under Molique, at Stuttgardt.

## BIRTH.

On September 8th, in Paris, the wife of MAURICE SCHLESINGER, Esq., of a son.

## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*


# The Musical World.

LONDON, SATURDAY, SEPTEMBER 20, 1873.


THE well-known answer: *Non mi ricordo*, given to innumerable questions of great moment, put by the learned counsel during the famous, or infamous, trial of Queen Caroline, and the haze which at times envelops matters of primary importance connected with the suit now dragging its slow length along before the Lord Chief Justice of England, aided by Justices Mellor and Lush, proves that memory is no more to be relied on than the word of your particular friend for whom you put your name to that little bill, which he promises so faithfully—and forgets so generally—to take up when it falls due. But not only is memory false; it is eccentric. It will lose its grasp of hundreds of really weighty circumstances in a man's career, allowing them to glide quietly down the stream of oblivion, while it treasures up comparatively trivial and insignificant facts. Thus, for instance, the period of our own boyhood as now reflected upon the retina of our mental eye very much resembles in its general effect an early photographic portrait melting away into hazy nothing, but with the tip of the nose, the left eye, or one of a pair of more than naturally large hands, standing out in bold relief from the surrounding indistinctness. Among the objects dating from the above period, but as vivid as if the period was only yesterday, nay, only yesterday during the summer in the polar regions, when yesterday glides imperceptibly into to-day, and is so like it that there is no telling which is which—among these objects may be mentioned the enormous show bottles in chemists' shop windows. We had already read our Gulliver, and fancied these huge samples of the glass-blower's skill were intended for customers from Brobdignag. We actually went so far as to entertain a most fervent hope that we might happen to be passing when one of the gigantic patrons of the establishment called to have his prescription made up, though we had an inner consciousness that, if unfortunate enough to be so lucky, we should wish to run away, but should most likely fall down in a fit. It was at night, particularly, that the monster bottles impressed us, when the lights behind them displayed with such intensity the deep crimson, fairy-like blue, or other coloured liquids with which they were filled. Then, too, how mysterious, how weird-like, how awe-inspiring, were to us the characters inscribed on them. We are not sure that, even now, those characters do not inspire us with a sort of involuntary reverence, so deep that, if proceeding from our own free will, it ought to be reserved as a tribute for the cuneiform legends on the Nineveh bull. For years did we admire those bottles, and for years did we imagine they contained real medicine for real customers, even though the latter might not be of the abnormal pattern suggested by Dean Swift's story. If we may be allowed to desecrate Moore's well-known lines, even at the present day:

"Whenever a mixture we take, or a pill,
The thought of those bottles adheres to us still."

At length uneasy suspicions began to haunt us. We determined, no matter at what cost, to know the truth. We made enquiries and found that the eye-enticing contents of the bottles consisted merely of cunningly-coloured water, while the mystic characters outside were as devoid of meaning as the productions of our modern would-be metaphysical poets. In a word, we discovered these bottles were a sham, an aqueo-vitrious sham.

But, at any rate, if they were a sham, they were useful; they served to fill up a shop window, and, in our opinion—such is the force of boyish predilection when it does survive,—by their brilliant hues, to ornament them. The same quality of usefulness may be claimed for many other shams with which we became acquainted as we advanced

"Through life's dull road, so dim and dirty."

Whatever the gallant Sir Charles Napier may have thought in his own breast, when the truth was subsequently disclosed, the Russians, no doubt, prized very highly the wooden shams fashioned in the semblance of cannon, and planted on the forts of Cronstadt, to such good purpose, as to prevent the British fleet from quietly sailing up to St. Petersburg and, if necessary, laying it in ashes. Then again the heaps of "fine moist at 4½d. per lb., highly recommended," the mountains of "this year's currants just received, very prime," the towering stores of fragrant old Hyson and equally desirable young Souchong, with which grocers seek to attract thrifty housewives, are most superficial shams, being the thinnest possible layers, the most wafer-like strata of the various articles lightly strewn over the boards beneath; "*grattez la cassonade, et vous trouverez le sapin.*" But as they hurt no one, and are calculated to create an apparent reign of exuberant plenty where, perhaps, only a bare sufficiency might meet the eye, and produce on it a less pleasing effect, we have nothing to say against them.

There are other shams, however, and their name is

Digitized by Google

legion, to which we object most strongly. Not only are they injurious to the interests they are supposed to serve, but are frequently dishonest, and, moreover, stupid. We will confine ourselves to one or two such shams connected with music or the drama. A play is produced, an opera brought out, for the first time. The next day, it is no unusual occurrence for the advertisements in the daily papers to announce a great hit, a tremendous success, and so on, though, perhaps, at the end of the week, the dramatic *chef d'œuvre* is quietly consigned to oblivion, and the musical masterpiece performed no more. It must be noted, too, that the advertisements appear, as a rule, the very next morning after the production of the belauded works. Either, then, the advertisements were penned before the doors of the theatre were opened, or the whole routine of the papers was deranged in order to insert them, no advertisements being received at 10 or 11 p.m. We leave the reader to decide which of the two alternatives is the correct one. But certain *impresarii*, theatrical and otherwise, are not contented with thus indulging in prophecy, like the gentlemen who write the tips for the sporting journals. They are partial to inserting "notices of the public press," in a peculiar method, forcibly bringing to mind the individuals who, if they have an opportunity, add 00 to the figure "4," and "hundred" to the equivalent word, previous to presenting a four pound cheque to be cashed. The system is ingenious, but open to the imputation of swindling. One specimen will suffice to convey a clear idea of the peculiar method in question. A critic writes: "When stupidity is sense; obscenity, wit; and flatness, brilliancy, then, and not till then, we may say that the new drama of *The Modoc Chief, or Prairie and Fell*, is the best and most interesting work of modern times." The critic's opinion as quoted by the manager begins at "We may say, &c.," all that precedes being omitted. The sooner shams of this kind are thoroughly exposed and put down the better. Surely any one visiting a theatre or concert hall, on the force of such a truncated quotation, would be entitled to recover his admission from the manager for having obtained money under false pretences.

Another sham connected with the world of art is the bouquet sham. This, however is not criminal; it is only stupid. The heroine of the drama, or the *prima donna* in the opera, has just finished a scene amid anything but enthusiasm on the part of a far from numerous audience, when a bouquet is flung on the stage. Of course all eyes are turned to see who it is that has so exceptionally enjoyed the performance as to be worked up to bouquet-flinging pitch. But whoever the person may be, he or she, belongs evidently to the class of those who

"Do good by stealth, and blush to find it fame;"

for, as often as not, the floral tribute has issued from an apparently empty box near the stage. This is odd; but something still more odd is that several more bouquets are flung down during the course of the performance seemingly by nobody. At times the process takes place only from one and the same box; at others, it is executed from two or more. Occasionally the dispensers of these flowery emblems of admiration are visible in flesh and blood. In nine cases out of ten, they do not look as though they possessed such a superfluity of this world's goods as would justify them in so costly a mode of manifesting approbation. Sometimes, it is true, a bouquet may proceed from an occupant of the stalls, but these cases are rare.

In times gone by, the public may have been deceived by this bouquet business. But bouquets now are as much depreciated in value as the paper currency of France was during the first Revolution, when a handful of *assignats* of a thousand francs each would hardly pay for one's dinner. The system has been worked to death, and the public see through it as they see through the massive canvass walls of a stage dungeon not properly backed, with a hundred gas jets flaring away behind in readiness for the next scene. It is a sham which had better be allowed to fall into disuse as soon as possible. Bouquets, even when contracted for, cost a great deal. If fair artists would set aside for competent professors, and the expense entailed by a longer period of serious study, the sums which now find their way to Covent Garden florists and suburban nurserymen, they might not perhaps receive quite as many bouquets as they do, but those that did fall to their lot would be more highly prized by the recipient and respected by the public, because fairly and honourably deserved. L.

---

We understand that at the end of the year Mr. George Grove will retire from the post of chief executive officer of the Crystal Palace, which he has filled since the formation of that company in 1852. We are glad, in the interests of the Crystal Palace and its visitors, to hear that the directors will then propose to the shareholders that Mr. Grove should take a seat at the Board of Direction, so that his experience may not be lost to the Company.—*Times.*

---

Madrid.—Herr von Flotow's opera: *L'Ombre*, is to be produced at the Teatro della Zarzuela.

Dresden.—In the official report just published, we have a highly satisfactory account of the Tonkünstlerverein for the year 1872-73. The Honorary Principal is Herr F. A. Kummer; the Presidents are Herren A. Blassmann and J. Ruhlmann. In addition to 13 honorary members, there are 152 ordinary and 91 extraordinary members. Four grand public concerts are given every winter season. In the concerts of last season, 39 instrumental works, by 29 different composers, were performed; 15 for the first time.

New York.—The Broadway Theatre has opened with Charles Lecocq's buffo opera, *La Fille de Mdme Angot*, which has achieved a genuine triumph. The principal characters are very well sustained by Mdlles. Aimée, Stani, MM. Juteau, Duchesne, Deschamps, and Duplan. —The Olympic has inaugurated its new season by *Mephisto*, with Miss Lydia Thompson and her company.—An Italian dramatic company, with Herr Maurice Grau as manager, and Signor Tommaso Salvini as first star, was to open on the 16th inst., for a short series of performances at the Academy of Music.—Mr. P. S. Gilmore, of Jubilee notoriety, is to the fore again. He is about to erect a monster Concert Hall upon a plot of unoccupied land in Fourteen Street, just opposite the Academy of Music.

Ratisbon (Bavaria).—About C. Oberthür's Grand Mass, *St. Philip di Meri*, which has recently been performed here, the Ratisbon *Morgenblatt* of the 11th inst. writes:—"The celebrated harp-virtuoso, Charles Oberthür, has composed a Grand Mass, which was performed at Wiedermunster Church, on the 24th of August. This composition is rich in phrases of imposing effect, in which the sacred words are deeply felt and expressed with dignity by the music. The clever instrumentation produces powerful effects. An *Ave Maria* by the same composer is full of devout feeling, and, under the skilful direction of our chorus-regis, M. J. Hanisch, was particularly well sung. The question whether, and how far, both compositions are in church style, we leave open, but give free expression to our delight at this, as far as we know, the greatest product of Mr. Oberthür's talent consecrated to the praise of his Creator."

Vienna.—The series of revivals at the Imperial Operahouse will be brilliantly inaugurated, about the end of October, by C. M. von Weber's *Oberon*. This will be followed, shortly afterwards, by R. Schumann's *Genoveva*, as the second novelty of the season, also with a new and magnificent *mise-en-scène*. The scenic department, for both operas, will be entrusted to the celebrated artists, Herren Burghardt, Brioschi, and Kautzky, who hold the same position here that artists like Grieve, Beverley, and Telbin, hold in London. With regard to Herr Goldmark's *Königin von Saba*, which was said to be definitely accepted, nothing is as yet settled.—Among the novelties secured by the management of the new Comic Operahouse there is a three-act comic opera, *Ines, die Wallfahrt der Königin*, the last work of Herr Joseph Foster, a local composer of very good repute. The principal female part is especially intended for Mdlle. Minnie Hauck.

Digitized by Google

## CHOICE OF A HUSBAND.*

Having taken care by means of education to eradicate all incipient faults in women, to confirm her health, to increase her powers of attraction, and fit her for the station which her talents and virtues entitle her to fill, we take the best means to ensure that the maiden shall at the proper age marry the man most pleasing to her, and most likely to secure the happiness of both. In every district a council of ladies, who have passed through certain ordeals, and a council of elders, regulate all matters relating to marriage. Over each of these presides a man of a certain age, and of spotless character, whose qualities, actions, and mode of life have been observed and recorded from early youth.

Let me more particularly describe how the lady makes choice of a husband.

During thirty-one evenings in succession the girl intended for the marriage state is placed in an assemblage composed of eighty-five young men, one of whom she is expected to choose, but however quickly her mind may be made up she is not allowed to announce her decision till the thirty-first evening has arrived. The eighty-five young men are selected by the councils from those only who have declared their intention of marrying. Any man of the same rank as the lady, who is desirous to be one of the eighty-five, is generally nominated at once, and if the girl has any especial liking for one particular person, she is allowed to communicate the fact privately to one of the ladies of the council. In cases, however, where both the councils are of opinion that there is any serious objection to the eligibility of the young man, they have the right to withhold the summons. This right they rarely exercise, and never until after communicating with the lady when she has named the gentleman. Every contingency is well considered; besides, the regulations which govern every step connected with these meetings, and the sacred feeling with which the councils regard the delicate trust confided to them, prevent any inconvenience which might otherwise arise from their proceedings. At these meetings the girl wears a peculiar head-dress with a star in front, to distinguish her from other ladies who are allowed to be present, but who, however, are expected not to pay court to the gentlemen. It would have been unreasonable to require the exercise of so much self-denial under the old system, but an acquisition of the power of self-denial forms part of the training prescribed by my system of education, and is now ordinarily practised when needed. This privilege of being present is highly prized and eagerly sought by ladies, if only for one of the thirty-one chosen evenings.

The gentlemen who wish to have their pretensions favourably viewed pay court to the young maiden of the star, and any gentleman who it is thought may prove agreeable can be called by the lady of the council, one of whom is always seated near the girl. On occasions, when some of the gentlemen present would rather not be amongst the aspirants, it is amusing to see them retire behind the others, hoping to escape without offence against the rules of good breeding. Should one of these be called by the lady superior, he will probably give himself awkward airs, and endeavour to be as little engaging as possible. The maiden generally looks modest and blushing, and needs the assistance of the lady superior, who is not unfrequently obliged to represent her in conversation. Before a week has elapsed the maiden of the star has generally intimated by look who is likely to be the selected one. Sometimes, however, she is fickle, and when one, encouraged by her expressive glance, has paid her court, she will encourage another, and another, and another,—for on these occasions she has full liberty of action.

It is amusing to see the efforts of pretenders, and the expression put on, whilst overwhelming the lady with amiabilities when her thoughts, and perhaps her glances, lie in another direction. She, in turn, may be obliged to use all her power to attract the one she desires to select. If she be a coquette, each one of many will think that he himself is the fortunate swain on whom her choice will fall. The doubts existing in these instances cause great excitement and amusement, and between the meetings pearls against rubies, diamonds against diamonds, and other precious stones are staked on the event. Great is the agitation on the thirty-first evening, when the maiden is expected to declare on whom her preference has fallen. She proclaims it by presenting the elected one with an appropriate flower, and thus is spared the pain of a verbal declaration. A band of music then announces, through a particular and well known strain, that the choice is made, and a march is played, to the measure of which the chosen one leads his intended to a throne on a slightly raised dais. Each of the gentlemen then approaches, successively presenting to the maiden a flower, which he lays on the table in front of the dais, wishing her at the same time happiness and joy. The lady will, perhaps, kiss the flower presented, when anxious to show regard for the giver, whom, however, she has not been able to choose. This ceremony of presenting flowers having been concluded, the future bride and bridegroom lead the way to the banqueting-room.

On the evening following, a meeting of three hours' duration takes place between the chosen one and the maiden, who is accompanied by the lady superior of the marriage council. The two converse, and if after mutual explanation anything incongruous is found, either party is at liberty to object, and the marriage does not take place; but if the three hours pass without objection, no further question can be raised. The two are then looked upon as betrothed, and after a certain interval the marriage takes place.

It sometimes happens that at the meetings of the eighty-five the maiden, distracted between contending aspirants, is unable to give the preference to any. In that case she is put back for another year. At the end of the year another assembly of young men is called; the number invited is limited, however, to forty-five, and the evenings are reduced to twelve. Should the lady again fail to select—a very improbable occurrence—another and final assembly would be called for the following year, the number of gentlemen being reduced to twenty-one, and the evenings to seven, and if the lady should still remain undecided she must be content to enjoy single blessedness during the rest of her life. For my own part I do not recollect more than one case where the selection was postponed beyond the second year.

* "Women are the mothers of the nation. The happiness of our life depends on theirs. They have much to bear. If we neglect them we neglect ourselves."

MUNSTER.—*Der lustige Schuster*, a "Singspiel," or musical burletta, nearly 120 years old, by "father Hiller" was lately produced by Herr Carl Thalheim, at the Summer Theatre "on the Island," and was enthusiastically received. *Der Dorfbarbier*, by Jos. Schenk, *Rothkäppchen*, by Dittersdorf, *Doctor und Apotheke*, by the same composer, and other admirable works of a past generation, have also been revived by Herr Thalheim.

MILAN.—Signor Borri's ballet, *Il Figliuol prodigo*, has proved a hit at the Scala. It is very splendidly placed upon the stage, and the principal parts are well sustained by Signora Trevisan, Signori Menzotti and Mendez. The music is by Signor Giaquinto.—Signor Aramburo has appeared as Fernando in *La Favorita* at the Teatro Dal Verme. Among the operas shortly to be produced at this theatre are *Un Ballo in Maschera*, *Otello*, and *L'Ebreo*. A new ballet, also, *Clarina*, by Signor Martinelli, is in active preparation.

Digitized by Google

## OCCASIONAL NOTES.

No less than fifteen journals devoted exclusively to music and the drama are published in Milan.

THE Chicago Jubilee Orchestra attempted to play Herr R. Wagner's *Tannhäuser* overture, but failed utterly. Which was to blame? The orchestra or the overture?

"AH!" said a great connoisseur, suddenly stopping the other day before a picture dealer's window, "There's a dog after Landseer!" "What's the dog after him for?" enquired a country friend.

WHY is it, enquires an American contemporary, eager for knowledge, that lightning never strikes organ grinders, that they never fall into the river; that they never starve to death, and are never bitten by mad dogs?

ACCORDING to the *Gazzetta Musicale*, an interesting discovery has lately been made by a French clerical journal. This estimable print, guided doubtless by divine inspiration, asserts that the recent German laws affecting the Roman Catholic Church are the work of Meyerbeer and of Halévy, whose operas, *Les Huguenots*, *Le Prophète*, and *La Juive*, sowed the seeds of certain damnable and blasphemous opinions on religion. If the whole clerical press of France shares the above opinion, what a valuable band of allies Herr R. Wagner possesses for his attack on *Judaism in Music*.

As musicians are as much interested in, or disgusted at, the present *cause célèbre* pending in the Court of Queen's Bench, as other people, they will be delighted to learn, or annoyed on being informed, that the Tichborne family was one of great importance in Hampshire before the Norman Conquest, its surname being derived from the well known river Itchen, that runs into Southampton Water, along the eastern skirt of Southampton town. The name was formerly De Itchenborne. Then there was Sir Roger de Tichborne, Kt., in the reign of Henry II. The "de" was dropped in the time of Queen Elizabeth, and the name was spelt as it is now, the Sir Benjamin Tichborne of that day being Sheriff of Southampton, and Knight of the Shire for Hants, in the 35th year of the same queen's reign. In 1620, James I. made this gentleman a baronet, and knighted his four sons, on account of the father, as Sheriff, proclaiming the king's accession at Winchester. He had also the fee-farm of the Castle of Winchester. The crest of the family is a hind's head between two wings, and not a bird's, as has been stated. The supporters are lions, and the motto is *Pugna pro patria*. The name of Doughty came into the family in 1826, in lieu of Tichborne, and, finally, "Doughty-Tichborne," in 1853.

No pen, says Señor Castelar, the new President of the Spanish Republic, can describe the solemnity of Palestrina's "Miserere" as executed at St Peter's:—

"The night advances. The Basilica is in darkness. The altars are uncovered. Through the open arches there penetrates the uncertain light of dawn, which seems to deepen the shadows. The last taper of the tenebrario is hidden behind the altar. The Cathedral resembles an immense mausoleum, with the faint gleaming of funereal torches in the distance. The music of the 'Miserere' is not instrumental. It is a sublime choir admirably combined. Now it comes like the far-off roar of the tempest, as the vibration of the wind upon the ruins or among the cypresses of tombs; again like a lamentation from the depths of the earth, or a moaning of heaven's angels breaking into sobs and sorrowful weeping. The marble statues, gigantic and of dazzling whiteness, are not completely hidden by the darkness, but appear like the spirits of past ages coming out of the sepulchres and loosing the shroud to join the intonation of this canticle of despair. The whole church is agitated, and vibrates as if words of horror were arising from the stones. This profound and sublime lament, this mourning of bitterness dying away into airy circles, penetrates the heart by the intensity of its sadness; it is the voice of Rome supplicating Heaven from her loads of ashes, as if, under her sackcloth, she writhed in her death agony. To weep thus, to lament, as the prophets of old by the banks of the Euphrates, or amongst the scattered stones of the temple, to sigh in this sublime cadence, becomes a city whose eternal sorrow has not marred her eternal beauty. Thus she is enslaved. David alone can be her poet. Her canticle is majestic and unequalled. Rome! Rome! thou art grand, thou art immortal, even in thy desperation and abandonment! The human heart shall be thy eternal altar, although the faith which has been thy prestige should perish, as the conquests that made thy greatness have departed! None can rob thee of thy God-given immortality which thy pontiffs have sustained and which thy artists will for ever preserve!"

## CONCERTS VARIOUS.

MISS FLORENCE ASHTON AND MR. COMPTON'S ENTERTAINMENT.—The young artist above mentioned has given performances at Margate and Chatham with great success. The larger amount of appreciation was shown in the former place, the latter not being a locality at all remarkable for its interest in matters either musical or theatrical—"a word to the wise." The performance of which we are now writing consists of recitations, comic and otherwise, by Mr. Edward Compton, son of the celebrated comedian of that name, who also sang some *buffo-scenas* most effectively, joining Miss Ashton in Parry's funny "A B C" duet. The fair contralto (mezzo-soprano) contributed a variety of English, Irish, and Scotch ballads, among which we may particularize, as having pleased most, "Home, sweet home," "The last Rose of Summer," "Katty Moyle," and "Robin Adair." If "a thing of beauty is a joy for ever," surely Miss Ashton's claims to popularity must be acknowledged by all but the deaf and blind. At Margate, Mrs. Percy Montague presided at the piano; while at Chatham, Mr. Norman, an exceedingly clever local professor, officiated at that instrument; Miss Ashton, whose powers as a pianist are of no contemptible kind, accompanying the musical comicalities of Mr. Compton.—W. S. J.

THE TONIC SOL-FA CHOIR.—The concert of the Tonic Sol-fa Choir at the Crystal Palace on Saturday last, although well attended, did not attract so numerous an audience as its merits warranted. True the choir, 3,500 strong, made a grand show, but we should like to have seen four times as many listening to the music derivable from the concert of Saturday. The singers were only members of an amateur musical association, and the principle upon which they had been trained is still debateable land. But no matter; the voices were young and fresh, the intonation was true, and the conducting admirable. The selection had merit, variety, and novelty. It included songs and choruses of Handel, chorales of Sebastian Bach, illustrations of sacred themes from French composers, and glees and part-songs of our English school. The first piece that brought forth general applause was a solo with chorus, "The Martyrs of the Arena," by Laurent de Rille. The audience, liked it, and were with difficulty prevailed on to forego an encore. The singing of "Judge me O God" (Mendelssohn) by a "select" choir was very good; whilst the *Samson* chorus which followed, by the whole choir, was even better. The bright ringing notes of the young girls pervaded the whole building. Perhaps, however, the most emphatic success of the first part was the chorale of Bach, sung with a steadiness and correctness which would have charmed the great composer himself, and was much indebted for the pleasure it gave the audience to the conducting of Mr. W. C. McNaught. The sentiment, time, the light and shade, were fully appreciated, and the intelligence of the conductor communicated itself to the vast body of choristers. The "sight-singing test" was conducted by Mr. Proudman; and that it was efficient was proved by the unanimous demand for an encore from an audience, every member of which held a copy in his or her hand. The "Comrades' Song" (Adolph Adam), was the great success of the second part of the concert. The military flavour was in place here. Taken altogether, and judging "by results" as directed by the late Chancellor of the Exchequer, we should say that this year's concert was a success for the Sol-fa system, and showed its fitness for the teaching of sight-singing. The concert marked the re-commencement of the musical season at the Palace. The eighteenth series of Winter Concerts will commence on the 4th proximo, the programme including some novelties.

## PROVINCIAL.

EXETER.—The Theatre Royal opens on Monday next, under the managerial auspices of Mr. Frederick Neebe, to whose unceasing efforts its present prosperity is mainly attributable. We shall mention the names in our next.—Miss Ellen Horne, Miss Marion Severn, Mr. Henry Guy, and Mr. Wadmore, appear on the 30th inst., at the Victoria Hall, in Barnett's *Ancient Mariner*, and Handel's serenata, *Acis and Galatea*. —Mr. Vance also announces a visit.—W. S. J.

BRIGHTON.—A service of sacred song, illustrative of Bunyan's "Holy War," has been given in the Pavilion Dome, under the auspices of the Committee of the Brighton Sunday School Union. About 500 children took part in the vocal illustrations. Mr. A. Habens was the conductor, and Mr. C. T. West presided at the organ. The Rev. A. Foyster and the Rev. J. Martin furnished the connective readings. There was a large audience. The singing of the children was effective, and reflected credit upon the instructors and conductor. The city is rapidly filling with the fashionable world, and musical entertainments are "looming" in the distance. Mr. Kuhe has already announced his "Grand Annual" Concert for Monday the 29th inst., with Mdlle. Albani, Miss Edith Wynne, Signor Caravoglia, and Mr. Santley as principal vocalists, and Mr. Lindsay Sloper as "conductor."

Digitized by Google

MANCHESTER.—At the first Gentleman's Concert this season, Miss Purdy made her *début* before a Manchester audience, and the *Guardian* thus writes about her:—

"The other vocalist of the evening, Miss Purdy, had to pass through a trying ordeal by the side of a veteran singer like Mr. Santley. In spite of this, however, by the sweetness of her voice and the unaffected simplicity of her style, she won her way to the hearts of her audience. Possessed of a mezzo-soprano voice of good though not remarkable compass, of pleasing quality throughout, and even beautiful in her middle register, she governs it with taste, and displays no little feeling in what she attempts. Singing during the evening in three languages, she showed a facility in each, though perhaps her selection was not on the whole the happiest that could have been made. The French song by Niedermeyer at once won the favour of the audience, and her duet with Mr. Santley was also warmly received. A slight nervousness that was observable is most natural in one so young; but extended experience will soon enable her to overcome this. We hope we shall soon have the pleasure of hearing Miss Purdy again."

BARMOUTH.—The *Cambrian News* informs us that—

"The concerts which have been given by a number of visitors—including the following professional and amateur singers and instrumentalists: Mrs. Ellis Williams, Mrs. William Williams, Miss Bessie Waugh (Eos Mynwy), Miss Lucy Williams, Miss Clara Elliot, Miss Goodered, Miss Madeleine Williams, the Rev. Arthur Trowman, Willert Beale, Griffith Edwards—for the benefit of the Church, and which are now drawing to a close, have added considerably to the pleasures of that popular resort. There has been an originality of conception about the performances which has given them a special character; but, apart from that, they suggest the enquiry whether the same kind of thing could not be oftener attempted, to increase the amusements of holiday-seekers and help a good cause at the same time. In every town like Barmouth there must, in the summer season, be visitors capable of getting up attractive entertainments and giving their fellow creatures, sometimes almost driven to despair by the weather, a large amount of amusement. It is to be regretted that there are so few visitors who put their talents to the same good purpose as the amateur performers at Barmouth."

BIDEFORD.—A grand concert has been given at the Music Hall by Mr. E. Reynolds. The following well-known artists were engaged:—Madame Thaddeus Wells, Mr. Christian, Mr. Nicholson (solo flautist to the Duke of Rutland), &c. The weather was very unfavourable, and the attendance in consequence was limited. The evening's entertainment commenced with a grand duet from *Il Trovatore*, most successfuly performed by Madame Thaddeus Wells (piano) and Mr. Nicholson (flute). This was followed by the ballad, "A Father's love," nicely rendered by Mr. Christian. This gentleman's fine bass voice was heard even with better effect in his rendering of "The desert," which was received with great applause. The duet, "La ci darem" (Mozart), ably performed by Madame Wells and Mr. Christian, was well received; and the excellent voice of Madame Wells was heard to perfection in her rendering of the well-known ballad, "Kathleen Mavourneen." The first part of the programme included, in addition to the above, a flute solo by Mr. Nicholson, and a duet (piano and flute) on Scotch airs, by Madame Wells and Mr. Nicholson. The beautiful and exquisite tone which Mr. Nicholson brings from his instrument is extraordinary. His fame as a superior performer on this instrument is so well-known in the musical world that no words of ours could add to his merit. In the second part of the programme Henry Smart's beautiful duet, "When the wind blows in from the sea," (Madame Wells and Mr. Christian), Formes' famous song, "In sheltered vale" (Mr. Christian), and other well-known pieces were capitally rendered by the several artists.

MANCHESTER.—In the *Weekly Times* of September 13, we read the following remarks about Instrumental Music in English Presbyterian Churches:—

"The effect of the recent decision of the Synod of the English Presbyterian Church, leaving to individual congregations the decision of the formerly much-vexed question of the introduction of instrumental music into their churches, has been, in Manchester, that at least three churches have built organs as aids to improvement in the musical portions of their services. On Sunday a new organ was opened in the church in Grosvenor Square, under the pastorship of the Rev. J. A. Gardiner. The English Presbyterian Church at Withington will shortly bring an organ into service, and for the New Bridge Street congregation, in whose church instrumental music has formed part of the services for some time, a new organ is, we believe, being built. Next Sunday, in the United Presbyterian Church in Brunswick Street, Oxford Road, an organ will be opened. The organ opened on Sunday in Grosvenor Square has been built by Mr. F. W. Jardine, and its construction and erection has cost about £800. It has three manuals and pedals, and 28 stops. The mechanism is after the newest systems. The case is of pine, and is constructed from the design of Mr. Medland Taylor, Manchester, and has front pipes elaborately decorated by Messrs. Best & Lee, of John Dalton Street. The organ is blown by hydraulic power. The organist is Mr. J. W. Cockcroft. Collections were made at both diets of worship on Sunday, after sermons by the Rev. J. A. Gardiner and the Rev. Dr. M'Kerrow, in aid of the organ fund, towards which all but £250 had been previously collected."

LIVERPOOL.—We learn from the *Daily Albion* of September 18th that—

"Sir Julius Benedict's morning concert at the Philharmonic Hall, on Saturday the 27th inst., will inaugurate the musical season in Liverpool. Mdlle. Albani, the Canadian *prima donna*, whose metropolitan triumphs are fresh in the recollection of our musical readers, Miss Helen D'Alton, Mdlle. Nita Gaetano, Miss Edith Wynne, Mr. Edward Lloyd, Signor Caravoglia, and Mr. Santley are the vocalists announced, and the instrumentalists are: the distinguished violinist, M. Sainton, and four pianoforte players, Mrs. Beesley, Mdlle. Michaels, Mr. Lindsay Sloper, and Sir Julius Benedict.—The performances of the combined choirs of St. Anne's, Liverpool, and St. Laurence's, Birkenhead, of the musical portion of the services in connection with the laying, on Sunday last, of the foundation-stone of the new Catholic Church at Birkenhead, dedicated to the latter saint, were not so satisfactory as they might have been. It was evident that there had been few, if any, rehearsals, and the consequence was that while one section of the choristers followed the band, the other adhered to their own idea of time, the result being destructive to the fine music they had undertaken to sing. The band, that of the Boys' Refuge, Liverpool, though somewhat crude in execution, acquitted themselves very well indeed. Mr. Argent, the organist of St. Laurence's, was nominally the conductor, but he and Brother Tertullian, the director of the band, did not seem to understand each other, hence the confusion of sounds was increased.—On the evening of Friday the 5th inst., a choral festival, in connection with the Liverpool Sunday School Union, took place in St. George's Hall. The selections contained in the service of praise, compiled for the occasion, were excellently delivered. To Mr. J. B. Clarke, the conductor, and to the various masters who imparted to the youthful choristers a knowledge of the divine art, the credit of the admirable performance is due. Mr. Best accompanied the choruses on the organ."

—o—

## M. WIENIAWSKI.

(*To the Editor of the "Musical World."*)

SIR,—In one of your late numbers I perceived a statement, quoted from the New York *Music-Zeitung*, that M. Wieniawski, notwithstanding all that the "newspapers had stated about the crowds attending his concerts, had refused to play in San Francisco on one occasion because there was not sufficient money taken." M. Wieniawski, who became aware of this notice of the New York *Musik-Zeitung* only through the columns of the London *Musical World*, asks me to trespass upon your valuable space in order to rectify this statement, which is incorrect. He gave, in San Francisco, nine concerts in two weeks with the most extraordinary financial results. He left there and gave concerts in Sacramento, &c. In Ogden, a little Californian town, he gave a concert with receipts unheard of in that locality, that is 3,000 dols. gold, after which, without his consent, another concert was announced, and 400 dols. subscribed, when he refused to play, being about to leave. This is the truth about it.—Yours, M. T.

*New York, Sept. 6.*

A DINNER TO CLEMENTI.—We artists gave a dinner and musical entertainment to old Clementi. Cramer and I received him; he was greeted with rounds of applause, and ninety of us sat down with him to dinner. He was placed between Sir G. Smart and myself, and when the cloth was removed we had speeches, toasts, and music. Of course, a wish was expressed, and rapturously applauded, that Clementi, the father of pianoforte playing, should be heard upon this occasion, and thus prove his right to the title. Clementi rose from his chair; Smart, Cramer, and I led him to the instrument. The excitement was great, the whole party eagerly listening. Clementi had not been heard for years. He extemporised on a theme from Handel, and completely carried us away by his fine playing. His eyes gleamed with youthful fire; those of many of his hearers were dimmed with tears of emotion. Amidst shouts of applause, and the heartiest congratulations, he resumed his seat. Clementi's pianoforte playing, when he was young, was famed for the exquisite *legato*, pearliness of touch in rapid passages, and unerring certainty of execution. Even now, the remains of these qualities were recognised and admired, but what chiefly delighted his audience was the charm and freshness of his modulations in improvisation.—*The Life of Moscheles.*

Digitized by Google

## REVIEWS.

### Boosey & Co.

*Bird of the Wilderness.* Song. Words by the Ettrick Shepherd. Music by Louis Diehl.

Hogg's "Bird of the Wilderness" has often engaged the attention of composers, but in no case, so far as we know, with better results than in the present work. Mr. Diehl's music is characterised by studied simplicity, and relies for effect, in great measure, upon a charming theme, *tempo di valse*, which once heard haunts the ear, and cannot with ease be got rid of. A better song for teaching purposes, or for family use, does not often appear, and we commend it as certain to be a favourite wherever it goes.

### Duncan Davison & Co.

*'Mid the Scented Clover.* Song. Composed by Louis Diehl.

The words of this song call up a vivid picture of those happy days in the country which all of us remember, and, if we be much "in populous city pent," remember with keen delight. Mr. Diehl's music reflects the spirit of the words to perfection. It is music bright, fresh, and free, like the breezes to which the clover-blossoms bend as it sweeps over the scented fields. Written with musicianly taste and skill, the song before us is one that will please the cultivated amateur, while it pleases, also, those who love music simply for the emotional enjoyment it brings.

### Sunday School Union.

*Te Deum*, in D. By Madame Weiss.

Madame Weiss's appearance as a church composer is marked by extreme unpretentiousness. Her *Te Deum*, a plain and simple work, is well adapted for use in village choirs, and has the further advantage of being music in which the congregation can easily learn to take part.

### J. B. Cramer & Co.

*The Songs of Wales;* with Accompaniments for Piano or Harp. Edited by John Thomas. Part V.

This work keeps up the interest, and justifies the expectation called forth by its early numbers. The Part before us contains "Gruffydd's Feast," arranged by John Parry for a solo voice, and by C. H. Purday for a quartet; "The Chant of the Bards" (Parry) as a trio for male voices; "The Flowers of the Heath," and "The Fairy Banquet," arranged by Haydn; "Oh! Cambria" (Parry), "The Monks of Bangor's March," and "The Blackbird," arranged by Beethoven; together with several other songs of equal interest. The Editor's notes throw a good deal of light upon the traditions connected with the melodies, and notes and melodies together bid fair to make up a really valuable work.

### Henry Klein & Co.

*Electricity Valse.* By Henry Klein.

The themes of this waltz are very graceful and pleasing, and the pianoforte arrangement presents no difficulty to amateurs of moderate skill. Whether used for dance purposes, or played for its own sake, it cannot fail to please.

### Robert Cocks & Co.

*Recollections of Wales.* No. IV. By Brinley Richards.

Mr. Richards' brilliant yet comparatively easy variations on "The March of the Men of Harlech" have been so often played by their composer that we need do no more than call attention to them here. So popular a tune would make a less effective *morceau* acceptable; being as effective as it is, the work before us ought to be very acceptable indeed.

*Let the Hills Resound.* National song. Words by L. H. F. du Terreaux; Music by Brinley Richards.

This song, described on its title-page as "the second great success of Mr. Richards," was so prominently noticed on the occasion of its performance, as a chorus, by the Welsh singers at Marlborough House, that further expression about it would be superfluous. There is no musical reason whatever why "Let the hills resound" should not enjoy as much popularity as "God Bless the Prince of Wales."

---

Hamburgh.—A company for drama and operetta sailed hence in the Frisia a short time since. Its destination is the German Theatre, New York.

Geneva.—It is rumoured that, with a portion of the money left this city by the late ex-Duke of Brunswick, the Municipality intend erecting a magnificent theatre.

## WAIFS.

Signor Vianesi has left London to fulfil his engagement as conductor of the orchestra at the Italian Opera, Paris.

Mr. Jefferson, says an American paper, will probably return to England, later in Autumn, and re-appear on the London Stage.

The Cunard steamship, Cuba, conveying Madame Nilsson and Mr. Henry Jarrett, arrived safely at New York after a quick and, we hope, an agreeable passage.

M. Maurice Strakosch has definitely settled to be the lessee of the Italian Opera in Paris, and will commence his season on October 2. Signor Vianesi is appointed conductor of the orchestra.

Mr. Wilkie Collins left Liverpool on Saturday for New York, by the Cunard steamship, Algeria. Mr. Wilkie Collins is engaged by the Literary Bureau of New York, to give lectures in the United States.

Herr Weissenbach, described variously as a great "concertist on the drum," and "a great professor and drumist," has been playing on "sixteen harmonically-tuned drums" at the Central Park Concerts, New York.

Tamberlik will appear in *William Tell*, the *Huguenots*, the *Prophet*, and the *Trovatore*, during the Lucca season, at the Grand Operahouse, New York, in October. Mdlle. Ilma di Murska will appear in *Lucia di Lammermoor*.

A fascinating young lady, at one of our summer resorts, on being asked recently if she had ever read Shakespeare, tossed her pretty head, with the answer—"Shakespeare! Of course I have; I read that when it first came out."

Miss Blanche Tucker, of Chicago, a young amateur vocalist, has arrived in Paris, bringing warm letters of introduction from Lucca to Mdme. Viardot Garcia, who is to have the entire charge of Miss Tucker's musical education.

The magnificent peal of thirteen carillon bells, chiming by machinery, and recently erected in the tower of the new Bradford Town Hall, chimes, among several melodies of all nations, our new national anthem, "God bless the Prince of Wales."

The Editor of *Brainard's Musical World*, replying to a correspondent, says:—"Only a sketch of the Ninth Symphony by Schuberth is in existence. The seventh (in C) is his best work. If our contemporary be right, then he has not written Schuberth instead of Schubert, and Schuberth is a prolific symphony composer whose acquaintance we have yet to make.

The *Babil and Bijou* scenery, machinery, &c., used in the grand spectacle produced by Mr. Boucicault during his autumn and winter campaign at Covent Garden Theatre were sold at public auction in the arches of the South Western Railway (whence they had been removed from the theatre for that purpose) on Tuesday last. The sale comprised 80 lots, which, excepting the first few, did not realize any large prices.

Mrs. Jennie Van Zandt (Mdme. Vanzini), the American *prima donna*, has just sailed for Europe. Previous to her departure, a company of her friends, including a number of literary ladies and gentlemen of New York, gave her a complimentary banquet at Delmonico's Mr. Francis D. Moulton presiding. One of the features of the occasion was the addition of a piano to the banqueting-table, and songs and impersonations by the accomplished artist.

Mr. L. Stockley, of Birmingham, is arranging to give a series of subscription orchestral concerts during the coming season. The want of a good local band in Birmingham is felt by all lovers of instrumental music. There is a certain amount of good executive material in the town, which, supplemented by efficient outside aid, ought to make a good orchestra, capable of interpreting the best works of the great masters. Mr. Stockley has had many years' experience as a conductor, and is in a position to know and bring together the best local material available for orchestral performances. The details of his scheme are not yet made public, but his enterprise deserves encouragement and support.

Sir Walter Scott and the Bagpipes.—Scott's conversation was extremely animated and delightful. He told us many anecdotes, but when he asked me, "How do you like my cousin, the piper?—you know, we Scotch are all cousins," I am afraid my answer must have done violence to his sense of music, which by nature was very limited. It was impossible for me to pretend to any enthusiasm for the bagpipes. Sir Walter had expected as much, but expatiated on the wonderful effect the national music has on the native Highlanders, arguing that a wandering piper would attract crowds in the streets of Edinburgh; also, that in battle the sound of bagpipes would inspire Scotch soldiers with a desperate valour. "You should hear my cousin, the piper, play and sing 'The Pibroch o' Donald Dhu,' but with the Gaelic words," said he; "those words are the only appropriate ones to convey spirit and animation, but the melody itself carries one away."—*The Life of Moscheles.*

Digitized by Google

SCHMALKALDEN.—Carl Wilhelm, the composer of "Die Wacht am Rhein," was buried with great ceremony on the 29th ult. The coffin was ornamented with laurel wreaths, branches of palm, ribbons, and inscriptions. It was preceded by the senior pupils of the schools, and surrounded by young girls, dressed in white, with white and black scarves, and green garlands. Before it were carried upon a cushion the insignia of the Order of the Crown; behind it came, in addition to the local friends and connections of the Deceased, a deputation of friends and admirers from other places, as well as the government and municipal authorities, the Musical Associations, the War Association, the Turnerverein, and a numerous crowd of persons belonging to all classes. The funeral service was read in the church attached to the cemetery. Then, amid the strains of instrumental music, the coffin was borne to the grave, where a final speech was made, and the benediction pronounced by the officiating clergyman. Herr Seyffarth, one of the Deceased's most intimate friends when at Crefeld, then approached, and uttered a few valedictory words serving as an introduction for the last song Carl Wilhelm ever composed. Herr Seyffarth sang the song with great feeling and emotion, and it produced a deep impression upon all present.

## MUSIC RECEIVED FOR REVIEW.

GODDARD & Co.—"To God, ye choir above," by C. Gounod; "Spring am I," and "In dreams, at least, I'm still with thee," songs, by Joseph Goddard; "Part Night, part Day," and "Tears," songs, by J. H. L. Glover; "Star of India," Grand Valse de Concert, by Sophia F. Hellbron; "That fond Smile," song, and "Les Sylphes," valse, for piano, by Henry Gothard.

E. EDGAR.—"Watt's 146th Hymn," music by E. Edgar.

ROBERT COCKS & Co.—"The Torrent Galop," and "The Moselle Quadrilles," by W. Smallwood; "Twilight Song," for piano, by Adam Wright; "Let the Hills resound," national song, by Brinley Richards; Recollections of Wales, No. 4, "March of the Men of Harlech," for piano, by Brinley Richards.

REEVES & TURNER.—"The Organ:" Hints on its construction, purchase, and preservation, by William Shepherdson, M.C.O.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

**For invigorating and enriching the voice, and removing affections of the throat,**

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Just Published,

## "TWO PATHWAYS,"

SONG.

**Composed by BERTHOLD TOURS.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**Performed at the Birmingham Festival, with immense success.**

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

# ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

## PIANOFORTE.

**Nava's Three Subjects from "Fridolin" - - - each 3 6**

**No. 1. Hunting Chorus.**
**„ 2. Chorus of Handmaidens.**
**„ 3. Dance and Chorus of Villagers.**

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

## CHAPPELL & CO.,

**50, NEW BOND STREET, LONDON.**


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expresaly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

# BIRMINGHAM

# MUSICAL FESTIVAL,

## 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,

## National Hymn, 6s.,

## Ave Maria, 4s.,

AND

## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*


Digitized by Google

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

NOVELLO & CO.,
BERNERS STREET.
LONDON.

Dedicated by Special Permission to

H.R.H. THE DUKE OF EDINBURGH.

# MARIE ALEXANDROWNA WALTZ.

## BY CHARLES GODFREY,

*Band Master Royal Horse Guards (Blues),*

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice," "Love Dreams," "Blush Rose," &c.

ASHDOWN & PARRY beg to announce that this new Waltz will be published in a few days.

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE.

Digitized by Google

Printed by HENDERSON, RAIN, AND FENNER, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Sept. 27, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**
**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51—No. 40. SATURDAY, OCTOBER 4, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—This Day (SATURDAY) October 4th. FIRST SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. Symphony, "The Scotch" (Mendelssohn); Pianoforte Concerto in F minor (J. S. Bach); Overture, "Nurmahal" (Spontini); Festival Overture (Dr. Julius Rietz). Mdlle. Leontieff, Mr. Vernon Rigby. Solo Pianoforte, Herr Pauer. Full Orchestra. Conductor, Mr. MANNS. Transferable reserved stalls, for the Twenty-five concerts, Two Guineas each; reserved stalls, for this concert, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

MISS ELIZA HEYWOOD (Contralto) will sing Benedict's "BY THE SAD SEA WAVES," &c., at the City Hall, Glasgow, October 4th.

"MY SWEETHEART WHEN A BOY."

MR. ARTHUR THOMAS will sing the Popular Song, "MY SWEETHEART WHEN A BOY," at St. John's, City, October 6th; Chelsea, October 11th; Poplar, October 14th; and Sutton, October 16th.

"LISCHEN AND FRITZCHEN."

MR. ARTHUR THOMAS will play "FRITZCHEN," and sing the famous Duet, "I'M AN ALSATIAN," in the above Operetta, at the Town Hall, Poplar, October 14th.

"KILLARNEY."

MISS BLANCHE RIEVES will sing "KILLARNEY" at Margate, This Day, October 4th, being her last appearance previous to her departure for the United States.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!) will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MADAME HELENA WALKER begs to announce that all Communications respecting Engagements for Oratorios, Concerts, &c., must be addressed to her residence, 6, West Bank Road, Edge Lane, Liverpool.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

MISS JULIA ELTON begs to announce her return to town for the Winter Season.—14, Gloucester Road, Regent's Park, N.W.

MR. TRELAWNY COBHAM begs to announce his return to town. 23, Somerset Street, Portman Square.

HERR SCHUBERTH begs to announce his Return to Town from the Continent. Young rising Artists desirous of appearing in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., ought to write at once to Herr Schuberth, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, and send particulars as to their abilities.

MR. E. ADAMS, Operatic Comedian, Manager and Author, General Entrepreneur and Director for Comic Opera, Burlesque and First-Class Musical Entertainments, for London and the Provinces.
Complete Tuition for the Stage, with every facility to eligible aspirants.
Foreign Productions Translated and Adapted for English representation.
Personal Interviews, from 12 to 3, at Mr. Boosey's, 2, Little Argyll Street, Regent Street, W.

REMOVAL.

MR. VERNON RIGBY begs to announce his Change of Address to St. George's Villa, 26, Haverstock Hill, N.W.

NEW SONGS by the most Popular Composers.
Just Published.
SIR JULIUS BENEDICT'S "The Sailor's Bride." 4s.
VIRGINIA GABRIEL'S "A Shadow." 4s.
SCHIRA'S "He was her only Son." 4s.
ARTHUR CECIL'S "I hear thee speak of a better land." 4s.
WILHELM GANZ'S "Camelia and Rose." 4s.
In D flat for Soprano, and in A flat for Contralto.
WILHELM GANZ'S "A damsel fair was singing." 4s.
Post-free at half-price.
HENRY KLEIN & Co., 6, Argyll Street, Regent Street, W.

THEATRE ROYAL, COVENT GARDEN.—M. RIVIERE'S CONCERTS.—EVERY EVENING at Eight. The following artists will appear during the week:—

Mdlle. CARLOTTA PATTI.

| | |
|---|---|
| Mdlle. VICTORIA BUNSEN (the Swedish Contralto). | Madame CORANI. |
| Miss ESTELLE EMRICK. | Mr. J. H. PEARSON. |
| Miss CONSTANCE LOSEBY. | Signor CELLI. |
| | Mr. GEORGE PERREN. |

Instrumentalists:—
Mons. DUBOIS (French Horn).
Mr. G. CLINTON (Clarionet).
Mr. J. LEVY (Cornet-à-Pistons).
Conductor—M. RIVIERE.

MONDAY next, Herr Meyer Lutz's Cantata, "A LEGEND OF THE LYS."
TUESDAY, Rossini Night.
WEDNESDAY, Mozart Night. Conductor—Sir Julius Benedict.
THURSDAY, English Ballad Night.
FRIDAY, Mozart's "TWELFTH MASS." Conductor—Mr. William Carter.
SATURDAY, Miscellaneous.

Splendid Decorations, Ferneries, Fountains, Plants, Exotics, Flowers, &c. Refreshments by Messrs. A. and S. Gatti. Promenade, One Shilling. Doors open at 7.30; Commence at 8. Acting Manager, Mr. JOHN RUSSELL.

ROYAL ALEXANDRA THEATRE & OPERA HOUSE.
Licensed by the Lord Chamberlain to
Mr. T. THORPE PEDE, 20, Haverstock Hill.
OPEN FOR THE SEASON, UNDER THE DIRECTION OF MADAME ST. CLAIRE.

AN Original Comic-Opera, in Two Acts, entitled THE MAGIC PEARL. The Libretto written by E. FITZBALL. Music composed, and the Opera produced, by T. THORPE PEDE. The Rajah of Delhi, Mr. Gordon Wallace; Arcan, Mr. Clifford; Carchea, Mr. Hilston; Tippoo and Zanga, Messrs. Marler and Morton; Ben Hassan, Mr. E. Danvers; Fadleen, Mr. J. W. Turner; Sahib and Zule, Messrs. H. Harley and Simpson; Aphdal, Madame Marion St. Claire; Nocta, Miss Costin; Palma, Miss Alice Barth; Princess Zalouna, Miss Gertrude Ashton.
Act 1, Scene 1—A valley of the Himalaya. Scene 2—Palma's Hut. Scene 3—The Spirit's haunt in the Himalaya. Scene 4—Palma's Hut as before. Scene 5—The Grand Square at Delhi. Act 2, Scene 1—A Rajah's tomb. Scene 2—Corridor in the Rajah's Palace. Scene 3—Grotto in the Royal Gardens.
Preceded by the favourite Comedy, by J. B. BUCKSTONE, Esq., entitled THE HAPPIEST DAY OF MY LIFE. Messrs. E. Danvers, Scott Barry, Morton, H. Harley, Wilson, and Hilston; Misses Kate Nott, Rose Laurence, Millie Cooke, F. Rivers, and Mrs. Montague. Concluding with a Divertissement, LES ROSES D'AMOUR.
New and elaborate Scenery, designed and painted by Mr. William Maugham and assistants.
Private boxes for four persons, One Guinea; family boxes to hold six persons, One Guinea-and-a-Half, and £2 12s. 6d.; Stalls, 6s.; dress circle, 4s.; box seats, facing stage, 3s.; upper circle, 2s.; pit, 1s.; reserved pit, 1s. 6d.; gallery, 6d. Box Office open daily from 11 till 5, under the direction of Mr. Bell. No charge for booking. Doors open at Seven o'clock; curtain to rise at half-past.

MASON AND HAMLIN'S AMERICAN ORGANS.

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury, and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an inferior Medal.
Sole Agents—METZLER & Co., 37, Great Marlborough Street, W.

"THE SACRED HEART." The beautiful Processional Hymn sung by all the Pilgrims to Paray-le-Monial. Arranged as a piece for Pianoforte or Harmonium by J. Pittman. Price 2s.; or, for one or four voices, with French and English words, 1s.—London: E. C. BOOSEY, 2, Little Argyle Street, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.


Digitized by Google

Now Ready, in Two Vols., With Portrait, 24s.

LIFE OF MOSCHELES,

WITH SELECTIONS FROM HIS DIARIES AND CORRESPONDENCE,

By his WIFE.

THE TIMES.—"These volumes will be hailed with particular delight. They are as well 'a record of the life of Moscheles' as 'a chronicle of the musical history of his time'—a period of sixty years."

ATHENÆUM.—"This 'Life of Moscheles' will be a valuable book of reference for the musical historian. The Volumes are full of amusing anecdotes."

HURST & BLACKETT, Publishers, 13, Great Marlborough Street.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The NEXT TERM begins on MONDAY, October 20th, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 18, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 50, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

A SIMPLE CATECHISM

ON THE

RUDIMENTS OF MUSIC AND PIANOFORTE PLAYING.

In the form of Question and Answer, and written in familiar language.

BY

E. ELLICE JEWELL.

Price 1s., Cloth Cover.

LAMBORN COCK, 63, NEW BOND STREET.

MR. BRINLEY RICHARDS' NEW PART-SONG (Dedicated by Special Permission to H.R.H. the Princess of Wales), "LET THE HILLS RESOUND," was magnificently sung by 500 members of the South Wales Choir, on the Lawn at Marlborough House, in the presence of Royalty; also at the Grand Eisteddfod. 1s. Class copy post free for four stamps. The song, 18 stamps; piano solo and duet, 24 stamps.

SOUND THE TRUMPET IN ZION.—Words by S. C. HALL. "Mr. Brinley Richards has achieved another signal success in his sacred part-song for a full choir."—*Vide Graphic.* Post free for 18 stamps.

READING AT SIGHT.—Musical Cards, for Learning to Read Music quickly at Sight. Invaluable to all Teachers of Music. Post free for 25 stamps.—Published only by ROBERT COCKS & Co., New Burlington Street. Order everywhere.

THE "TIMES" on HERR JOSEF GUNG'L and his Compositions.

"Herr Gung'l is a thorough master of his art. He writes melodies, rhythmical as well as catching—melodies that amateurs of dancing must love to dance to, not merely on account of their tunefulness, but because of their marked and unmistakable accent.

HERR GUNG'L'S FAVOURITE WALTZES

Are played nightly at M. RIVIERE'S Concerts at Covent Garden Theatre.

Catalogues, post free, on application to A. HAMMOND & Co., 5, Vigo Street, W.

HENRIETTE'S MOST POPULAR SONGS.

| | | |
|---|---|---|
| "ALWAYS ALONE" .. .. | Sung by Madame Patey .. | 4s. |
| "THE KING AND I" .. .. | Sung by Mr. Santley .. .. | 4s. |
| "THE CROSS ROADS" .. .. | Sung by Miss Edith Wynne .. | 4s. |
| "SYMPATHY" .. .. .. | Sung by Miss Enriquez .. .. | 4s. |
| "NOTHING" .. .. .. | Sung by Mr. Sims Reeves .. | 4s. |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

HENRIETTE'S NEW SONGS.

| | |
|---|---|
| "SINCE BABY LEFT US" .. .. .. .. .. .. .. | 3s. |
| "REQUITED" .. .. .. .. .. .. .. | (In the Press.) |
| "A MODERN STORY" .. .. .. .. .. | (In the Press.) |
| "WRITING TO WILLIE" .. .. .. .. .. | (In the Press.) |
| "MY MORNING DREAM" .. .. .. .. .. | (In the Press.) |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

Just Published,

"GARDE-MOI TA FOI,"

("BE TRUE TO ME.")

ROMANCE.

COMPOSÉE, ET DEDIÉE À SIGNOR GARDONI,

Par IGNACE GIBSONE.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"SUMMER OF THE SILENT HEART,"

SACRED DUET,

For Soprano and Contralto,

By HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

THREE SONGS FOR VOICE AND PIANOFORTE.

With English and German Words.

No. 1, "THE MINSTRELS' HOME" (Des Sängers Heimath) .. .. .. 3s.
,, 2, "THE LOVELY MONTH OF MAY" (Im Wundorschönen Monat Mai) 3s
,, 3, "VISIONS" (Traumbild) .. .. .. .. .. .. .. 3s

The English Versions of the Words by MARIA XIMENA HAYES.

The Music by WILHELM SCHULTHES.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"BEYOND THE HILLS,"

SACRED DUET

For Soprano and Contralto.

Composed by HENRY SMART.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"COM' E GENTIL,"

Une FANTAISIE DE SALON,

Sur la Serenade de "DON PASQUALE,"

Pour le Pianoforte,

Par RICHARD HOFFMAN.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"

"Hast thou e'er seen the land where the wild citron grows?"

Sung by

Madame CHRISTINE NILSSON,

In the Opera of "MIGNON."

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"IN THE MORNING,"

SONG

The Words by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"THE PET LINNET,"

BALLAD,

Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall.

Composed by J. W. GLOVER.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"

MELODIE.

De Mdme. WILLY DE ROTHSCHILD.

Price 2s. 6d. net.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"TWO PATHWAYS,"

SONG.

Composed by BERTHOLD TOURS.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## DRAMATIC MUSIC IN PERSIA.

In a recent article devoted to M. Chouquet's excellent work on the history of dramatic music in France, we observed that among all nations the stage always began by taking a religious form, and Persia now furnishes us with another case in point. This country, which counts so many centuries of existence, has not been acquainted with dramatic performances for more than fifty years, and the performances sprang up at the festivals in memory of Hussan, the venerated martyr, one of the sect of the Schiytes. Hussan, the last descendant of the Prophet, found himself deprived of the supreme power by the usurper Yesid. Determined to uphold his rights, he was surrounded by his enemy's forces in the desert of Kerbela, situated near Babylon. A frightful drama was enacted there. In the tents of Hussan, there were more women and children than men. The water failed, and the heat was suffocating. The girls came before Hussan's tents, and, crying with despair, flung down their empty water-skins. The Imâm Abbas mounted his horse, and, taking a water-skin in his hand, rode to the river Tigris, and tried to fill the skin. He was killed. Hussan's son shared his fate. All perished in the same manner, under the most tragical and touching circumstances. The women were tied to the horses' tails, and the soldiers tore off their ears to obtain possession of the jewels in them. Thus, after an agony of six days, disappeared all that was left of the family of Mahomet.

These adventures, or we might say this Passion, of the Prophet's descendant, are the only theme yet turned to account upon the Persian stage. The first ten days of Moharrem, which is the first month of the Mussulman's year, are devoted to the festivals of this anniversary. Up to the commencement of the present century, the festival consisted exclusively of prayers, lamentations, canticles, and sermons, before altars erected at every street-corner. Gradually one or two voices alternated with the chorus; from this to a real drama, to a stage performance, there was only a step; it is thus that the reading of the epistle, of the gospel, and of the lessons, in the service of the Roman Catholic Church led to the performance of Mystery-Plays, at first acted in the Cathedrals themselves. At the present day, the martyrdom of the family of Ali is represented during the festival of Moharem on the numerous *tekyëhs* in Teheran and the other cities of Persia. The *tekyëhs* are sites especially set apart for religious performances, which bear the name of *tasiehs;* they belong to certain cities, certain quarters of the cities, and sometimes to private individuals, who have made over sums for religious purposes, as people give money among ourselves to endow churches, convents, or hospitals. We who see in the theatre only an amusement or a display of wit, can with difficulty form any idea of the effect produced by such performances in Persia, just as in France or in Greece. When the Furies appeared upon the stage in pursuit of Orestes, the terror of the spectators was so great that they fled in dismay. An old chronicler, speaking of the Bretons who flocked to see the Mysteries says: "They went singing and came back weeping." The impression is even more profound among Orientals, whose imagination is more easily excited, and whose fanaticism is blinder. It would be very interesting to compare with each other a performance of the *Erinnyes* at Athens, of the *Grand Mystère de Jesus* in the Cathedral of Saint-Pol-de-Léon, and of the *Marriage of Kassem*, Hussan's son-in-law, in the *tekyëh* of Weli-Kahn at Teheran. Here we have to do with only one thing: the part played by music at these performances, and of the future reserved for dramatic music, if, as there is every reason to believe, a taste for the stage continues to increase among the Persians.

We must divide the music of the liturgical dramas into two parts: that of the choruses, of the religious fraternities, in a word, the canticles sung for centuries at the festival of Hussan, and the dramatic music, properly so-called, sung as solos or duets by the principal personages, and composed very recently. During the whole period of the festival, various fraternities go from one *tekyëh* to another, singing canticles, and preceded by a large flag all black, or formed of shawls and enveloped in crape. The melody of these canticles is monotonous but strongly rhythmical, and frequently interruped by cries of: *Hussan! Hussan!* as a sort of burden. They are accompanied by a savage and strange custom, which is, however, highly effective: it consists in the singers striking their breasts in a very peculiar manner. They form a kind of shell with their right hand, and, keeping time with the music, beat themselves violently under the left shoulder, on their naked breasts—for, during these expiatory festivals, most Persians go about the streets with their shirts half opened, as a sign of mourning. There arises from these blows a dull sound, which, when produced by a great many hands, is heard a very long way off. At one time, the blows are far distant from each other and heavy, appearing to lend ponderosity to the rhythm; at another, they are quick and rapid, exciting the performers. Thus, when the religious fraternities have begun, it is seldom that nearly the whole audience, the women especially, do not imitate them. The songs, cries, sobs, and blows, produce an indescribable effect, and act powerfully upon the nervous system.

The excitement is worked up to its highest pitch by the arrival of the fraternity of the Berberys, with the upper part of their bodies perfectly naked, their heads uncovered, and their feet without shoes. In their hands they carry iron chains and sharp needles. To the accompaniment of various sized tambourines they unite violent blows of the fist upon their breast, the clanking of the iron chains flagellating their naked flesh, and the sight of the long needles, which they thurst into their cheeks and arms, then, after the cry "Ya, Allah!" pronounced in a powerful voice and with a kind of despair, they suddenly stop, and go to another *tekyëh*, where they repeat the same performance. It is to an assembly prepared by these violent emotions that the arrival of the actors and the commencement of the drama are announced by the *Komas*, trumpets six feet in length, which produce the full, prolonged sound of a bell.

As to the performances themselves, let us listen to the Count de Gobineau, one of the most recent travellers in Persia, where he resided three years as Attaché to the French Embassy. He thus speaks of them in his work entitled: *Les Religions et les Philosophies de l'Asie Centrale*:—

"This language is here employed for the construction of short and supple lyric verses, sung to a sort of melopœia, rather cleverly elaborated. Cadences and portamentos abound. What the authors have attempted, in this unaccompanied singing, is to imitate the Persian nightingale, which is more simple in its modulations than ours, and exceedingly melancholy; the modulations have been combined with the divers tones of the human voice lamenting and groaning. The effect is exceedingly searching, and causes so vivid an impression of sadness, even when the words are not heard, that you are moved despite yourself. There are, also, duets, and sometimes choruses, but, in conformity with Oriental custom, always in unison. As a general rule, the parts most highly decorated with cadences are those of the principal personages, for which reason, as well as for many others, they are sustained by the best singers in the company. The public soon learn the names of these virtuosos, who are greatly run after. Each company tries to secure them, and pays them as liberally as possible. But it is only the important personages of the drama, the Imâms, the saints, the prophets, and the angels, who sing. The odious characters, like Iba-Said and Schemz, do not sing. They merely declaim. This is an element of variety interpolated in the poem, and producing an effect analogous to that of prose in Shakespeare's plays."

The effective parts are usually sustained by boys of fourteen or fifteen, some of whom earn as much as three or four thousand francs during the ten days of the Moharrem festival. Might they not be compared to the head singers in the old cathedral choirs, who executed show pieces and introduced into the celebration of the service elements completely foreign to the songs of the liturgy?

At the termination of the drama, there generally appears a company of highly trained dancers, who form a chorus. Dressed in cotton robes, with printed flowers, and adorned with silk sashes, and cachemire caps, they carry in their hands wooden disks, flat on the upper side and round underneath. They are accompanied in their exercises by the tambourines, the blows on the breast, and the song of the spectators, who repeat a canticle in which the names of the Imâms frequently recur as a burden. They jump alternately on each foot, in measure, and exactly at the same time, proving they have been long trained. At the same time they strike their disks together, now before their breasts like cymbals, and now behind their heads, reminding one of the attitudes so often seen on Grecian vases.

Digitized by Google

Though these facts are not of a technical or very precise character, they suffice to prove that dramatic music exists in Persia, and that, as in France, it sprang from the religious drama. True, it is only just beginning, but we are justified in believing that it will rival in progress the stage, which is borne along by an irresistible desire for innovations. On the background, which is always the same, of the martyrdom of Hussan, as was in our Mystery-Plays the Passion of Christ, the imagination of the poets has already begun embroidering episodes more or less foreign to the subject; now it is a French ambassador who espouses the side of Hussan, and suffers martyrdom with him; now it is a Christian maiden, who is enlightened by the true faith, and becomes a Schiyte. The music will also gradually emerge from its conventionality and indefinitely extend its horizon. All that will then be necessary will be for it to change its system of tonality, which cannot be better characterised than it is by Fétis in his *Histoire de la Musique*. What would lead us to suppose that this is one of the points in which the influence of the West upon the East will be most speedily felt is that the Persians are passionately fond of music. M. Flandin, the Count de Gobineau, and the Chevalier Lycklama, who is one of the most recent travellers in the country, bear witness to the fact of music forming part of all ceremonies and of all festivals, public and private; but they add that Persian ears are the only ones which discover a charm in strains with a uniform rhythm, interrupted by piercing notes, and accompanied by the drum, the mandolin, and the tenor violin called *Kamouncha*. In this particular, the Royal Musicians in Ordinary are not superior to others, and the distinguished foreigners whom they come to serenade can be grateful only for their good intentions.

Before feeling astonishment at music making such little progress among a people passionately fond of it, the reader must know that public opinion, guided by the mollahs, or Islamite priests, ranks this art, like that of dancing, among dishonourable occupations, and leaves it to persons called the *Lotis*, members of a despised class. But there are many things, beginning with Babysm, which is a return towards the ancient religion of Zoroaster, a protest against the invasion of Islamism, which may modify the normal condition of Persia, and regenerate that once flourishing empire—unless they bring about its complete dissolution.

ADRIEN DESPREZ

(*Revue et Gazette Musicale*).

## Times for Music.

### MILES' VOW.

(*From the "Penny Trumpet."*)

Young Miles the farmer at his plough
(The morning star alone was peeping),
He made to love a random vow
(Discreetly all the birds were sleeping),
That he would win proud Ruth, or die—
Fair Ruth the squire's lovely daughter,
Tho' countless suitors, rich and high,
In vain for her great beauty sought her.

Miles sang a strain so loud and sweet,
While passing near her morning bower,
He made the rose leaves at her feet,
Fall trembling in a fragrant shower.

O music, in thy magic spell
A witchery lies, there's no denying,
As who so well as Ruth could tell?
But in her secrets there's no prying.
Love, sweet conqueror of pride,
Is often in thy cadence stealing,
Made two sit closely side by side,
Where one had only dreamt of kneeling.

Young Miles that day had kept his vow,
Two doves in realms of love were winging,
The morning star alone knows how
Discreetly loud the birds were singing.

V. G.

*Copyright reserved.*

## BEFORE THE CURTAIN.

(*To the Editor of the "Musical World."*)

SIR,—Your two leaders touch upon points worthy the serious consideration of both managers and public—the "feeing system," which should be in some way settled as far as the *paying* public is concerned; no fees of any kind should be allowed to be taken, upon pain of instant dismissal. But those persons who have *free admission* I don't think should object to, say, sixpence each for a bill. I have been told, upon the best authority, that as much as £1,500 per annum is paid for what is called the front of an ordinary sized theatre—that is, for the refreshment departments and box fees—independently of this sum, a staff of box-keepers and attendants have to be paid. I fear, Sir, as long as the managers let the fronts of their theatres, fees *will* and *must* exist, or how is the tenant to pay the heavy rent and other expenses. Then, again, the exorbitant charges made for *bad*—in some instances *very* bad—refreshments is *very* bad policy. Twopence for a stale halfpenny cake; sixpence for a penny bottle of ginger beer; vile stuff, called "Bass's pale ale" and "Irish stout;" a composition of methylated spirits of wine, and heaven knows what, sold for whisky or brandy, at sixpence per good-sized thimbleful; an ice, worth about twopence, charge made—one shilling. Instead of the refreshment bar being a boon to the public, and a profitable investment to the manager, it invariably turns out a serious loss. Those who would like refreshment go without rather than be imposed upon; and the main portion go out and get what they want. I am quite certain managers would find it pay cent. per cent. more if they only supplied a *good* article at the usual rate of charges.

There is another thing we want "before the curtain," and that is "public opinion," which is now stifled by the police officer. In my young days, Sir, such rubbish as is now produced and puffed so shamefully—one of the "shams" you so ably point out in your leader—would have been nightly hissed and yelled at until the manager knew that "public opinion" had been insulted, and wisely withdrew it. This made managers cautious, and a young author had a chance of getting his piece read and produced; but now, the most arrant rubbish is put before the public, if only written by one who has a stock name. Arrangements are made before a word is written: the scenes painted, properties and dresses made, and I have known the piece announced to be played on a certain night, and the last act not sent in until two days before the piece was produced. This accounts for *hitches* in the first night's performances, and for requiring such excisions, and cuttings, and gag to make it go, for want of proper rehearsals. Then comes the flaming *puff* advertisements. The public pay, and are disgusted, but sit in silence for fear of being locked up for creating a disturbance if they were to express their honest feelings. What hope is there for the drama, or opera, while this state of things exists? None!—Yours &c.,

AN OLD PLAYGOER.

## CANOVA'S VIOLIN.

(*From "Dwight's Journal of Music."*)

Curiously, just as we are translating Wasielewsky's account of the old violin makers, comes Dr. Henry Thayer, of Cambridge, having in his possession a very fine Italian instrument, made by the earliest master of them all, Gaspar di Salò, of Brescia. The following certificate from the American Consul at Trieste (and the biographer of Beethoven) gives its history:—

"This violin was purchased by the undersigned, August 3rd, 1872, of Anton Krisch, a paymaster and clerk in the Austrian Naval Service at Trieste, who sold it, acting as agent for his wife's mother, the widow of Pietro Zaccagna of Treviso. The Zaccagnas were an old Venetian family, long settled at Treviso, of which Signor Maurizio Z. in the early years of the century was the head.

"The village of Possagno, in the province of Treviso, and some two hours' drive from the city of that name, was the birthplace of Antonio Canova, the celebrated sculptor, who was born November 1, 1757. In his later years, Canova, having purchased, or built, a fine villa there, made his native village his home, and was in the habit of visiting his intimate friend Maurizio Zaccagna, and playing in violin quartets at his house. The sculptor was possessor of a noble violin, constructed by Gaspar di Salò, which, from motives of friendship, he, sometime before his death (Oct. 12, 1822), sold to Maurizio Zaccagna. On the death of Maurizio, the instrument passed into the hands of his son Pietro.

"Mr. Krisch, the husband of the daughter of Pietro (who died in 1870 or 1871) relates with what delight his aged father-in-law, daily, after dinner, amused himself with this violin, which he cherished with an affection almost as for a sentient being. Canova is the authority for considering the instrument a genuine Gaspar di Salò.

"No Zaccagna being left to make use of the violin, the widow caused it to be sold, and it was purchased, as above stated, by

"*Trieste, May* 30, 1873. "ALEXANDER W. THAYER."

Digitized by Google

## RUSSIAN OPERA.

### GLINKA AND DARGOMIJSKI.

Glinka, our Weber, is the founder and the chief of the Russian school. His opera, *Life for the Czaar*, is a monumental work, especially from a national point of view, and his *Rousslan and Loudmilla* is no less so, musically considered. His first opera proves very clearly how the nationality of different races may be rendered by music, and this question of nationality in musical art is so important that I propose, at some future period, devoting to it a special article. I shall, to-day, content myself with saying that, despite the new tendency of the composers who have succeeded him, the path pointed out by Glinka is the path which will have to be followed to ensure for Russian opera a prosperous and brilliant future. It is true that, in his great work, Glinka yielded to Italian influence; he could not avoid the forms of Italian opera. Well—let the innovators modify forms as they choose, but let them not seek in lyrical music impossible forms, if they would not destroy what has been done by a man in so many respects their superior.

Alas! they will not listen to reason. There has lately arisen a somewhat numerous fanatical party, who are exerting themselves to destroy the whole work of Glinka and Dargomijski. Yet the latter, shortly before his death, experienced the fatal influence of this newly-born party; while seeking to attain truth in art, he strayed from it in his *Stone Guest*. Impelled by the example of Wagner, he dreamed of an ideal sort of musical drama, though his ideal was different from that dreamt of by the German reformer. *Rousalka* was the fruit of this dream, and is a real revelation in the history of Russian music. Though the composer was unable to escape the influence of Glinka, and though, in his last act, he has absolutely fallen as low as the Commonplace (which weakens the character of originality in his work), he succeeded in bringing out the dramatic element so strongly, that composers would only have to follow the path traced by him in his first three acts, to reach the Ideal so ardently pursued by them all. But they wanted to go still further, and they have strayed from the right way, and consequently from truth. *The Stone Guest* is in many respects a remarkable work, full of curious details, and interesting as a study. But never will it be to the taste of the great mass of the public. It is not an opera; it is, with few exceptions, an eternal recitative. The dramatic situations are depicted in lively and true colours in the uncommon orchestration of M. Remski-Korsakow. But, such being the case, what need have we of the stage? *The Stone Guest* is, more than aught else, a symphonic work, which would be understood far better than it is, were we to content ourselves with simply reading Pouchkin's fine poem to the orchestral accompaniment, which is quite up to the poem.

I shall be told, in reply, that the orchestra cannot express everything, and that the human voice is indispensable for rendering properly the different situations. Why then not profit largely by a resource so precious for a dramatic composer? Why smother the inspiration, the melody? Provided the melody corresponds to the text, and the composer does not derogate from truth, he will succeed in producing a musical drama without falling into sterile exaggerations. *The Stone Guest* was given last year for the first time, and analyzed by all our critics. Some raised it up on a pedestal, while others denied that it possessed any merit at all. I shall not, therefore, indulge in repeating what was said, especially as it is imposible to enter into details in a general summary. The score, I repeat, is very interesting as a study, and the careful edition of it published by M. Bessel, does great honour to him. M. Bessel is a young music-publisher, who has already rendered signal service by his numerous publications containing the works of our Russian composers. He has set an excellent example, which will, I hope, find imitators. He is now about to publish the *Pscovitanka*, a new opera by M. Remski-Korsakow.

Seroff pursued the same object as Dargomijski, but he took a very different path. His most remarkable work is *Judith*, which is distinguished for its dramatic action, and masterly instrumentation. At the time he wrote it, he was swayed more especially by the influence of Wagner, but certain combinations revealed in the choral and instrumental masses bear evidence that, spite of himself, he followed Meyerbeer, to whom as a musical critic, he was adverse. *Rogneda* followed *Judith*. In it the composer made large concessions to the masses. Notwithstanding incontestable beauties of detail (particularly in the third act), Seroff has been unable to avoid effects unworthy of himself and of his own profession of faith, published as a preface to the libretto. The public were grateful, and *Rogneda* achieved a great success.

At length, by dint of searching, our composer found, a short time before his death, a subject worthy of the aim he had set up for himself, namely: to attain to the ideal of musical drama and produce a national work. The idea of Ostrowski's drama: "We must not live as we like, but as God commands," inspired Seroff. He changed—and he was wrong in doing so—the catastrophe, and entitled his work, *Fatality*. He had not time to complete it, the last act being scored (with great talent) by M. Solowieff, a young composer and pupil of the St. Petersburgh Conservatory. The opera was brought out two years ago, immediately after Seroff's death, and has been very successfully revived this season. The story is a reflex of popular manners, but it is open to the charge of realism, a fact which wounds our æsthetic sentiment. This is an excess into which the composer, also, has fallen. Despite the incontestable beauties with which his work is filled, Seroff failed to attain his end in it.

We are living at a time when research is the order of the day; we are incessantly yearning after progress. But to achieve it, a man of genius, another Glinka, is needed. We must have patience; we must wait. All the essays of innovators have merely enhanced the merit of *Life for the Czaar*, and especially of *Rousslan*.

MAURICE RAPPAPORT.

## THE OPERA AT SAN FRANCISCO.

(*From our Correspondent, V. P.*)

These few lines of a critique of an Italian Opera Company which arrived here from Mexico I hasten to communicate to you. It opened with *Il Poliuto*. The *prima donna*, Ida Visconti, is about the stature and age of Mdlle. Tietjens, and possesses a clear voice, under control, but lacks sweetness of tone. She is a good actress. In the duetto, "Il suon del arpa" she was twice recalled to the footlights. The tenor, Verati (Poliuto), pleased the audience very much. He has a sweet voice but is not a *tenore robusto*. The baritone Signor Grossi, made a good impression. The *basso*, Signor Rego, sang well. The rest of the company executed their parts creditably. The orchestra, although small, was good, under the conductorship of Signor Spadina. I send you by this mail a newspaper, containing an anecdote of Charles Schultz, the conductor of the orchestra at the California Theatre, also the dimensions of a new operahouse building here. *Lucrezia Borgia* is announced for to-morrow night. I will give you more particulars hereafter. V. P.

*San Francisco, Sept.* 9, 1873.

P.S.—The affair in your last *M. W.*, from the *Musiczeitung*, respecting Wieniawski, did not take place in San Francisco, but in Oakland, a village three miles from here. The writer of the said notice is in connection with a very small paper, a "*Bail leg paper*," called the *News Letter*.

VIENNA.—Herr Swoboda, the manager of the new Komische Oper, will shortly commence his first season. Among the earliest works to be produced is *Le Roi l'a dit*, by M. Léo Délibes, brought out so successfully, a short time since, at the Opéra-Comique, Paris.

BRUSSELS.—*Tannhäuser* is to be revived at the Théâtre de la Monnaie. According to report, *Le Roi l'a dit* is to be one of the next novelties.—Yielding to the urgent solicitations of his friends, M. Vieuxtemps has withdrawn his resignation as Director of the Concerts Populaires.

MILAN.—According to report, the *opera d'obbligo* at the Scala is to be *Lia*, by Signor Schira.—The principal event lately at the Teatro Dal Verme has been the production of *Otello*, with Pardini, the patriarchal tenor—Pardini, the Monsieur Dejazet of the Italian operatic stage—as the jealous Moor. In private life, Pardini is rather more than seventy, and his face shows a few (premature) wrinkles. Behind the float, he looks a man of thirty, at the most. His voice still retains its freshness in some of its notes; while art conceals the ravages time has made in the others. He was enthusiastically applauded throughout. Signora Casanova de Cepeda was a most graceful and interesting Desdemona, while that indefatigable artist, Signor Buti, appeared to great advantage as Iago. *La Juive*, with Signora Wanda Miller as the heroine, is in rehearsal.

Digitized by Google

## REPORT FOR THE YEAR 1872.

By John Hullah, Esq.,

*Inspector of Music, on the Examination in Music of the Students of Training Schools in Great Britain.*

My Lords,—I have the honour to lay before your Lordships the results of the examinations in Music of the past year, together with some considerations which have been suggested by them.

The theoretical examinations have been conducted (on paper) in the same manner as in former years. To these, however, have been added under your Lordships' sanction, practical examinations which, without exception, I have conducted in person. Between the end of August and the beginning of December I visited all the training colleges receiving grants from the Committee of Council on Education, and examined individually more than 1,500 students, of either sex, in the practice of singing from notes.

Save on two occasions (both remote) when I examined the training college at York, and Professor Sterndale Bennett, St. Mark's College, Chelsea, no authorised inspection in practical music had ever before been made in a training college. As a test to which these colleges had never yet been subjected, and as a trial, the notice of which had of necessity been short, it seemed but fair that the practical skill of the students should be estimated by a standard somewhat lower than that which under other circumstances might have been, and in future years may be, desirable. This opinion, I rejoiced to find, was held very strongly by your Lordship's Secretary, who fully authorised me to act upon it.

At the close of each examination I was careful to explain this to the students, then of the first, but now of the second year; adding that they must expect to be judged by a standard somewhat higher than that applied to their fellows who were just leaving.

My course of examination was this:—

(1). I heard the students—sometimes those of the first and second years together, sometimes those of each year separately—sing, under the direction of their own musical instructor, some two or three pieces of choral music previously studied.

(2). I then put into the hand of the second year students (only), a piece of music, a copy of which (Appendix III.) follows this report, with which (it having been prepared expressly for the examination) it is certain they were previously unacquainted. Of this they sol-faed and sung (again under the direction of their own teacher) such parts as suited their voices, sometimes separately, sometimes simultaneously.

(3). After this I began the individual examination which was the principal object of my visit. For this I had selected a number of pieces, ranging from the simplest and easiest attainable to others of considerable difficulty. Of one of the former I put into the hands of the student before me the part suited to his voice, playing (myself) on the pianoforte or harmonium the other parts necessary to complete the harmony, but never that which he was to sing. If he sol-faed (on any method) or sung this fairly, I applied a somewhat severer test; never dismissing him till I had fully satisfied myself as to the extent of his capabilities.

(4). After hearing every second year student sing, I heard those who could do so, on whatever musical instrument, play.

(5.) When time allowed it I had the second year students re-assembled, and, by way of revising my judgment of their powers, I wrote on a board various passages, generally involving some common modulation or rhythmical succession. These were sung by volunteers—almost always, it proved, those to whom I had already given the best marks.

The particular results of the application of these tests—of the third especially—are recorded elsewhere. Of the general impression I derived from them I will now speak.

(1). The organisation of most of the training colleges is not favourable to the study and practice of choral music. A college composed exclusively, whether of female or of male students can only furnish each an imperfect choir. The stock of existing music, whether for female voices or for male voices *only*, is not only limited, but inferior to that for the full and therefore mixed choir. It is impossible for either an exclusively male or exclusively female choir to make more than a partial, and, therefore, unsatisfactory, acquaintance with the music of all others best fitted for their study—the choruses of Handel and other great masters of sacred harmony, and the *best* glees and part-songs of contemporary composers. The very natural desire to overcome this difficulty in any degree has, in some colleges, induced a practice which it is to be hoped will not be persisted in, that of singing soprano parts (in male colleges) an octave too low, and tenor parts (in female colleges) an octave too high. Both these practices will assuredly prove injurious as well to the voices as to the ears of those who are concerned in them.

The only efficient remedy for these imperfections in colleges of one sex I have suggested elsewhere. Where this cannot be adopted,—and I am not insensible to the difficulties of adopting it,—the practice of full choir music should be limited, in the female colleges, to the soprano and alto parts, and in the male, to tenor and bass. In consequence of this incompleteness of their choirs, it is only in the mixed colleges, Cheltenham, Edinburgh, Glasgow, and Homerton, that *general* effects at all commensurate with the pains brought to bear upon the instruction of those who produce them can be realized. The combined singing of the male and female students in some of these, Cheltenham especially, is really admirable, and must exercise a very refining influence on those who engage in it. Among what I must call the imperfect (or half) choirs, I should place in the first rank, Bishop Stortford, the Borough Road, Edinburgh (Episcopal), the Home and Colonial, Liverpool, Swansea, Westminster, Whitelands, and York. My connection till very lately with St. Mark's and Battersea must not oblige me to omit them from this list. Too much value, however, should not be attached to this distinction. The best of choirs contain many members only harmless because they do nothing.

(2). The piece of music (Appendix III.), a copy of which in the Tonic Sol-fa notation is also subjoined, was attacked by the second year students, under the direction of their own teacher, in every conceivable fashion. It was sung, sol-faed—here on the "fixed," there on the "moveable" principle—to syllables, figures, letters, and inarticulate vocables. The result was generally unsatisfactory. The students in the training colleges have evidently not been sufficiently habituated to dealing, well or ill, with fresh music. Their reading is, for the most part, marked by the hesitation which results from an inability to take in more than one or two notes at a time. As a rule they do not turn over a page till they have actually sung the last note upon it,—an unfailing sign of a slow reader. It is greatly to be desired that more time be given in all the training schools to the *reading*—not necessarily to the "getting up"—of fresh music.

(3). The results of the individual examinations are exhibited in Appendix IV. They have been obtained from numerical values assigned at the time severally to the "voice," "ear," "style," and "reading" of every student brought before me. At my express invitation the musical instructor in each college was generally with me during these individual examinations; only occasionally withdrawing when his presence seemed to embarrass the student under examination. It seemed desirable, with a view to future examinations, that he should see how the present one was carried on; and, with a view to the preparation of future students, how, and in what, students of this past year were deficient. And here I must record the fact, that from the musical instructors, without exception, I received the most frank and cordial co-operation, and that the close of each day's examination was accompanied by the strongest possible expressions of their sense of the advantages likely to accrue from it. The timidity of many, especially of the female students, at times made this part of the examination exceedingly difficult and protracted. Had I dismissed, after their first attempts, many who, by dint of a good deal of encouragement, did at last fairly well, I must have reported them as being utterly deficient in knowledge and skill. It is to be hoped that, as the idea of individual examination in music becomes more familiar, it will become less appalling.

(4). My instructions in respect to instrumental music were limited to dealing with those who might be able to make amends for a partial or absolute incapacity for vocal performance by some skill in instrumental. These proved to be very few; so few, indeed, as to have been hardly worth providing for. My recent inspection has simply confirmed what, if once only an hypothesis, is now a theory deduced from many years' experience: that the number, even of adults, who, were they to take sufficient pains, could not be made to appreciate time and tune is very small indeed; that of the cases of those who could "never imitate three consecutive sounds," "never be got to tell *God save the Queen* from *Rule Britannia*," and the like, there is not one in a thousand that would not break down under ten minutes' skilful cross-examination; and that these supposed cases are less often attributable to natural deficiency, or even want of early culture, than to affectation and love of singularity. That, from causes over which they have had no control—race, parentage, culture unconsciously received in childhood—some are found to have much greater aptitude than others for music, as for other objects, no one would deny; but that every child may be taught to read music is, I believe, as certain as that every child can be taught to read his native tongue. Irrespective, therefore, of any conclusions drawn from previous experience, the examinations just brought to an end justify me in saying that provision for the cases of those who have "no voice or ear" is needless. The majority of such, I believe, only exist because it is taken for granted that they must do so.

If I were to point to any single shortcoming which in the course of these examinations has struck me more frequently and forcibly than any other, it would be, not in what is called "a feeling" for tune, but for *time*. I attribute this in a great degree to the insufficient attention given to "beating time" with the hand. The indisposition of *English*

Digitized by Google

students to do this, and their clumsiness in doing it, are the best possible tributes to its usefulness.

In regard to instrumental music in the training schools, I have ventured to go beyond the letter of my instructions, and without making—what there was no time to make—any *comparative* estimate of the students' powers, I have ascertained with my own ears how many in each college had skill enough, on any instrument, to be at all useful in their calling as school teachers. The number so far qualified is very large, much larger than I had expected. The amount of their skill is of course very various, ranging from considerable facility—as well of execution as in reading—to a laboured and incorrect presentation of the most simple tune. This has been exhibited on a somewhat surprising variety of instruments. The majority of students have wisely chosen for their practice the organ, harmonium, or pianoforte; but as well as on these I have heard performances on the violin, violoncello, flute, clarinet, concertina, and cornet-à-piston. Nor is this all. In one instance I was favoured with a solo on the chanter (the bagpipe *minus* the drones), and in another with one on the trombone! It is, I think, very desirable that this aptitude,* often considerable, for instrumental performance should be encouraged, and if encouraged, *directed*. The amount of instruction in playing given in the training colleges varies greatly. In some—Bristol, Carnarvon, Liverpool, York, Winchester, Culham, Peterborough—every student, without exception, is taught; in others the subject is left to take care of itself, which, of course, it does very badly. The evident aptitude and desire to learn of many had, I found, for lack of even the smallest aid, brought forth no result; while by some I was told that, before entering their colleges, they had possessed a fair amount of facility, which they had entirely lost, not so much for want of teaching as of time for practice or access to an instrument. In the Borough Road, for example, which numbers 128 students, the only instrument, save the violin of the musical instructor (which he uses with much skill and to excellent purpose), is a single harmonium. If instrumental music is to be cultivated in the training colleges to any good purpose, some, however little, systematic teaching, and some time for practice, must be allowed to those students who desire it. The latter will involve the supply of a larger number of instruments than any college is, I think, as yet furnished with. This need no longer involve anything like the cost it would once have done. Harmoniums quite fit for elementary practice can now be purchased for a few pounds each, and an eminent musical firm, that of Messrs. Chappell, has, at my suggestion made many years since, succeeded in perfecting a form of pianoforte which is to be had for a few pounds more. I commended the latter instead of the former instrument for practice, wherever there is any choice in the matter.

(*To be continued.*)

* At St. Mark's 16 students can accompany the chapel (choral) service.

SALZBURG.—A concert was given at the Mozarteum, on the 10th Sept., for the benefit of the pension-fund of the institution. The overture to *Le Nozze* was finely performed by the band. Herr Sadler, from St. Petersburgh, played Weber's "Concertstück," and Madame Frederike Grün, from Berlin, sang an air from the above opera, "Es blinkt der Thau," by Rubinstein, "Das Mädchen an den Mond," by Dorn, and "Ich grolle nicht," by Schumann. Both artists, as well as Herr Wihan, violoncellist from Prague, were rapturously applauded. The concert wound up with Beethoven's D major Symphony.

PESTH.—The committee of management for carrying out the festival in celebration of the Abbate Franz Liszt's fiftieth artistic anniversary is composed of Archbishop Haynald (President), Count Albert Apponyi; Count Guido Karacsonyi, member of the Hungarian Parliament; Count Emerich Szechenyi; Baron Anton Augusz; Emerie Huszar, member of the Hungarian Parliament; Herr Hans Richter, *Capellmeister* at the National Theatre; Edmund Mihalovich; and Rosavölgyi & Co. The following will probably be the programme: On the evening before the day of the Festival—which is fixed for the ninth November—a monster torch-light procession, with several military bands, the whole under the direction of the members of the Hungarian Musical and Literary Club, will take place in honour of the "Jubilant," *i.e.*, the hero of the Jubilee, in other words, the Abbate Franz Liszt. The next day, as announced in last week's *Musical World*, the Abbate's greatest "polyphonetic" work, *Christus*, will be performed, measures having been taken to render the performance as perfect as possible. Medals will be struck in honour of the event. Of these, one will be in gold, for the Composer, and the others—for those assisting in the proceedings—in silver and in bronze. In the evening there is to be a grand "festival-eating," or dinner. The Committee have issued special invitations to the Countess Muchanoff, Madame Mademoiselle Marie Lipsius (of Florence), Madame Joachim, Madame Schumann, Herren Börsendorfer (of Vienna), Richard Wagner, Bülow, Brahms, Herbeck, Hellmesberger, Krejci (of Prague), Bach (director of the Mozarteum, Salzburg), Mikuli (of Lemberg), Lassen (of Weimar), Leon (also of Weimar); Bronsart (of Dresden), and Wilt (of Regensburg).

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*October* 1, 1873.

As I have not written for some time, and on the last occasion of my doing so I finished my letter with a notice of the shooting season having begun, entering into details of ideal individuals and quadrupeds, I think you will excuse me if I commence my present epistle by stating the fact that we are all "game" here, both as regards food and music (may I say: as regards body and soul?). The poulterers, and others, now sell tempting birds and game. Hares, of course, are in abundance, and I saw, last week, in the market, the skin of an ancient Tom cat alongside the carcase of a—hare (?). Carcases of Tom cats naturally suggest *Revenous à nos moutons*, or, rather, *Revenous à nos boiseaux!* for what should we do without cat-gut, the foundation of the principal instruments of an orchestra? This pathetic, and, at the same time, "feline," sentiment has "led me up" to the thought that I must now tell you *all* I can about music at Boulogne-sur-Mer.

Since last I wrote, I have only to report the repetition of many operas—such as *Mignon*, *La Favorita*, *Charles VI.*, *La Muette*, and last, *not* least, for the 11th time out of 26 representations, and ALWAYS to crammed houses—admission to many being refused at the doors, and extra nights being "put on" to serve for such exigencies—*La Fille de Madame Angot*. I heard it again last night, but was not at all pleased with the way it was given. To begin, the dialogue was cut, the orchestra was thinner than I have yet seen it, the chorus was ditto, and not so good as it was. M. Clement has had a great success with this *opéra-comique*, and, as the public has made that success for him, I think he ought to keep *La Fille* up to the mark. *Le Domino Noir*, *Martha*, and *Le Cheval de Bronze* have been our new "features," none, however, attracting large houses, or "getting over" *La Fille*.

Boulogne is getting rather more empty than it was a month ago. I have noticed not only that the musicians have diminished in numbers in the orchestra at the theatre and casino; but even the number of horses that plunged so boldly into the briny ocean *with* the bathing machines have either struck or been knocked off. Whether they have been knocked down to the hammer, or literally so, in order to provide soup and meat for the immense quantity of visitors who have made Boulogne there summer holiday place, is an open question. Who can tell? S. C.

## Lines for Music.*

It was here that we lingered, Carina,
One sweet summer night by the sea,
When the world seemed an Eden of gladness,
And only for you and for me.

It was here that your blue eyes, so tender,
Gave back all I whispered of love,
As we gazed at twin stars that together
Were smiling in heaven above.

But your little hand trembled, Carina,
For we wished what was never to be;
As one star fell, and only the other
Kept its watch over you and me.

You are far from my side now, Carina,
And I linger alone by the sea,
For my lone dream is o'er, and a shadow
Has come now between you and me.

And I try to forget you, but ever
There smiles, thro' the midst of my tears,
Your old look of love, like a sunbeam,
Gleaming out of the byegone years,

And I think of the two stars, Carina,
And the wish that was never to be,
Till a voice at my heart whispers softly
Of a heaven yet for you and me.

LOUISA GRAY.

* *Copyright.*

Digitized by Google

## CRYSTAL PALACE SATURDAY CONCERTS.

**FIRST CONCERT—THIS DAY—OCTOBER 4th, 1873.**

PROGRAMME.

OVERTURE, "Nurmahal" .. .. .. .. .. .. *Spontini.*
RECIT. and ARIA, "Lascia ch'io pianga" (*Rinaldo*)—Mdlle. LEONTIEFF .. .. .. .. .. .. *Handel.*
PIANOFORTE CONCERTO in F minor (first time)—Herr PAUER *J. S. Bach.*
ARIA, "Una aura amorosa"—Mr. VERNON RIGBY .. .. .. *Mozart.*
SYMPHONY, "The Scotch" .. .. .. .. .. .. *Mendelssohn.*
SONGS, { *a.* "Tre giorni son che Nina" / *b.* Russian song, "She is Mine" } Mdlle. LEONTIEFF { *Pergolesi.* / —
PIANOFORTE SOLOS—
*a.* Variations on Osmin's Song in the "Seraglio" of Mozart .. .. .. .. .. .. } Herr PAUER { *Pauer.*
*b.* Finale from First Sonata for Pianoforte .. } { *Weber.*
RECIT. and AIR, "The gray dawn steals" (*The Lord of Burleigh*) —Mr. VERNON RIGBY .. .. .. .. .. .. *Schira.*
FESTIVAL OVERTURE, composed for the "Golden Wedding" of the King and Queen of Saxony (first time in England) .. *Dr. Julius Rietz.*
Conductor .. .. .. .. .. MR. MANNS.

### BIRTH.

On the 29th ult., at Clyde House, Lancaster Road, Notting Hill, the wife of SIGNOR LI CALSI, of a son.

### TO CORRESPONDENTS.

Owing to press of matter, several interesting articles, including that on the re-opening of the Royal Alexandra Theatre and Operahouse, are unavoidably postponed until next week.

### NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs.* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*


# The Musical World.

LONDON, SATURDAY, OCTOBER 4, 1873.


"HALF-A-GUINEA," said the Young Lady behind the counter.

"I beg pardon," observed the Gentleman to whom she addressed herself.

"Half-a-guinea," repeated the Young Lady. Then, as the Gentleman looked as if he did not understand her, and thinking, perhaps, he was not acquainted with a mode of reckoning based upon an obsolete coin for its unit, she added: "Ten-and-sixpence."

"What! ten-and-sixpence for a half bottle of champagne!" exclaimed the Gentleman, stopping as though paralyzed by astonishment, in the act of opening his porte-monnaie.

"Ten-and-sixpence!" reiterated the Young Lady, with slow, calm, and unusually clear articulation. "Champagne has gone up since the war in France."

If we desired to stray in the least from the strict text of our present subject, if we wished to indulge in a little accessory *fioriture*, here would be a fine opportunity. We might inquire what the late war had to do with champagne, since, as a rule, the liquor purchased as such, except from old-established firms of proved reputation, has no more seen the French province whence it usurps its name, than the great mass of Epping sausages come from the pleasant town of Epping, or the overwhelming majority of Turkey carpets are the products of Mussulman looms. We might remark that English turnips, gooseberries, and currants, combined with certain chemical liquid triumphs achieved by modern science, have a deal more to do with the general run of the fluid Claimant to the title of Champagne than any grapes ever grown in France—or elsewhere. But we have no wish to indulge in digressions. We want to keep as much as possible to the main facts of the case.

We beg, therefore, at once to inform the reader that the conversation quoted above took place in the saloon of the —— Theatre. Never mind exactly which. With a proper respect for the law of libel before our eyes, we prefer being locally vague, and merely stating that the conversation aforesaid occurred in the saloon of one of our leading Metropolitan theatres, without naming the precise theatre. A gentleman, holding a high position in the world of art, happened to meet another, also belonging to the same sphere, in the box-lobby, between the acts. "How are you, old boy," &c., &c. The upshot was, the first friend offered the second friend a glass of champagne, and was naturally staggered when he became aware how much he had to pay, namely, half-a-guinea, or ten shillings and sixpence. What was the consequence? Though one of the most liberal, open-handed of men living, he considered the sum demanded a downright imposition. On paying the money, he added another to the long list of articles, including mangling-machines, dogs' biscuits, black lead, reading lamps, omnibuses, and reversible great-coats, which, as we learn from the daily advertisements, their inventors or proprietors have duly registered; he, too, registered something; he performed that process on a vow never thenceforth to purchase champagne, or aught else, in the saloon of the Metropolitan Theatre in question, or of any other, as long as the existing state of things continues. As he always means what he says, he will keep his word, and, if there is not a speedy change introduced, the public generally will follow his example, so that grasping speculators will once more mourn over a repetition of the folly embodied in the fable of the Goose with the Golden Eggs.

In days long gone by, never, alas, to return—

O mihi præteritos referat si Jupiter annos!

but that is neither here nor there—when in particularly high favour with some young lady, ætat. 7 or 8, we have been invited to tea with herself, a few synchronous friends of both sexes, and her Doll. Even at that period, though feeling honoured by the invitation, and pretending to be thoroughly delighted with the repast, we experienced some slight degree of irritation at the Lilliputian dimensions of the tea-pot, cups and saucers, and plates, so out of keeping with the dimensions of our appetite, and acting so prejudicially on the size of the refreshments composing the banquet. Being a guest, however, and having nothing to pay, we did not possess the right of complaint. But such is not the case at present, and at the counter in the refreshment room of a London theatre. There we are loosened from the fetters with which Hospitality held our will captive, and from the gag which, in the absence of more appetising morsels, she gently inserted into our mouth. We are at liberty to protest, and we do protest accordingly. We object most decidedly to a *petit verre* unable to sustain a competitive examination with an ordinary thimble as regards capacity; to a sandwich suggesting nothing more substantial than a thickish wafer; and to every other article exposed for sale on the glass-bedecked, marble-topped counters of the establishments to which we refer. So much for size. As to prices, the proprietors of these refreshment-rooms, or saloons, appear to be influenced by the principle obtaining at dog shows. All dogs entered at these exhibitions are nominally for sale, and must have a selling price affixed to their names in the catalogue. For this price they must go if it is offered. To obviate the little difficulty, those persons who exhibit their canine pets for the honour of the thing, but would be horrified at the idea of parting with them, affix fancy prices to them. Thus we may see a fat, pursey, wheezing King Charles, utterly deficient in breed, and worthless to any one save the owner, ticketed at a thousand pounds, and a mongrel terrier marked up fifteen-

Digitized by Google

hundred guineas. Of course, purchasers are unknown, and the object of the numerical fiction is attained.

If the aim of those who rent the saloons is, also, to drive away customers, they have done perfectly well in adopting the system just described. Certain millionaires, certain foolish young men who may wish to talk nonsense to the *dame du comptoir*, and likewise those individuals who have taken ladies with them to the theatre, may still be found paying at the rate of a few hundreds per cent. beyond the fair value of what they consume. But by far the greater number of the audience, desirous of recruiting their waning strength, rush off to the Bagpipe and Bellows, the Gold-beaters' Arms, the Porcupine and Pincushion, the Middleshire Hotel and Tavern, or some other place in the neighbourhood, where wholesome refreshment is to be obtained at a moderate charge. Were the cost the same in the refreshment-room of the Theatre, the chances are that the stream of custom would not be diverted to the popular establishments outside just named.

If the lessees of theatrical refreshment-rooms would quietly think over this, and, if at all undecided, just reflect what a difference there is between the income of the Post-Office at the present moment and the income derived from it when eightpence was the price for conveying a letter to, let us say, Ramsgate or Margate, they could scarcely hesitate what course to pursue. We merely throw out a hint. Franklin has told us that men may pay too much for their whistle; the Theatre-going Public are beginning to discover that they may pay too much for even wetting it. L.

—o—

## GUNG'L.

(*To the Editor of the "Musical World."*)

Sir,—Who knows not Gung'l knows nor Strauss *père*, nor Strauss *fils*, nor Lanner, nor Labitzky, nor Jullien; *for*, Gung'l is their worthiest compeer; *and*, I therefore am glad you have said of him what you have *said* (or *have* said).—I am, Sir, yours in obedience,

Stephen Buddlebridge.

*Fish and Volume, Axminster, September 29th.*

Mendelssohn's Respect for Spohr.—Mrs. Moscheles had alluded in one of her letters to a newspaper article, in which some busybody had indulged in ill-natured comparisons betwen Mendelssohn and Spohr. To this Mendelssohn replies: "The only thing that vexes me in your charming letter is that you have taken any interest in the strange comparison and the 'cock-fights' which have been started in England between Spohr and me. These things are unaccountable, and I heartily deplore them; in truth, not the slightest idea of such a competition has ever entered my mind. You will smile or be angry with me for answering so seriously such a ridiculous matter, but something serious lies at the bottom of it all, and this competition, suggested Heaven knows by whom, does good to neither of us, but injures both—let alone the fact that I never can or should like to be pitted as an opponent to a master of Spohr's standing. Even from boyhood I have had far too deep a respect for his character and person (this has not bated a jot with my riper judgment) to choose to enter the lists with him now."—*The Life of Moscheles.*

## Pips from "Punch."

*Pip 1st.*—The Adelphi Theatre to let, for a term of years! Shades of Maiden Lane, is it possible! Shades of Reeve, O. Smith, Wright, and Paul Bedford, can such things be! Yes, and Mr. Benjamin Webster is going a-starring in the provinces. He quits town, bids adieu to the Adelphi, but seeks the country, so that he may be once more happy among *The Willow Copse*, *The Hop-Pickers*, and *The Green Bushes*. Well, "we used to was, didn't we, Jack?" "I believe you, my b-o-o-oy!" *Exeunt Omnes.*

TO MUSICAL CORRESPONDENTS.

*Pip 2nd.*—No; all wrong. The *Cors de Chasse*, at M. Rivière's concerts, are not performed on by Chiropodists, nor does it mean that the *Cors* in question have arisen from going out to the *Chasse* in tight boots.

## OCCASIONAL NOTES.

Robert Linley, the violoncellist, died at 83. John Braham lived far beyond the usual age of singers, namely: to his 82nd year. He died February 17th, 1856; he first sang in public when he was ten years old. Charles Macklin, the oldest English actor and playwright, died in 1797, at the age of 107. For his last twenty years, he never took off his clothes, except to change them, or to be rubbed over with warm brandy or gin. He ate, drank, and slept without regard to set times, but according to his inclination.

Some one asked Rossini, towards the end of the latter's life, why he did not resume the pen which had written *Guillaume Tell*. Rossini replied: "I often thought of doing so, and a good libretto would, perhaps, have furnished the necessary impetus; but I never had one. I was offered two or three 'Joans of Arc.' One author represented her as beloved; another as herself in love. I understood neither the one nor the other. What has love to do with the legend of Joan of Arc?"—"Why, you see," was the reply, "when there is no love the author must invent some."—"I beg your pardon," answered the composer of *Il Barbiere* with a sarcastic smile. "There is something better than that to be done: when a story has not the charm of love in it, it ought to be laid on one side, and not thought of again—and that is just what I did."

We read in the *Arcadian*, concerning Mr. Maretzek's new operatic venture:—

"Mr. Maretzek will open with *Poliuto*—Signor Tamberlik in the title *rôle*, and Madame Lucca as Paolina, in which parts both these artists will have ample opportunity for the display of that impassioned acting and singing in which they excel. Mr. Maretzek's season does not commence till a week later than that of Mr. Strakosch, and, naturally, his preparations are hardly so far advanced. The chorus, however, is at work, and the orchestra engaged, with Mr. Charles Goffrié, a thorough musician and excellent player, as the *chef d'attaque*. A handsomer resting-place for opera than the Grand Opera House could not be found, and, as far as could be judged from the concerts last year, it is quite as satisfactory with regard to sound. The extent of the stage and the great amount of scenery at the manager's control give scope for splendid setting of all the operas that can be produced in the short space of three weeks. As the first New York season will be so limited, opera will be given five nights a week, with a *matinée* each Saturday. Mdlle. di Murska will probably arrive in this city before this paper is in the hands of our readers, as she embarked in the Weser on the 6th inst."

A correspondent of the *Rock* asks the question, "What's amiss at St. Pauls?" and proceeds to answer it by statements which are curious if true. Among other things he says:—

"Recently, also under the advice of counsel learned in the law, the Dean and Chapter suspended for three months one of the vicars-choral for alleged neglect of duty, insisting, as one of the terms upon which he might resume his stall, that he was to acknowledge their power to mulct him of his salary to any extent they might choose, and, also, that he should admit his liability to be punished for non-attendance at some extra services. But he, being advised by a clever ecclesiastical lawyer, withstood them so successfully that he has resumed his duty long before the conclusion of the three months' suspension, doubtless much to their annoyance, for it is believed he defeated them, not for the first time, on every point urged against him. It may be argued that discipline must be maintained, and that the senior vicars ought to show an example to the juniors. But the form of discipline insisted upon by them is a despotism of the worst form. Again, they say that to keep themselves right in the eyes of the public, the services of the cathedral ought to be as perfect as possible, and in order to prove their anxiety in the matter they have appointed their organist—scarcely more than fifteen months in their service—who cannot sing, to a vicar's place intended for a singer, and have ignored the claims of those who accepted inferior places in the hope and actual promise of promotion. This is despotism tempered with injustice. A Sunday or two ago one of the assistant-vicars failed to attend the service in consequence of the death of a near relative. He was told such a matter would not be accepted as an excuse, that he must provide for his turn 'even if he fell down in a fit at the door.' This is despotism tempered by cruelty. There is not much more to be said, as these facts speak for themselves. One thing more may be mentioned that may interest your readers, as small things tell of greater, and 'little chinks let in much light.' The advisability of 'enforced confession' is not only preached from the pulpit, but has actually been attempted to be put into practice; for the newly-appointed master of the boys has invited some of the elder ones to present themselves to him for the purpose of 'confessing.'"

These be queer tales, which the Cathedral authorities cannot long permit to go uncontradicted, if contradiction be possible.

Digitized by Google

THE Germans have been subscribing money for a statue to Marschner, and all the while, if we may trust a report in the *Gazette de Spener*, Marschner's daughter has starved. The poor women tried hard to support her husband (a disabled officer) and a numerous family by means of a school. She failed; and, beaten at all points in the struggle for life, she hanged herself. We will not say harsh things of German charity in presence of this very hard fact, but surely the money intended for Marschner's monument will go to the support of Marschner's grandchildren. Otherwise we shall believe that somebody is anxious to make a speech at the "unveiling."

OUR New York contemporary, the *Arcadian*, kept its second birthday a little while ago, and was as self-congratulatory as though it never expected to live so long. Having survived two years, it means now to attain old age, and certainly may do so if perfect admiration of one's self and one's doings favour existence. Here is the tail-end of the birthday article:—

"Everybody who takes the *Arcadian* keeps a file. Not to do so would be like buying attar of roses and having no handkerchief to perfume with it. We advise every subscriber to take down that file, to turn over the leaves, to let the thousands of happy thoughts and images that flutter there shower across his memory fragrantly, and then to ask himself: 'Has not the *Arcadian* kept its early promise? Has it not won the right to live?'"

How's that for high?

"ONE morning," says the author of the following anecdote, "I paid a visit to my friend Strauss of Vienna, the King of the Waltz. He was very busy arranging a concert which was to take place the same evening. Suddenly there was a slight tap at the door, and a man entered. He stooped somewhat, was meanly dressed, and led by the hand a little girl, pale and emaciated, about seven or eight years old.—"Have I the honour of speaking to Herr Strauss?" he asked in bad French. "That is he," I said, pointing to my friend. "I want to ask you a favour," the man said timidly to Strauss. "Would you kindly allow my little girl to play this evening at your concert?"—"Impossible," replied Strauss, to whom I interpreted what the old man said; "I have too many pieces already." "Humph! humph!" murmured the old man sadly. "You do not happen to have any instrument here, do you?—an old violin?"—"Yes, I have mine," replied Strauss, reluctantly handing the instrument to the child. The latter seized it quickly, placed it against her shoulder, and, raising her black eyes, began to play. Strauss and I listened, growing more astonished every minute. The old man smiled. When the child had finished we both applauded rapturously. "You shall play this evening," cried Strauss with enthusiasm, "and every evening that I give a concert in this sublunary world. What is your name, my dear?"—"Theresa Milanollo," she replied, in a low voice.

WE observe that the Eisteddfod, recently held at Menai Bridge, had its "lively time." A local paper, referring to the matter as an "unfortunate incident," said:—

"The subject of the chair prize was an *owdl* (ode) on 'Silence,' and the winner was announced by the adjudicator, Ioan Arfon, to be Dr. Williams, Llansantffraid. Preparations were in progress for chairing the bard "according to the ancient rites of the bards of the isle of Great Britain," when the decision was challenged on the ground that Dr. Williams's contribution had been purchased from a William Cowley. This both Dr. Williams and Cowley denied, but for nearly an hour the dispute waxed 'fast and furious,' nearly every bard on the platform taking part in the wordy warfare. At length it was decided to refer the matter to a small committee. Mr. Lloyd, who was chairman of the committee appointed to investigate the charge with respect to the chair prize, announced their decision, namely, that they considered that Dr. Williams had established his authorship of the ode. At the same time the committee censured Mr. Tudno Jones, one of the adjudicators, for not communicating certain facts which had come to his knowledge; and for accepting the post of adjudicator after having previously seen the composition. They also thought that great blame attached to Cowley for not disabusing the minds of the adjudicators."

Really, if the Welsh cannot manage their peculiar institution without so much quarrelling, Colonel Henderson will have to send among them a detachment of his A's—veterans in the art of pacifying a mob.

FLORENCE.—Signor Danesi, ballet-master at the Teatro del Principe Umberto, is busily engaged upon a new ballet. The subject is taken from Milton's *Paradise Lost*.

## PROVINCIAL.

BRADFORD (Yorkshire).—In the *Bradford Observer*, of September 29, we read that:—

"Notwithstanding the excellent bill of fare provided by the St. George's Hall Company and the favourable state of the weather, the hall was only thinly attended on Saturday. The entertainment was of a vocal and instrumental character, the following forming the company: Madame Thaddeus Wells and Mr. Christian, vocalists; Mr. Nicholson, solo flute; Mr. Carrodus, solo violin; and Mr. John Eckersley, organist and pianist. The programme was a long and varied one. Mdme. Thaddeus Wells' 'greatest hit' was 'Lo! hear the gentle lark,' with flute *obbligato* by Mr. Nicholson, which received an encore, in response to which the last verse was repeated. Mr. Carrodus was twice recalled. Mr. Christian creditably occupied no small part in the programme. Mr. Eckersley accompanied with his usual precision, and performed several pieces on the organ."

## OUR CONTEMPORARIES.

### OUSELEY'S "HAGAR."

The following noteworthy observations on Sir F. A. G. Ouseley's new oratorio appeared in the *Malvern News*. It will be seen that our otherwise acute contemporary puts quite an innocent faith in the degree of Mus. Doc.:—

"And now as to the work 'Haugar,' or 'Hagar,' as some of the great guns pronounce the word! It had as good a band as England could produce; an equally good chorus; soloists of the very first order; a conductor second to few in this country; but—and there is the great secret—the composer lacked that very necessary, owned by all the great masters—melody! We do not wish to detract from the work; the composer is a master among musicians; but he lacks the 'one thing needful' to make his work lasting—melody. It matters not how correctly an oratorio may be scored; nor how cleverly such a work may be harmonized—these are the bones, the sinew, the muscle, the flesh, the skin; without melody it lacks life, and is, therefore, as a dead man. We have a great respect for the genius of Sir F. A. G. Ouseley, that he is a musician of a first class order, or he would not possess the 'Mus. Doc.' to his name, but if nature has not gifted him with the power of melody he cannot expect any work he may write to become immortal. Other adjuncts may be given to protract a work in the estimation of the public, but lacking melody, or melodial phrasing, such a work lacks life, and therefore duration—existence. We have known the composer for many years; sung some of his anthems; helped others to do the same; and on Thursday morning went to the cathedral in this old-fashioned city with the expectation of hearing Ouseley in A, or any other key or scale in the entire Plagal circle. Nor were we disappointed. Strictly correct in the harmony, even to a C sharp and a C natural, which occurs during the oratorio, as well as others of a similar class, we expected to find the scholar, the man of taste, the man of refined judgment in all he wrote. We found it, and even more, for we found the Christian and the pious man. There can be no doubt not only Sir F. A. G. Ouseley, but his coadjutor, did their best to produce a work that should last. Possibly, in the precincts of a cathedral such will be its fate, but till some congenial spirit comes forth and writes a few melodies, we shall hear no more of *Hagar*. Yet the work contains some scholarly points—points that please musicians; but oratorios are written for the public, who simply know what is pleasant to the ear, not musically correct. It is pleasant to listen to a speaker whose words flow fluently, but the man who is always looking for his rules of grammar becomes a bore. We do not say the composer is a bore—far from it, but not being gifted by nature with the power of melody, his works cannot become popular. If he has not written for popularity, then we can excuse him for writing as he has; and can, therefore, only suppose he has written for the few."

MENDELSSOHN AND MOSCHELES.—They often play to one another Beethoven's sonatas, which not unfrequently diverge into joint improvisations of the maddest kind, and musical caricatures. On one occasion the nursery song, "Polly put the kettle on," is chosen for a subject on purpose to please the two little girls, with whom Felix liked to laugh and play; in a jovial mood he would take them to the Zoological Gardens, and amuse them with all kinds of jokes. Amongst the many kind friends who visited at Chester Place, the children had the discrimination to fix on Mendelssohn as prime favourite. He and Moscheles were mutually attracted to one another as much by kindred tastes and sympathies as by music. Moscheles admired his friend's genius, and watched, without a particle of envy, the steadily increasing fame of the young composer, his former pupil; Mendelssohn, on the other hand, was all devotion, all gratitude for the rich treasure of experience which the older master had stored up in his pianoforte works. They loved and esteemed each other, these feelings were reciprocated mutually in the two families, and the strength of this friendship was proved when the days of sorrow came.—*The Life of Moscheles.*

Digitized by Google

## A PAPER ON THE HARMONIUM.

(*Continued from page 475.*)

OF THE MODES OF PRODUCING CERTAIN LEGITIMATE EFFECTS UPON THE HARMONIUM, WHEREBY THE STUDY OF THE INSTRUMENT IS RENDERED ADDITIONALLY INTERESTING TO THE STUDENT.

In playing the harmonium the taste and feeling of the player are not conveyed *directly* from the fingers to the keys, as is the case with the pianoforte; but *indirectly* through the means of certain mechanical contrivances, also placed in action by the player; and it is in the management of these contrivances that the performer reveals whether he has obtained a mastery over his instrument or otherwise. The fundamental contrivance of all is, of course, the bellows. By their means the air-chest is filled with air, which, escaping through the vibrators or reeds, causes them to utter the various sounds according to their size. Now the management of the bellows is an all-important point, and one that must be carefully mastered before attempting to play any music but that which consists of the simplest movements. The essential point is to keep the air-chest full of wind, by a regular alternative motion of the footboards (harmoniums with only one footboard are practically useless for anything but the simplest playing upon), wherein no *break* should be allowed; but *always* while one footboard is going down the other should be rising up. When all the valves are open the movement may be accelerated; but on no account must its regularity be broken. This is the use of the simple bellows, in which, when the student has perfected himself, he will have advanced the first step towards mastering the instrument.

But the regular motion of the bellows alone, however perfectly attained, will be found disappointing in effect, on account of the difficulty of increasing or diminishing the wind in the air-chest with the sufficient suddenness necessary for obtaining delicate shades or great contrasts of sound. Yet it is certainly advisable that the pupil should *try* to gain, by practice, the attainment of such an amount of control over the bellows themselves, as to produce as much expression in the sound as is possible without putting into action the ingenious appliance known as the expression stop.

On the pianoforte, expression is obtained by the action of the player's *fingers* upon the keys; on the harmonium, it is obtained by the action of the player's *feet* upon the bellows. The bellows act upon the harmonium with the same effect as the bow acts upon the violin; a use of more or less *power* causing a *crescendo* or a *diminuendo*. However, there is this difference:—in the pianoforte, the power of expression goes *direct* from the player's fingers to the keys; whereas, in the harmonium, the effect is not the *direct* result of the cause, as there intervenes the before-mentioned ingenious appliance, the expression stop, over which to obtain a proper amount of control is the most important point of all.

Without its being necessary to describe the construction of this appliance, it will be sufficient to explain its effect when in action, which is to render the bellows susceptible of the least shade of change in the *power* brought to bear upon them by the action of the feet, thus rendering it possible to obtain the most delicate degrees of power in the sound. The great drawback which the use of the expression stop presents to the student is, that its effect upon the bellows is such as to materially increase the difficulty of maintaining that regular alternative motion which *must* be maintained, as a series of spasmodic jerks and sudden *stoppages* will immediately take place.

All *sforzato* effects, phrasing, and accent, must be produced by the action of the foot upon the bellows, after the same principle as the bow is made to act upon the strings of the violin. There are three pieces of music which may be mentioned as especially suited to illustrate the manner in which these effects can be produced upon the harmonium—viz., a Musette and a Pifferari by Ch. Gounod, and the overture to *La Dame Blanche*. In the Musette, the time in the accompaniment is sustained for two beats in the bar, and marked on the third, and it is much more effective to *accent* the third beat by a *sforzato* pressure of the foot upon the bellows than to raise the hand and re-strike the chord. Again, in the Pifferari, the powerful accent required, the *crescendo* and *diminuendo*, with the distant effect at the conclusion, must all be managed by means of the bellows and the expression stop; while no better exercise for *phrasing* can be obtained than the famous *Dame Blanche* overture, care being taken to emphasize each phrase on the bellows. Again, all such dramatic effects as echoes, &c., must be obtained by a careful management of the bellows, and we think no better study of these effects can be procured than that contained in M. Louis Engel's *morceau*, "The Hunter's Prayer."

It is, also, most necessary that the student be able equally to control the expression stop while using the grand *jeu*, or full power, when only a few stops are open, or it will be impossible to obtain the sudden crashes necessarily so frequent in dramatic music. The best illustration of this is "Let there be light," from Haydn's *Creation;* also the same composer's Surprise Symphony, and Rossini's overture to *Semiramide*. It has been rendered a much easier matter to obtain these effects on the harmonium since the introduction of the *knee* method of opening the grand *jeu*.

Choruses from operas—such as the "Huntsman's," in *Der Freischütz;* the "Gipsy" and "Anvil" choruses, in *Il Trovatore;* the *sotto voce* in the bedroom scene of *La Sonnambula*—should always be played on the grand *jeu*, the requisite degrees of piano and forte being regulated by the careful management of the expression stop. The reason for this is that you never lose the *depth of tone* that denotes a full chorus. The plan of playing the soft parts on a few stops and opening full power for the loud portions renders the whole effect unequal as to the general *tone*. Imagine the tenors and basses ceasing to sing in the soft parts of a full chorus at the opera, and joining in with the sopranos and contraltos only at the forte passages.

And now to say a few words upon the stops proper: by which I mean those stops that represent the various orchestral instruments introduced into the harmonium.

Intending purchasers of harmoniums should bear in mind that many of the stops introduced into the instrument are virtually "dummies." Suppose a harmonium to be advertised as containing thirteen stops, at least four of these may be counted as dummies: that is to say they do not represent any orchestral instrument, and therefore, though very necessary and convenient, cannot be looked upon as stops proper. These four will consist of two forte stops, and a tremolo and the grand *jeu*. Now the grand *jeu* is very convenient; but as the same effect may be produced by pulling out *all* the stops in the instrument, it can hardly be looked upon as a stop proper, but only as an easy means of obtaining an end. The same may be said of the tremolo, which merely causes a tremulous effect in the sound produced by the flute reeds. The soprano (a less decided tremolo), causes the same effect in a more delicate degree. The simplest explanation of a dummy stop is one that does not indicate the existence of a row of vibrators.

I consider the forte stops so important, that I should not class them under the head of dummies, if it was not for the fact that, by some means or other, these stops, in nine harmoniums out of every ten, simply make *no difference at all* in the power of the sound when they are opened. Now it is a matter of very great importance that the forte stops should really act as such, as it is requisite that one be able to render the treble or bass, as the case may be, especially prominent without altering the nature of the tone. This is particularly desirable when a melody (which of course must predominate over its accompaniment) chances to go beyond the middle F; in which case, the stops only reaching in compass one half of the instrument, the *tone* of the melody will immediately change when taken below the range of the stop on which it is being played. Of course, the way to avoid this is to always use the stops in the bass that correspond to those in the treble; but this is not always practicable. For instance, the bourdon is the corresponding stop to the clarionet—but its tone is so powerful that it invariably drowns the clarionet entirely. The voix celeste and the clarionet are the most tiresome treble stops to equalise in the bass; but there are two ways of obviating the difficulty. Firstly, by using the forte stop. Secondly, by playing the melody (if intended to represent a tenor or bass voice) in the bass by crossing the hands. This mode of arrangement is often resorted to by M. Louis Engel.

From the foregoing the reader will understand the importance of having a pair of *genuine* forte stops in the harmonium.

Digitized by Google

And now as to the modes of producing various effects by means of different arrangements of the stops. For full choruses or orchestral imitations use the grand *jeu*, supplemented by open forte in the upper half, except when there is a *sustained* accompaniment, in which case, the full power must not be used in the lower half of the instrument. For arias—soprano and treble: flute, hautbois, forte, accompanied by cor anglais and bassoon. For arias—contralto: flute, fife, and forte, accompanied by cor anglais and forte. For tenor arias: voix celeste and flute, accompanied by cor anglais and forte. Basso: clarionet, flute and forte, accompanied by bourdon; or, if the melody does not come below the range of the clarionet stop, by cor anglais and forte. This applies to the use of the voix celeste as well. Trios and duets are formed by the requisite combination of the above—care being taken always to preserve a uniform quality of tone between the treble and bass, though the former should predominate in *power*. The tremolo should only be used in pathetic or death scenes as—the dying song in *La Traviata*, etc.—the more delicate tremolo, designated the soprano stop, is preferable to the coarser of the two—the one marked plainly—tremolo. Elaborate harmoniums have in addition fancy stops, such as the musette, the dulciana, etc., the use of which must be left to the discretion of the player. For sudden bursts of power, open the grand *jeu* by the knee method. The voix celeste is a most desirable stop to use in playing a waltz, as it gives the necessary prominence to the melody; but it must not be used if the melody be taken out of its range.

Lastly, a few words about the percussion action. We do not think this appliance is appreciated at its proper worth; indeed, it is hardly possible that it can be while people continue to play such drowsy dirges as one usually hears.

There are three effects which, to obtain properly, the use of the percussion action is indispensable. Firstly—for quick *staccato* passages, especially when they are syncopated. Secondly.—for the *arpeggio* effect. Engel's fantasia on *Don Pasquale* illustrates this effect admirably. Thirdly—for producing the orchestral effect of a pizzicato (*Ital.* pizzicare, to pinch) accompaniment, that is when the strings of the violin are *pinched* with the fingers. This very pretty effect can be closely imitated on the harmonium by the use of the percussion action, and will be found exceedingly useful in accompanying melodies.

We have penned this paper with the sole object of endeavouring to arouse the *interest* of beginners by showing them how numerous are the effects which may be produced on the harmonium by means of persevering application in conquering its difficulties and obtaining acquaintance with its capabilities. If our words shall have the effect of stimulating to renewed efforts some despairing student, we shall feel amply rewarded for the trouble the composition of this essay has given us.

F. A. Laidlaw.

---

Bologna.—The Teatro Brunetti, thoroughly repaired and re-decorated, has just opened with *Il Trovatore*.

*Der Freischütz* was to be performed in Rome, on Wednesday last, *for the first time*. Priestly rulers kept Zamiel away as long as possible, on the principle that "Two of a trade," &c.

The works set down for performance at the Zurich Musical Festival are—Brahm's *Triumphlied*, the third part of Schumann's *Faust*, Beethoven's Ninth Symphony, and Handel's *Joshua*. A very good programme, impartially representing both old and new schools.

Beethoven's Last Moments.—He is in an almost constant state of insensibility, or rather stupor—his head hanging down on his chest, and his glazed eyes fixed for hours together upon the same spot. He seldom recognizes his most intimate friends, except when people tell him who is standing before him. In fact, it is dreadful to look at him. This state of things, however, can only last a few days longer, for all the bodily functions have ceased since yesterday. He, and we with him, will, therefore, please God, soon be released. People come in shoals to see him for the last time, although none are admitted except those who are bold enough to force their way into the dying man's room. The letter to you, even to the few sentences at the introduction, is, word for word, written at his dictation. I expect this will be his last letter, although to-day he contrived to whisper to me in broken accents, "Smart, Stumpff, write:" if possible for him even yet to sign his name on the paper, it shall be done. He feels his end approaching, for yesterday he said to me and Herr von Breuning, "Plaudite, amici, comedia finita est!" —*The Life of Moscheles.*

## WAIFS.

Mr. Carl Zerrahn is ruralizing at Chicago.

Mr. Nelson Varley "summers" at Long Branch.

Herr Strakosch will open, at the Theatre Italien, with *Don Pasquale*.

Herr F. Boscowitz, the pianist, has removed from Montreal to Boston.

A western critic speaks of a singer who "slings thirty yards of store clothes behind her."

Herr F. X. Ascher, the *doyen* of music-publishers, died on the 5th of September, at Vienna.

Signor Tamberlik has arrived at New York, to join the Maretzek Italian Opera Company.

A subscription is being made in Paris for a nephew of Boieldieu, whom sickness has disabled.

The Boston Handel and Haydn Society has $1,088 in the treasury, and a permanent fund of $10,053.

There are said to be thirty-five male sopranos connected with the Roman Catholic churches at the present time.

Herr Theodore Formes, brother of Carl Formes, has become insane, and is now in an asylum at Dusseldorf.

M. Halanzier has engaged Mdlle. Jeannie Fouquet, the prize-winner in the Opéra-Comique Class at the Conservatoire.

Mr. John Francis Barnett, we regret to hear, has had a severe attack of illness. He is, we are glad to say, fast recovering.

The Paris Athenée re-opened, on September 13th, with *The Barber of Seville*. Adolph Adam's *Bijou Perdu* is in rehearsal.

Mr. Trelawny Cobham, after visiting the Exhibition at Vienna, and making the tour of the Austrian lakes, has returned to town.

The organists of Germany are forming a union for charitable and other purposes. The first meeting was held recently at Berlin.

The Menus-Plasirs proposes to bring out Donizetti's comic opera, *Rita, ou le Mari battu*, last heard in the Rue Favart, May, 1860.

Mdme. Nilsson, says the *Arcadian*, has announced her intention of not returning to Her Majesty's Opera, unless the conductor lowers the pitch.

Mdlle. Carlotti Patti is announced to sing, for the first time, at M. Rivière's Promenade Concerts, at the Royal Italian Opera House, this evening.

Marseilles is without an opera at present, the Municipality having refused a subvention. The Théâtre Valette has been transformed into a circus.

During his stay in Vienna, the King of Italy conferred the Cross of the Crown of Italy upon Signor Marchesi, the well known professor and composer.

It is said that Miss Virginia Gabriel is engaged to be married to Mr. George March, a gentleman who has long been in artistic collaboration with the fair composer.

*Dexter Smith* is glad to learn from English papers that "Mdme. Nilsson is dropping her mannerisms, and bids fair to become a thoroughly good artist."

All the members of Mr. Strakosch's company have arrived in America, and are in excellent health, the weather on the voyage having been very favourable.

Let it be conceded at once that every English actor of eminence is going to visit the United States. A great deal of speculation will thereby be saved.—*Arcadian.*

Mdme. Adelina Patti left Paris on Monday last for Vienna, *en route* to St. Petersburgh. She will sing in the Austrian capital on behalf of the Artists' Association there.

Mdlle. Virginie Gung'l, daughter of the waltz composer, has made her *debut* on the operatic stage at Schwerin, as Agatha (*Der Freischütz*). She is said to possess hopeful talent.

The Appleton St. girl who received the prize for an essay, entitled "Set not thy heart on earthly things," almost cried her eyes out the next day because she couldn't go to the circus.

The overture to Mr. Kettenus's opera, *Stella Monti*, which met with success at the Theatre de la Monnaie, Brussels, was announced to be played at M. Rivière's Promenade Concert, on Monday evening.

M. Henry Litolff has just married a young lady at Nogent-sur-Marne. According to the *Gazette Musicale*, the new Mdme. Litolff is the fifth bearer of the name of the author of *Héloise et Abeilard*.

Mr. and Mrs. Rousby are engaged to appear at the Princess's Theatre in a comedy by Miss Braddon, and a one-act drama on an interesting Russian subject, written expressly for them by Mr. Wellington Guernsey.

Digitized by Google

A workman in the employ of Messrs. Broadwood & Co., the pianoforte manufacturers, was assisting at the Foreign Office on Saturday afternoon in the removal of a pianoforte, when he fell over the baluster from the top to the bottom of a grand staircase, and was killed instantaneously.

Mdlle. Victoria Bunsen, the interesting young Swedish vocalist, who gained much favour among musical amateurs last season in London, has returned from her *tour* through her native country, where she was everywhere received with enthusiasm, and will make her *début* this evening at M. Rivière's concerts, at Covent Garden Theatre.

A music-dealer in Lancaster, Pa., with the name of Kevinski, who, by the way, keeps the very best kind of strings, received the following letter from a Lancaster County fiddler: "Mr. Hawinskey if yere sell that cind of astring for istallion Strings, you had bettar shut up shop and pedal penuts if you dont Choose to send my money back you can keep hit."

A romantic and impulsive young man sent his girl the piece of sheet music entitled "I will meet you at the Beautiful Gate." Her father saw the piece when she opened the package, and after daubing a bucketful of tar over his gate, quietly remarked to her: "He can wait for you if he wants to, but you won't either of you swing on that gate if tar will keep you off."

The Buffalo *Courier* was bothered to find vehicles for its ideas of the Rubinstein-Wieniawski-Thomas concert, given in that city lately. It chose these at a venture: "The concert as a whole was grandly massive, Titanic, imposing—to an almost painful degree. It was oppressively colossal and fearfully classical." It superfluously adds that everybody didn't understand what most of it meant.

One of the Lord Lieutenant's Aides-de-camps (who is well-known on the Dublin Staff for his scientific acquirements), during the recent Italian operatic performances, was asked by Mdlle. Elena Corani, the *prima donna* at the Gaiety Theatre, Dublin, what was phonography? He took his pencil and wrote the following, stating it was the newest system of phonography out: "U R A BUTE, LNA."

Mr. Willem Coenen played Litolff's concerto symphonique entitled "National Hollandois" at M. Rivière's Promenade Concert on Wednesday evening, and was warmly applauded and recalled for his fine performance. It may be remembered that Mr. Coenen played with success the same concerto at one of the Daily Musical Performances in the Royal Albert Hall, under Mr. Barnby's direction, some few weeks back.

Mr. Oberthur's "Legend," *Loreley*, for orchestra and two harps *obbligati*, was given for the second time at M. Rivière's Promenade Concerts, on Tuesday, and met with even more success than on its first performance. The youthful harpists, Misses Annie Wade and Alice Molteno were evidently less nervous than before, and played their respective parts admirably. On the occasion under notice, the "Legend" had the advantage of being conducted by its accomplished composer.

A district festival of parish choirs was held recently at Christ Church, Govilon, near Abergavenny, on Thursday, when upwards of 150 choristers took part, members of the choirs of Llanfoist, Llandilo, Pertholey, Llantillio Crossenny, Llandewi Rhydderch, Llanfair, Llanfrechfa, and Govilon. The singers assembled in the church a little before three o'clock, and took up the greater portion of the front seats, the congregation and visitors from Abergavenny occupying the side aisles and back seats. A procession of surpliced choristers, formed at the rectory, and proceeded slowly towards the church, singing the 322nd hymn, from "Hymns Ancient and Modern." In front of the procession, composed of a number of young men and boys, besides the officiating clergy, walked an acolyte, bearing an emblem of the crucifixion carved in oak. Several banners were carried, each bearing an ornamental representation of the cross, and a suitable motto. Immediately on entering the church the organ commenced playing, and the choristers and congregation rose, the latter in response to the *bâton* of the Rev. A. Hogan, leader, joining in the 330th hymn. The foremost part of the procession having finally reached the altar, upon which stood a row of wax candles, the whole came to a standstill, and remained until the conclusion of the hymn. They were then relegated to the positions in the sanctuary, and the service, which consisted of the ordinary lessons, with a selection of hymns and psalms, then commenced. The singing was of a most hearty and spirited character, and though the music was not "classical," it was gratifying to note the steadiness and zeal with which the youthful assemblage performed their task. The Rev. J. G. Tetley preached the sermon, taking his text from the 3rd verse of the 14th chapter of the Revelations of St. John—"And they sang as it were a new song before the Throne." The service then concluded with the singing of a hymn by the choristers, who proceeded with their banners in procession along the road to the school-room where the members of the various choirs sat down to tea.

Miss Ada Lester, the youthful pianist, who has been playing on several occasions at M. Rivière's Promenade Concerts with well merited success, repeated, on Thursday evening—a "Scotch Ballad Night"—Mr. Willie Pape's "Highland Gems" (introducing the airs "Annie Laurie" and "Bonnie Dundee"). We need scarcely say that the natives of North Britain, as well as the Southerners, were highly delighted with her brilliant performance.

It is well known that, if we sing near the aperture of a wide-mouthed vessel, some one note (which is in unison with the air in the vessel) will be reinforced and augmented, and sometimes to a great degree. That is what is meant by the *resonance* of the mass of air contained in the cavity of the vessel, or as it may be termed, *resonance of the cavity*. This has been known from the earliest times. The ancients are said to have placed large brass jars under the seats of their theatres to reinforce (one does not well see how) the voices of the actors.—*Pierce on Sound.*

Mr. P. S. Gilmore is to remove from Boston to New York, having been engaged as band-master of the N. Y. 22nd Regiment. The position will be a remunerative one, and will offer Mr. Gilmore the opportunity of carrying out any musical project which he may desire to undertake. The band is to consist of sixty-five members, and will be known as "Gilmore's Twenty-Second Regiment Band." According to accounts, Mr. Gilmore is to have a band room, private office, a musical library, and everything that can in any way promote the efficiency of this band, which is to be made the finest in the country. He is to give ten concerts and ten parades each year, and is to receive half the profits of the concerts after 7,500 dollars.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 88, Wimpole Street.

## "ST. PATRICK AT TARA,"

CANTATA,

With characteristic words from Ossian, Moore, Clarence, Mangan, &c.

Composed, and dedicated by express permission, to

His Royal Highness PRINCE ARTHUR PATRICK

By J. W. GLOVER.

Price 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.


Digitized by Google

# MIGNON.

## Opera in Three Acts,

BY

## AMBROISE THOMAS.

### PIANOFORTE SOLOS.

| | s. | d. |
|---|---|---|
| THE OPERA COMPLETE FOR PIANO SOLO ... ... ... Net | 10 | 0 |

*All the following arrangements are Sold at* HALF *the marked* PRICES.

| | | |
|---|---|---|
| THOMAS (A.), Overture .. .. .. .. .. .. .. .. | 6 | 0 |
| BIZET (G.), Six Transcriptions:— No. 1, Danse Bohémienne, 5s.; 2, Romance de Mignon (*Connais tu le pays*), 5s.; 3, Duo des Hirondelles, 5s.; 4, Adieu Mignon (Mélodie), 4s.; 5, Polonaise de Philène, "Je suis Titania la blonde," 6s.; 6, O Printemps (Mélodie), 4s. | | |
| BATTMANN (J. L.), Op. 271. Petite Fantaisie (sans Octaves) .. .. .. .. .. .. | 5 | 0 |
| BRISSLER (F.), Two "Pot-Pourris" .. .. .. .. .. each | 7 | 6 |
| CRAMER (S.), Two "Bouquets de Mélodies" .. .. .. .. each | 8 | 0 |
| CROISEZ (A.), "Styrienne, Andante et Valse" .. .. .. .. | 6 | 0 |
| DELAHAYE (L. L.), "Adieu Mignon, et Danse Bohémienne" .. .. | 6 | 0 |
| GODARD (A.), TROIS TRANSCRIPTIONS FACILES:— No. 1, "Recitatif et Romance de Mignon," 3s.; 2, "Danse Bohémienne," 3s.; 3, "Entr'acte Gavotte," 3s. | | |
| HESS (J. C.), Fantasia "Styrienne, Prière" .. .. .. .. .. | 5 | 0 |
| KETTERER (E.), Op. 209, Fantaisie brillante ("Marche Bohémienne," "Reveille," "Pastorale," "Danse des Œufs,") &c. .. .. .. | 7 | 6 |
| KETTERER (E.), Op. 232, Seconde Fantaisie ("Romance et Duo des Hirondelles") .. .. .. .. .. .. .. .. | 7 | 6 |
| KRUG (D.), Op. 245, "Grand Fantaisie" .. .. .. .. .. .. | 7 | 6 |
| KRUG (D.), Op. 246, "Petite Fantaisie" .. .. .. .. .. .. | 6 | 0 |
| KRUGER (W.), Op. 142, Fantaisie Transcription ("Romance et Duo des Hirondelles") .. .. .. .. .. .. .. .. | 7 | 6 |
| LYSBERG (C. B.), Op. 116, Fantaisie Transcription (Duo des Hirondelles et "Titania") .. .. .. .. .. .. .. .. | 7 | 6 |
| NEUSTEDT (C.), Op. 71, Fantaisie Transcription ("Romance de Mignon" et "Duo des Hirondelles") .. .. .. .. .. .. | 6 | 0 |
| NEUSTEDT (C.), Op. 81, Seconde Fantaisie Transcription ("Adieu Mignon et Valse de Philène") .. .. .. .. .. .. | 6 | 0 |
| OESTEN (Th.), Op. 400, Fantaisie élégante ("Valse Styrienne, Romance de Mignon, Polacca") .. .. .. .. .. .. | 6 | 0 |
| ROSELLEN (H.), Op. 198, "Polonaise de Mignon," Transcription variée | 6 | 0 |
| TREDHE (G.), Op. 123, "Romance de Mignon," variée .. .. .. | 7 | 6 |
| VALIQUET (H.), Op. 81, "Deux petites Fantaisies" .. .. .. each | 5 | 0 |

### PIANOFORTE DUETS.

| | | |
|---|---|---|
| THOMAS (A.), Overture .. .. .. .. .. .. .. .. | 7 | 6 |
| BERNARD (PAUL), Op. 90, Deux Suites Concertantes .. .. each | 9 | 0 |
| STRAUSS, Premier Quadrille .. .. .. .. .. .. .. | 4 | 6 |
| RUMMEL (J.), Deux Mosaiques .. .. .. .. .. .. each | 7 | 6 |

### VIOLIN AND PIANO.

| | | |
|---|---|---|
| SARASATE (Op. 16), "Romance et Gavotte de Mignon" .. .. .. | 7 | 6 |

### VIOLIN SOLO.

| | | |
|---|---|---|
| LÉVÊQUE (EMILE), "Six Mélodies faciles et Motifs favoris de Mignon" | 5 | 0 |

### CORNET-À-PISTONS SOLO.

| | | |
|---|---|---|
| GUILBAUT (E.), "Pot-pourri sur Motifs favoris de Mignon" .. .. | 6 | 0 |

### VIOLIN, HARMONIUM, AND PIANO.

| | | |
|---|---|---|
| LEFÉBURE-WELY. "Romance de Mignon" Paraphrase .. .. .. | 7 | 6 |

### DANCE MUSIC—PIANO SOLO.

| | | |
|---|---|---|
| STRAUSS, 1er Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| ARBAN, 2de Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| MEY, 3e Quadrille .. .. .. .. .. .. .. .. | 4 | 6 |
| GODFREY (CHARLES), "Mignon Waltz" .. .. .. .. .. | 4 | 0 |
| MÉTRA (OLIVIER), "Suite de Valses" .. .. .. .. .. .. | 6 | 0 |
| STRAUSS, "Grande Valse" .. .. .. .. .. .. .. .. | 6 | 0 |
| STUTZ (PHILIPPE), "Polka Mazurka" .. .. .. .. .. | 2 | 6 |
| DESGRANGES (E.), "Polka des Hirondelles" .. .. .. .. | 4 | 6 |
| ZIKOFF (F.), "Entr'acte Polka" .. .. .. .. .. .. | 4 | 6 |
| STRAUSS, "Mignon Polka" .. .. .. .. .. .. .. | 4 | 6 |

(*Editions de Heugel & Co., Paris.*)

LONDON:

**DUNCAN DAVISON & CO.,**

244, REGENT STREET, W.

THE COMPLETE OPERA FOR VOICE AND PIANO, 20s., *and all the Vocal Music of* "MIGNON" (*separately*), *can be obtained from* DUNCAN DAVISON & CO.

---

**Performed at the Birmingham Festival, with immense success.**

# FRIDOLIN,

## A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| **The Score complete, for Voice and Pianoforte, paper cover - - -** | **6** | **0** |
| **Ditto, ditto, bound in cloth - - -** | **8** | **0** |
| **"Repose and Peace" (Sung by Madame Sherrington) - - -** | **3** | **0** |
| **"Wildest Conflicts" (Sung by Mr. Santley) - - - - - -** | **3** | **0** |

### PIANOFORTE.

**Nava's Three Subjects from "Fridolin" - - - each 3 6**

**No. 1. Hunting Chorus.**
**„ 2. Chorus of Handmaidens.**
**„ 3. Dance and Chorus of Villagers.**

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

**CHAPPELL & CO.,**

**50, NEW BOND STREET, LONDON.**

Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

Dedicated by Special Permission to

H.R.H. THE DUKE OF EDINBURGH.

# MARIE ALEXANDROWNA WALTZ.

BY CHARLES GODFREY,

*Band Master Royal Horse Guards (Blues),*

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice," "Love Dreams," "Blush Rose," &c.

ASHDOWN & PARRY beg to announce that this new Waltz will be published in a few days.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.


Digitized by Google

# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

---

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,
## National Hymn, 6s.,
## Ave Maria, 4s.,
AND
## Cantemus, 4s.

---

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

## NOVELLO & CO.,
## BERNERS STREET.
## LONDON.


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, Saturday, Oct. 4, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 41. SATURDAY, OCTOBER 11, 1873. PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—This Day (SATURDAY) October 11th. SECOND SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. The Eroica Symphony, (Beethoven); Meditation for violin and orchestra, first time (Gounod); Overture, "Oberon" (Weber); Overture, "A Winter's Tale" first time (John F. Barnett). Mdlle. Eugenia St. Alba, Mdme. Demeric-Lablache, and Mr. Werrenrath. Solo Violoncello—Mdlle. Gabrielle Platteau (Laureate du Conservatoire Bruxelles). Full Orchestra. Conductor—Mr. MANNS. Transferable serial stalls for the series of concerts, Two Guineas; reserved stalls for this concert, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

MONDAY NEXT, OCTOBER 13th.

CRYSTAL PALACE.—Under the special patronage of Field-Marshal H.R.H. the Duke of CAMBRIDGE, K.G., Commanding-in-Chief, H.S.H., Prince EDWARD of SAXE-WEIMAR, C.B. GRAND MILITARY FETE, MONDAY NEXT. The managers of the Crystal Palace having proposed to set apart a day on which to give a Grand Military Fete, they have great pleasure in stating that H.R.H. the Field-Marshal Commanding-in-Chief has been pleased to authorize commanding officers to grant leave to well-conducted soldiers to attend, and has also consented to the attendance of several Military Bands at a Special Concert which has been arranged for that occasion.

A GRAND MILITARY CONCERT will be given, in which more than 100 performers, selected from the Royal Artillery and other Military Bands, will be engaged. Conductor, Mr. Smyth, Senior Bandmaster, Woolwich Garrison. MILITARY ATHLETIC SPORTS: the competitors confined exclusively to representatives of the several regiments in and around the metropolis. Lieut. Torkington, R.A., Superintendent of Gymnasia, Woolwich, has kindly consented to act as director of this part of the programme. In the Opera Theatre will be performed Donizetti's favourite opera, "THE DAUGHTER OF THE REGIMENT," supported by Mr. Henry Guy (his first appearance on the stage), Mr. H. Corri, Miss Annie Goodall, Miss Fanny Heywood, &c.

A DISPLAY of GREAT FIREWORKS, and General Illumination of the Gardens and Grounds, with special military devices; after which the Illuminated Promenade and an Organ Performance. Senor ROMAH, Mexican Athlete of the Golden Wing, will give his marvellous performance in the Great Transept, at a height of sixty feet from the ground. There will be a grand display of the entire system of FOUNTAINS, including the great jets (280 feet), the Water Temples, Cataracts, Cascades, &c.

The celebrated Collection of Pictures known as the Victoria Cross Gallery will be on view.

On this occasion Soldiers or Volunteers in uniform will be admitted at specially reduced rates. See future announcements.

Admission, One Shilling; Children under twelve, Sixpence; Guinea Season Tickets free.

BRIGHTON.—MR. KUHE'S FIRST PIANOFORTE RECITAL (Annual Series of Three), on WEDNESDAY Morning, October 15, at the DOME. Mr. Kuhe will play Mozart's Sonata in A major, Beethoven's Sonata in C, Op. 53, J. S. Bach's Prelude and Fugue in G major, Mendelssohn's Capriccio in E, Kirchner's Feuillet, Schumann's Whims, Liszt's Transcription on Schubert's Serenade, Stephen Heller's Intermede in E, Schulhoff's Caprice, &c. Programmes at Pott's & Co.'s.

"MY SWEETHEART WHEN A BOY."

MR. ARTHUR THOMAS will sing the Popular Song, "MY SWEETHEART WHEN A BOY," at Chelsea, This Day, October 11th; Poplar, October 14th; and Sutton, October 16th.

"LISCHEN AND FRITZCHEN."

MR. ARTHUR THOMAS will play "FRITZCHEN," and sing the famous Duet, "I'M AN ALSATIAN," in the above Operetta, at the Town Hall, Poplar, October 14th.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!) will be sung by Miss Josephine Sherrington during her present tour in the provinces.

NEW SONGS by the most Popular Composers.
Just Published.

SIR JULIUS BENEDICT'S "The Sailor's Bride." 4s.
VIRGINIA GABRIEL'S "A Shadow." 4s.
SCHIRA'S "He was her only Son." 4s.
ARTHUR CECIL'S "I hear thee speak of a better land." 4s.
WILHELM GANZ'S "Camelia and Rose." 4s.
In D flat for Soprano, and in A flat for Contralto.
WILHELM GANZ'S "A damsel fair was singing." 4s.
Post-free at half-price.

HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.

THEATRE ROYAL, COVENT GARDEN.—M. RIVIERE'S CONCERTS.—EVERY EVENING at Eight. The following artists will appear during the week:—

Mdlle. CARLOTTA PATTI.

| | |
|---|---|
| Mdlle. VICTORIA BUNSEN (the Swedish Contralto). | Signor GUSTAVE GARCIA. |
| Miss CONSTANCE LOSEBY. | Signor FEDERICI. |
| Mr. J. H. PEARSON. | Mr. GEORGE PERREN. |

Instrumentalists:—
Mons. CORNELIS (the Belgian Violinist).
Mons. THEODORE RITTER (Pianoforte).
Mr. J. LEVY (Cornet-à-Pistons).
Conductor—M. RIVIERE.

MONDAY next, Herr Meyer Lutz's successful Cantata, "A LEGEND OF THE LYS" (second time).
TUESDAY, Meyerbeer Night.
WEDNESDAY, Classical Night. Conductor—Mr. Barnby.
THURSDAY, Bishop Night.
FRIDAY, for the Benefit of Mr. William Carter, the Cantata, "PLACIDA." Conducted by the Composer.
SATURDAY, Sullivan Night, with Miss Edith Wynne and party.

Splendid Decorations, Ferneries, Fountains, Plants, Exotics, Flowers, &c. Refreshments by Messrs. A. and S. Gatti. Promenade, One Shilling. Doors open at 7.30; Commence at 8. Acting Manager, Mr. JOHN RUSSELL.

MISS FANNY HEYWOOD begs to announce her return to town for the Season. All communications for Engagements to be addressed to Mr. E. C. Boosey, 2, Little Argyll Street, Regent Street, W.

MR. HANDEL GEAR, Professor of Singing, begs to announce his return to town for the Season. 86, Seymour Street, Portman Square, W.

SIGNOR W. JERVIS RUBINI, Professor of Foreign Languages and Piano, begs to announce his return to town. All communications respecting Lessons, &c., to be addressed to his own residence, 85, Wigmore Street, Cavendish Square, W.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

HERR SCHUBERTH begs to announce his Return to Town from the Continent. Young rising Artists desirous of appearing in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., ought to write at once to Herr Schuberth, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, and send particulars as to their abilities.

REMOVAL.

MR. VERNON RIGBY begs to announce his Change of Address to St. George's Villa, 26, Haverstock Hill, N.W.

MASON AND HAMLIN'S AMERICAN ORGANS.

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury, and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an inferior Medal.

Sole Agents—METZLER & Co., 37, Great Marlborough Street, W.

ELECTRICITY VALSE,
By HENRY KLEIN.
Price 4s.

"Is tuneful, danceable, and not difficult."—*The Graphic.*
"This is really a very pretty waltz, with good melodies admirably arranged for the pianoforte."—*The Era.*
"Whether used for dance purposes, or played for its own sake, it cannot fail to please."—*Musical World.*
"The music is pretty, and variety of effect produced by broken rhythm."—*The Court Circular.*

London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.
Post free, 24 stamps.



Digitized by Google

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The NEXT TERM begins on MONDAY, October 20th, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 18th, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 50, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

A SIMPLE CATECHISM
ON THE
RUDIMENTS OF MUSIC AND PIANOFORTE PLAYING.
In the form of Question and Answer, and written in familiar language.
BY
E. ELLICE JEWELL.
Price 1s., Cloth Cover.
LAMBORN COCK, 63, NEW BOND STREET.

LET THE HILLS RESOUND (New Part Song), by BRINLEY RICHARDS. Post free for four stamps.

MENDELSSOHN'S SCOTCH SYMPHONY, REMINISCENCE for the PIANOFORTE.—"Mr. George F. West has succeeded in producing a sterling transcription of Mendelssohn's Scotch Symphony, which all lovers of classical music will hail with gratification."—*Vide the Graphic.* "Mr. West has accomplished his task reverently and well."—*Vide Orchestra.* 4s.; post free for 24 stamps.

READING AT SIGHT.—Musical Cards, for Learning to Read Music quickly at Sight. Invaluable to all Teachers of Music. Post free for 25 stamps.—Published only by ROBERT COCKS & Co., New Burlington Street. Order everywhere.

"THE SACRED HEART." The beautiful Processional Hymn sung by all the Pilgrims to Paray-le-Monial. Arranged as a piece for Pianoforte or Harmonium by J. Pittman. Price 2s.; or, for one or four voices, with French and English words, 1s.—London: E. C. BOOSEY, 2, Little Argyle Street, Regent Street, W.

FAVOURITE SONGS,
By Mrs. J. HOLMAN-ANDREWS.

| NAME OF SONG. | PUBLISHERS. |
|---|---|
| THE LAST REQUEST | Boosey & Co. |
| LAST ROSE OF SUMMER (for two Voices) | Chappell & Co. |
| THE RAINBOW | Chappell & Co. |
| WAITING, WATCHING | Chappell & Co. |
| OLD ENGLISH MELODIES (arranged for Ladies' Voices) | Lamborn Cock. |
| MARY, BEREFT OF THEE | D. Davison & Co. |
| ANGELS. (GERTRUDE HOLMAN-ANDREWS) | Duff & Stewart. |
| THE ADIEU | Duff & Stewart. |
| I'LL LOVE BUT THEE, MY NATIVE HOME | Shepherd. |
| YE ARE NOT MISS'D, FAIR FLOW'RS | Shepherd. |
| GO, LOVELY ROSE | Weekes & Co. |
| SMILE ON MY EV'NING HOUR | Weekes & Co. |
| THE OLD YEAR | Weekes & Co. |
| GENTLY, OH! GENTLY (with Chorus for Ladies' Voices) | Welppert & Co. |
| MY FIRST LOVE, AND MY LAST | J. Williams. |

HENRIETTE'S MOST POPULAR SONGS.

| | | |
|---|---|---|
| "ALWAYS ALONE" | Sung by Madame Patey | 4s. |
| "THE KING AND I" | Sung by Mr. Santley | 4s. |
| "THE CROSS ROADS" | Sung by Miss Edith Wynne | 4s. |
| "SYMPATHY" | Sung by Miss Enriquez | 4s. |
| "NOTHING" | Sung by Mr. Sims Reeves | 4s. |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

HENRIETTE'S NEW SONGS.

| | |
|---|---|
| "SINCE BABY LEFT US" | 3s. |
| "REQUITED" | (In the Press.) |
| "A MODERN STORY" | (In the Press.) |
| "WRITING TO WILLIE" | (In the Press.) |
| "MY MORNING DREAM" | (In the Press.) |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"LE VALLON NATAL,"
MELODIE.
De Mdme. WILLY DE ROTHSCHILD.
Price 2s. 6d. net.
(Editions de Heugel & Co., Paris.)
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,
("TO THE BELOVED ONE")
Transcribed for the Pianoforte
By CHARLES E. STEPHENS.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

Just Published,
THREE SONGS FOR VOICE AND PIANOFORTE.
With English and German Words.
No. 1, "THE MINSTRELS' HOME" (Des Sängers Heimath) .. .. .. 3s.
,, 2, "THE LOVELY MONTH OF MAY" (Im Wunderschönen Monat Mai) 3s
,, 3, "VISIONS" (Traumbild) .. .. .. .. .. .. .. 3s
The English Versions of the Words by MARIA XIMENA HAYES.
The Music by WILHELM SCHULTHES.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"GARDE-MOI TA FOI,"
("BE TRUE TO ME.")
ROMANCE.
COMPOSÉE, ET DEDIÉE À SIGNOR GARDONI,
Par IGNACE GIBSONE.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"SUMMER OF THE SILENT HEART,"
SACRED DUET,
For Soprano and Contralto,
By HENRY SMART.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"BEYOND THE HILLS,"
SACRED DUET
For Soprano and Contralto.
Composed by HENRY SMART.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"COM' E GENTIL,"
Une FANTAISIE DE SALON,
Sur la Serenade de "DON PASQUALE,"
Pour le Pianoforte,
Par RICHARD HOFFMAN.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"
"Hast thou e'er seen the land where the wild citron grows?"
Sung by
Madame CHRISTINE NILSSON,
In the Opera of "MIGNON."
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"IN THE MORNING,"
SONG
The Words by F. ENOCH.
The Music by HENRY SMART.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"TWO PATHWAYS,"
SONG.
Composed by BERTHOLD TOURS.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"CHARLIE IS MY DARLING,"
SCOTCH AIR,
Transcribed for the Pianoforte
By CHARLES E. STEPHENS.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## CRYSTAL PALACE CONCERTS.

The Saturday concerts, under the direction of Mr. Auguste Manns, have begun again, to the satisfaction of all amateurs who care to travel once a week to Sydenham for the sake of hearing the masterpieces of the most renowned orchestral composers, performed as they are performed nowhere else in England. These concerts, carried on with always increasing spirit, have won a musical reputation for the Crystal Palace which may invite comparison with that of any of the time-honoured institutions of the Continent, not excepting the Paris Conservatoire, or the Leipsic Gewandhaus. No such reputation was ever more honestly acquired; and it is pleasant to learn that the directing hand to which music at the Crystal Palace owes so much is still to influence not merely the construction of the programmes and the analyses, historical and critical of their contents, but the discovery and choice of new works of interest. Though Mr. George Grove is about to relinquish the post of Manager and Secretary, he retains a place at the Board of Directors, and will, we understand, as usual, superintend the department over which he has presided for so many years. It would be superfluous to recapitulate what he has done towards bringing the Crystal Palace Saturday Concerts up to their actual state of perfection. While adhering to the long accepted masters to whom the art is indebted for almost everything, he has been the means of familiarizing the public with the compositions of scarcely less remarkable men—Schumann and Schubert, for instance—the important orchestral works of whom, the latter especially, but for the exertions of this earnest and genuine amateur, would, in all probability, have long awaited that recognition of their deserts which is rapidly becoming more and more general. Since Mr. Grove's earliest efforts to endow the Crystal Palace Saturday Concerts, from October in one year to April in the next, with artistic weight and significance, he has found an invaluable coadjutor in Mr. Manns, than whom no one of his class ever sprang more suddenly from obscurity into eminence; and the cordial welcome this untiring and skilful *chef d'orchestre* received, on taking his place at the conductor's desk, on the occasion under notice, was nothing more than his due. That the programmes of the Saturday Concerts are intended to be on the scale and proportions of those of former seasons may be seen by the following:—

| | |
|---|---|
| Overture, "Nurmahal" ... .. ... ... | Spontini. |
| Recit. and aria, "Lascia ch'io pianga" ... ... | Handel. |
| Pianoforte Concerto in F Minor ... ... ... | J. S. Bach. |
| Aria, "Una aura amorosa" ... ... ... | Mozart. |
| Symphony, "The Scotch"... ... ... ... | Mendelssohn. |
| Song, "Tre giorni son che Nina"... ... ... | Pergolesi. |
| Russian song, "She is mine" ... ... ... | — |
| Pianoforte solos ... ... ... ... ... | Pauer & Weber. |
| Recit. and aria, "The grey dawn steals"... ... | Schira. |
| Festival overture ... ... ... ... ... | Dr. Julius Rietz. |

Conductor, Mr. Manns.

One of the instrumental pieces—the concerto of Bach—was heard for the first time at these concerts; and another—the overture of Rietz—for the first time in England. Both were welcome, though in different degrees. The concerto of John Sebastian Bach, for harpsichord, with quartet accompaniment of stringed instruments, belongs to a considerable family; and we cannot but think it better suited to a place of ordinary dimensions than to a vast arena like that of the Crystal Palace concert-room. It is, in fact, like most of its companions, essentially a "chamber" piece. Each movement, nevertheless, is full of interest—the first, despite a certain monotony, owing to its rarely broken uniformness of rhythm; the second, with "pizzicato" accompaniment, on account of its continuous flow of melody; and the *finale*, third, and best of all, a movement of the characteristic "J. S. B." stamp, when Bach allowed his fancy and his fingers to run away with him, for its fluency and well-sustained vigour. The pianoforte part was played in masterly style by Herr Ernst Pauer, one of our most practised foreign resident pianists, whose repertory seems to be drawn from the whole library of artistic production in his special department. The pianoforte solos, further on in the programme, were also in the hands of this esteemed professor, who gave his own ingenious variations on Osmin's song from Mozart's opera, *Die Entführung aus dem Serail* (*Seraglio*), as might have been expected, and took the *finale* (*moto perpetuo*) of Weber's first sonata (C major, Op. 24) at such a pace that some amateurs may have thought he would never get safely to the end; he did so, however, quite safely, and was rewarded with loud applause and a "recall" little short of unanimous. The other novelty, Herr Julius Rietz's "Festival Overture," composed to commemorate, as the programme informs us, "a loyal nation's rejoicing in the happy event celebrated last year throughout Saxony" (the Golden Wedding of the King and Queen)—"a grand symbolical picture, musically illustrated"—requires more than one hearing to render it clearly intelligible. That Herr Rietz, in some sort Mendelssohn's pupil, and afterwards Mendelssohn's successor at the Gewandhaus concerts in Leipsic, now directed by Herr Reinecke, is an able musician and a master of orchestral treatment, this overture alone would suffice to prove. But, on the other hand, the materials upon which it is built hardly justify the elaborate development to which they are submitted. The overture is "elongated," if the term may pass, to such an extent that it becomes more and more diffuse, and long before the termination a sense of tediousness is inevitable. The French philosopher who, after listening to, without understanding, a long sonata, ejaculated, "*Que me veux tu, sonate?*" would assuredly, after listening to this very long overture, have asked, peradventure more appositely, "*Que me veux tu, ouverture?*" Mendelssohn at one time proffered excellent counsel, of which his intimate friend and pupil does not seem to have taken advantage. But, thorough adept as he is in musical composition, Herr Rietz cannot be accepted as a man of genius, and, for that reason, would stand a fairer chance of success in pieces of less pretension—such, for example, as the *Lustspiel* overture, introduced in the early spring of the present year—than in works of extended development. The "Festival Overture," although adequate preparation had evidently been denied it, was executed for the most part with spirit and precision. It did not, however, much impress the audience.

The overture to *Nurmahal*, Spontini's half ballet opera, the materials for the libretto of which were derived in a great measure from Thomas Moore's *Lallah Rook*, has already been heard at these concerts. The same subject—as the programme reminds us—inspired Schumann with his secular oratorio, *Paradise and the Peri*, and Sterndale Bennett with his beautiful and very originally constructed overture, bearing the same title (to which ought to have been added Mr. John Francis Barnett's *cantata* produced at one of the recent Birmingham Festivals). The overture of Spontini will bear re-hearing; for, though it sounds very much like one of Rossini's most lengthy operatic preludes (say *Semiramide*, in the same key, produced a year later at Venice) indefinitely spun out, it is bright, full of tune, and superbly scored for the orchestra. It was admirably played. Still more admirably played was the "Scotch Symphony" (A minor) of Mendelssohn, which has long been, and in all likelihood will long remain, a stock piece at these concerts. A finer performance of this orchestral *chef d'œuvre* we have rarely heard. Nor was ever in our remembrance the attention of an audience more rivetted from beginning to end. The applause after each movement was enthusiastic, so much so that Mr. Manns could not possibly follow out with strict observance the injunction of the composer, that one should succeed another without an instant's interval. The *scherzo* was called for again; but the conductor, wise in his generation, was deaf to the call, believing, and with sound discretion, that a repetition of this *scherzo*—perhaps Mendelssohn's most animated and best—would damage the effect of the melodious and expressive *andante* that comes next, the leading theme of which by the way was given out by the violins in absolute perfection. At the conclusion of the symphony the applause was hearty, unanimous, and prolonged; and, after first acknowledging the compliment himself, Mr. Manns turned his face to the members of the orchestra, applauding them just as heartily—a proceeding which, if not in accordance with strict etiquette, was at any rate pardonable under the circumstances.

The vocal music, although comprising nothing new, was by no means devoid of interest. Mdlle. Caroline Leontieff, who has a mezzo-soprano voice and fair expression, gave Handel's (of late years) somewhat hackneyed air, "Lascio ch'io pianga" (from the opera of *Rinaldo*), besides an air by Pergolesi, and a Russian song by Koschetoff, to the apparent satisfaction of the audience. Mr. Vernon Rigby sang "Una aura amorosa," from Mozart's *Cosi fan tutte*, together with the recitative and air, "The grey dawn steals"—one of the most graceful pieces in Signor Schira's cantata, *The Lord of Burleigh*, produced with such success at the late Birmingham Festival. The song in its way is a gem. Mr. Rigby sings it *con amore*, and in his very best manner.

Thus the 18th series of the Saturday Concerts has begun as well as could be desired. The prospectus, moreover, affords promise that it will in no instance be inferior to its predecessors. We are to have as of old 25 concerts—11 before and 14 after Christmas. Among the works to be produced for the first time in the Crystal Palace Music-room are Handel's oratorio, *Theodora*, with the extra attraction of Dr. Ferdinand Hiller's additional accompaniments; two of Haydn's least familiar symphonies, besides specimens

Digitized by Google

of the *Seven last Words* (why not the whole seven?); selections from the *Romeo* and *Juliet* of Hector Berlioz; Felicien David's ode-symphony, *Le Desert;* fragments from Schumann's incidental music to Goethe's *Faust* (again, why not the whole?); selections from Beethoven's too little heard of *König Stephan*, as well as his *Praise of Music* cantata; Schubert's octett for stringed and wind instruments; Macfarren's overture to *John the Baptist*, the oratorio about to be produced at the Bristol Festival; a new symphony in G minor, by Sir Julius Benedict, two movements of which were performed with great applause at the last Norwich Festival; a new symphony in C major, by Mr. E. Prout, whose organ sonata obtained such marked favour last season; the overture to *A Winter's Tale*, by Mr. John Francis Barnett; some new pieces by Herr Johannes Brahms, M. Gounod, Mr. Arthur Sullivan, &c.; and last, not least, Sir Sterndale Bennett's most recent pianoforte sonata, *The Maid of Orleans*, composed expressly for, and dedicated to, Mdme. Arabella Goddard. So much for the advertised novelties. That we shall have the usual gleanings from Haydn, Mozart, Beethoven, Mendelssohn, and Spohr, together with some of the brilliant operatic overtures of Weber, Rossini, Auber, and such like, may be taken for granted. Among the solo artists, vocal and instrumental, announced to appear during the series of concerts may be named Mesdames Lemmens-Sherrington, Alvsleben, and Patey, Mr. Sims Reeves, and Signor Foli; Madame Schumann, Herr Joachim, Herr von Bülow, Mr. Charles Hallé, who happily still holds his own against the avalanche of modern "pianism," and the king of violoncellists, Signor Piatti.

The programme of to-day's concert includes Beethoven's *Eroica* symphony; a "Meditation" for violin and orchestra, by M. Gounod (first time); Weber's overture to *Oberon*, and that to a *A Winter's Tale* (already mentioned) by Mr. J. F. Barnett. Who is to take the violin part in M. Gounod's "Meditation" is not stated.

## BARNBY'S CONCERTS AT ALBERT HALL.

The following is a complete list of the works which have been performed at the series of Daily Exhibition Concerts, given by Messrs. Novello, Ewer & Co., in connection with Her Majesty's Commissioners, under the conductorship of Mr. Barnby, in the Royal Albert Hall:—

Bach, J. S. Sinfonia in D major, Overture and Suite in B minor, for Flute and Strings, and Concerto in C minor, for two Pianofortes (Messrs. Bird and Goodban).—Beethoven. Overtures: Egmont, Die Weihe des Hauses, Fidelio (No. 4), Leonora (No. 3), King Stephen, Prometheus, and Coriolanus. Symphonies: Nos. 1 to 8, and the Pianoforte Concerto in C minor (Miss E. Busby).—Mozart. Overtures: Die Zauberflöte, La Clemenza di Tito, Figaro, Così fan tutte, and Idomeneo. Symphonies: in D, G minor, and Jupiter. Concerto in C major (Mr. W. H. Thomas).—Haydn. Symphonies: No. 8, in B flat (Salamon's Set), and Surprise.—Handel. Organ Concerto No. 1 (Mr. W. T. Best).—Mendelssohn. Overtures: Ruy Blas, Midsummer Night's Dream, Hebrides, Calm Sea and Prosperous Voyage, Melusine, St. Paul, and Trumpet in C. Symphonies: Scotch, Reformation, and Italian. Concertos: G minor (Miss E. Barnett, Mr. E. H. Thorne), D minor (Miss Le Brun). Capriccio Brilliant in B minor (Madame N. Voarino). Cornelius March, and March in Athalie.—Spohr. Overtures: Jessonda and Faust, and Historical Symphony.—Schumann. Overture: Manfred. Symphonies: No. 1, in B flat, and No. 3, in E flat (Rhenish); and Concerto in A minor (Mr. F. Rummel).—Schubert. Overture: Rosamunde. Unfinished Symphony in B minor, Ballet Air in G, Rosamunde; Fantasia in C major, arranged for Pianoforte and Orchestra by Liszt (Madame E. Oswald), and March, E flat, arranged for Orchestra by E. Hecht.—Weber. Overtures: Oberon, Der Freischutz, Jubilee, Euryanthe, Turandot, Peter Schmoll; and Concertstück for pianoforte (Chevalier de Kontski, Miss M. Rock).—Auber. Overtures: Exhibition, E major; Les Diamans de la Couronne, Fra Diavolo, Masaniello, Le Cheval de Bronze, Zanetta.—Rossini. Overtures: William Tell, Siege of Corinth, Semiramide, Tancredi, Cenerentola.—Gounod. Overture: Le Medicin Malgré lui; March, Reine de Saba, and Saltarello.—Wagner. Overture: Flying Dutchman and Selection from Lohengrin (arranged by Signor Arditi).—Hiller. Symphony: E minor (Op. 67), and Concerto in F sharp minor (Mr. A. J. Barth).—Rietz. Overture: Lustspiel in B flat.—Cherubini. Overtures: Les deux Journées, L'hotellerie Portugaise, and Anacreon.—Herold. Overtures: Le Pré aux Clercs and Zampa.—Bennett, Sir. W. S. Overture: Les Naïdes; Concerto, No. 4, in F minor (Mr. W. Carter).—Flotow. Overture: Stradella.—Meyerbeer. March, Prophète.—Gade. Symphony in B flat.—Berlioz. Overture: Waverley.—Thomas, A. Overture: Mignon.—Cusins, W. G. Concerto in A minor (Miss Jessie Morison).—Barnett, J. F. Symphony in A minor.—Litolff. Concerto, No. 3, National Hollandais (Mr. W. Coenen).—Benedict, Sir J. Overture: Macbeth.—Boieldieu. Overture: La Dame Blanche.—Macfarren, G. A. Overtures: She Stoops to Conquer, Robin Hood, and Chevy Chase.—Sullivan, A. S. Tempest Music.—Elvey, Sir G. J. Festal March.—Liszt. Fest Marsch.—Méhul. Overture: Le Jeune Henri.—Duvivier. Concert Overture, in A major.—Nicolai. Overture: Merry Wives of Windsor.—Oberthür, C. Rubezahl.—Cowen, F. H. Symphony in C minor.—Brion, R. Forsey. Concert Overture in C minor.—Barry, C. A. Birthday March.—Gadsby, Henry. Overture: Andromeda, and Symphony in C minor.—Thouless, A. H. Concerto in E flat (Mr. A. H. Thouless).—Summers, J. L. Concert Overture in F.—Clarke, J. Hamilton. Symphony in F.

Many highly interesting works which do not appear in the above list will be performed during the present month, which concludes the season. Amongst these may be mentioned—Sir W. S. Bennett's Caprice in E major (Mr. E. H. Thorne), and his Concerto in F minor (Mr. George Wheeldon); Braham's Second Serenade in A, for Small Orchestra; Beethoven's Pianoforte Concertos in G major and E flat, also his Triple Concerto for Pianoforte, Violin, and Violoncello; Liszt's Hungarian Fantasia for Pianoforte and Orchestra (Mr. W. Coenen), &c.

In the course of the series of Concerts the following singers have appeared: Miss Spiller, Miss Dones, Mdlle. Bartkowska, Madame Suchet-Champion, Miss Lucy Franklein, Mr. Raynham, Mr. Thurley Beale, Miss Katherine Poyntz, Miss Adelaide Newton, Miss Blanche Reives, Madame Poole, Miss Walton, Miss Dalmaine, Mdlle. Gips, Miss Emrick, Madame Maria de Gourieff, Miss Helen Standish, Madame De Waldeck, Mdlle. Anita Leoni, Mr. Melbourne, Mr. J. T. Dalton, Mr. Kenningham, Mdlle. Helene Arnim, Miss Isabel Weale, Mr. Albert James, Mr. W. J. Winbolt, Miss M. Stringer, Mr. Charles Beckett, Mr. F. Penna, Madame Plaschesky-Bauer, Madame Sauerbrey, Signor Tesseman, Miss Alice Barnett, Madame Billinie-Porter, Miss Georgina Maudsley, Mr. Wyndham, Mrs. Sicklemore, the Misses Siedle, Miss Bertha Griffiths.—*Musical Times, October* 1, 1873.

Stuttgart.—Herr Friedrich Schmidt, director of the chorus at the theatre, died, a short time since, aged 72. He was, in his time, one of the leading musicians connected with the Theatre Royal. He studied at the Musical Institution founded by King Friedrich at the commencement of the present century. He was at first an actor and singer; then, in 1830, *répétiteur*, and, in 1850, director of the chorus, discharging the duties of both places until 1859, when he retired on a pension, after 41 years' active service. He was, also, teacher of music and of the piano to the present King, being one of the first pianists in this capital.

Milan.—After furnishing a general topic of conversation for about three months, and affording the public an opportunity for wondering, and the gentlemen who do the musical chit-chat for the papers a chance, by which they largely profited, of telling every one, what sort of a work it was to be, Signor Chessi's new opera, *La Contessa di Medina*, has at last come out at the Scala, and—immediately gone in again. The general charge against it is that, though containing two or three numbers which display a certain amount of talent, it is, as a whole, fearfully commonplace, and highly suggestive of operas by other composers. The artists charged with the principal parts were Signora Conti-Foroni, Signori Velada, Mirabella, and Cappelli.—Some of the papers have been spreading a report that Signor Ponchielli's opera, *I Lituani*, will not be ready by the time it will be required, and will have to be replaced by the work of some other composer. Among the operas mentioned are *Gustavo Vasa*, by Signor Marchetti, *Giuseppe Balsamo*, by Signor Sangiorgi, and *Lia*, by Signor Schira. Signor G. Ricordi has, in consequence, written a letter in which he informs the world that the report is devoid of any solid foundation, and that Signor Ponchielli will come up "to time."—The statue of Donizetti will shortly be formally uncovered in the vestibule of the Scala. The programme on the same evening is to include an overture by Signor Mazzucato, several concert-pieces, and *Anna Bolena* with Signora Galletti as the heroine.—*La Juive*, with Signora Wanda Miller in the principal female part, has been very successfully revived at the Teatro Dal Verme. Among the novelties promised at this house there is included a ballet, *Selam meraviglioso*, by Signor Pulini, besides three new operas, *Guido di Morant*, by Signor Bertini, *Margherita Pusterla*, by Signor Mariani, and *Guiseppe Balsamo*, by Signor Sangiorgi, though the last opera figures among the operas already named as destined to fill up the gap occasioned at the Scala by the asserted non-completion of *I Lituani*.

Digitized by Google

## MUSIC AT BOULOGNE-SUR-MER.

*(From a Correspondent.)*

*October* 8, 1873.

No novelty has occurred in any shape this week. The repetition of *Lucie*, *Martha*, *Le Cheval de Bronze*, and, of course, *La Fille de Madame Angot*, has made up the *répertoire*, so there is no need for comment. *La Fille* "goes" as usual, not so well as at first, but the various and attractive airs are not confined to the Theatre. The other day I felt much alarmed. In the principal square, I heard two voices vociferating an air with the words, "Quand on conspire." I thought of the Commune, of Paris, &c. I rushed away from what I thought might soon become a "scene of action," and, in my flight, came upon the conspirators, in the shape of two pastrycook boys clad in white attire—who, however, had no "white wig," or "black collar"—bearing on their heads long baskets, full of various comestibles.

On October 2, for the delectation of the juvenile portion of our inhabitants and the few remaining visitors, an entertainment took place at the Etablissement. It consisted of dissolving views by means of two magic lanterns—sent expressly from London for the purpose. The subjects were "Mount Sinai and Egypt." I need hardly add that an English clergyman *preached* thereon (I mean "lectured"), and was heard and duly appreciated by those of the small audience who *could* hear him.

Boulogne is getting emptier every day, but the Opera will continue open till the end of this month; after that date, dramas and operettas will entertain us till February 1, next year, when we may look forward to opera again for three months. S. C.

## ROYAL ALEXANDRA THEATRE.

The neighbourhood of the Regent's Park was thrown into a state of commotion on Monday evening, Sept. 29, owing to an unusually large number of carriages setting down visitors at one of the prettiest theatres in the metropolis, the "Royal Alexandra Theatre and Operahouse." The cause of this large attendance was the opening night of the season and the first performance of an "Original Comic Opera, in two acts, entitled *The Magic Pearl*, the libretto written by E. Fitzball, the music by T. Thorpe Pede." Mr. Pede's success with his operetta, *Marguerite*, produced at the same theatre last season, caused great curiosity to hear what he could do on a larger scale, and his admirers had no cause for disappointment, having only to put up with the invariable drawbacks of a first performance in these days, which is never otherwise than a "dress rehearsal." The hurry in which new pieces are "mounted," and the scarcity of rehearsals allotted to them, cause "hitches" in the scenery, nervousness in the actors (who are consequently imperfect in their parts, and resort to "gag" to occupy the time till they have "got the word" from the prompter), and a general state of confusion and excitement before and behind the scenes. Notwithstanding, however, these "little difficulties," *The Magic Pearl* was received with every demonstration of favour, and Mr. Pede may be congratulated upon another success. We do not feel ourselves equal to the task of describing the "plot" of the piece, suffice it to say that Mr. Fitzball revels in the supernatural, and we have no doubt that those of our readers who decide upon paying a visit to the Alexandra Theatre—which we strongly recommend them to do—will be able to unravel all its mysteries in much less time, and much more to their own satisfaction than we can hope to do. Mr. Thorpe Pede has secured the services of an efficient company as well as a practised *corps de ballet*, and the *mise-en-scène*, by Mr. William Maugham and assistants, deserves unqualified praise. In the first act, "A Valley in the Himalaya," "The Spirit's Haunt," "The Grand Square at Delhi;" and in the second, "A Rajah's Tent," and the "Grotto in the Royal Gardens," are beautifully painted. The costumes also are handsome in the extreme; in fact the opera is "mounted" in perfect style and excellent taste.

The principal lady vocalists were Miss Gertrude Ashton, a young artist with a highly cultivated voice, who made a decided impression, as the heroine of Mr. Pede's operetta, last season, and fully sustained, on the present occasion, the reputation she then gained; Miss Alice Barth, well known and admired in our concert rooms; Miss Costin; and Madame Marion St. Clair, the last-named possessing a fine voice, and a still finer figure, which she knows how to set off to advantage. The gentlemen vocalists were Mr. J. W. Turner (tenor), whose merits are well known at St. George's Hall; Mr. Gordon Wallace, and Mr. E. Danvers, whose vocal are not to be compared to his histrionic powers—as those who saw him at the Royalty Theatre, in the part of the mother of Black-eyed Susan, will remember. Among the most successful "numbers" in the opera were "On my bed of leaves as I lay" (encored), "In the cabin we loved," "Farewell to the city," and "Zalouna" (encored), all sung by Mr. J. W. Turner, and all vociferously applauded, "Zalouna" especially, which will, no doubt, be called the "gem" of the opera by tenor singers. Miss Alice Barth's duet with Mr. Turner, "Oh, what a delightful feeling" (encored), and her songs, "Fifty years ago" (capitally acted and sung), and "Near unto thee, my heart beats more free," may be cited as producing good effect. Miss Gertrude Ashton's opening aria, "The broad earth and the sky" (encored), deserves more than usual commendation; it was perfectly sung by the youthful artist. The same praise may be bestowed on the song, "Still that voice so softly thrilling," given, also, by Miss Gertrude Ashton in finished style, and deservedly encored. A brilliant *finale*, "Happy skies where spirits rove," executed with perfect skill by Miss Gertrude Ashton, brought the opera to a close in so spirited a manner that a recall for all the artists was the natural result, and, as a matter of course, the composer was called upon to bow his acknowledgments. *The Magic Pearl* is announced for repetition every evening.

## MUSIC AT MELBOURNE.

*(From our own Australian Correspondent.)*

The principal musical event of the month has been the revival of Benedict's *Lily of Killarney*. When played eight years ago it was not a commercial success, but now it seems likely to have a good run, each night bringing an increasing audience. Perhaps the cast, now particularly strong, may have had some influence. Certainly such an Eily O'Connor as Miss Alice May was never before seen in Australia, and rarely anywhere else, her voice, appearance, style, and acting being all suitable to the character. The *Argus* says:—

"Miss May, as the heroine, is singularly well suited to the part; she looks it admirably, plays it naturally, and sings the music of it without fault. The air, 'I'm Alone,' was given with such true expression as to deserve the highest praise. *The Lily of Killarney* will always be a welcome presentation whenever Miss May plays the part."

Mr. Templeton made a first appearance as Danny Mann, and has at once secured a good position. His singing of "The Colleen Bawn" is excellent, and creditable to his teacher, Mr. David Miranda. As Myles, Mr. Vernon has made a hit, his acting being especially remarkable. Mr. Beaumont is Hardress; and the other characters are taken by Miss Winstone (a charming Ann Chute), Mr. Fox, Mr. Rainford, and Mr. Farley. The *mise-en-scène* and the band, under Mr. G. B. Allen's direction, are all that can be wished. The opinion of your correspondent is, that were the company to appear in London now they would meet with great success.

The other operas have been the *Bohemian Girl*, *Grand Duchess*, *Rose of Castile*, *Maritana*, and *The Daughter of the Regiment*. Of the latter the *Age* says:—

"The part of Marie was Miss Alice May's initial performance on the Melbourne stage, and, good as that first appearance was, the wonderful improvement she has made in her profession was more than ever evident to anyone remembering the former representation. Vivacious, while elegant, and showing excellent execution, combined with well tempered power, her performance was thoroughly excellent. Mr. Beaumont was capital as Tonio."

We have had two *débutantes*—Miss Bessie Harrison and Miss Carrie Emanuel—about whom more anon.

Madame Arabella Goddard, who has met with an immense reception in New South Wales and Queensland, returns here to-day. Her re-appearance, announced for Thursday, is anxiously looked forward to by the musical public of Melbourne. Nearly all the dress circle tickets are already taken.

We have just received a new importation of "Niggers" from America, including Mr. Billy Emerson; but, as they are unequal to our own *troupe*, under Mr. Kelly, they are not likely to be very successful.

*Victoria, August* 12, 1873.

Digitized by Google

## ARABELLA GODDARD IN AUSTRALIA.

(*From the "Sydney Herald."*)

The principal musical event since our last summary relates to the performances of Madame Arabella Goddard. This gifted lady, whose fame as a pianist of the first order had reached Australia years ago, was warmly welcomed on her first presence before a Sydney audience on the 13th June last. Since then Madame Goddard has given two other concerts, and her playing called forth a spirit of enthusiasm seldom witnessed here. Of the quality of the lady's abilities it is unnecessary to speak. Our English readers have heard over and over again the opinions of the best critics, and it is only left to us to endorse the high encomiums passed on her rare talent. The visit of Madame Goddard has, however, confirmed many that Australia has been visited by performers on the piano of no mean calibre, and while we admit that Madame Goddard is the *premier*, we must not forget those to whom years ago Australia was indebted for the display of high art, when the country did not hold out such inducements for a visit as it now does. Madame Goddard has given concerts in Newcastle, Maitland, and Brisbane with the unvarying success that is her due, and will receive a grand complimentary concert on the 19th instant, in the grand Hall of the University of Sydney.

—o—

## ST. GEORGE'S RIFLE VOLUNTEER BAND.

The members and friends of the St. George's Rifle Volunteer Band, who are so well known as the prize winners at the National Music Meetings, and for their frequent performances at the Crystal Palace, met together lately, at the Alma Hotel, Upper Norwood, for the purpose of presenting an acknowledgment of their respect and esteem to Mr. A. J. Phasey, their zealous and able conductor.

The chair was occupied by Captain Holloway, of the St. George's Rifles, Sergeant Mackay being in the vice-chair. In addition to the members of the band present, who mustered almost in their full strength, the chairman was surrounded by many other gentlemen invited in honour of the occasion, as personal friends of the guest of the evening, or as members of the Crystal Palace staff, with whom he has been so long on terms of good fellowship. Among them we noticed the Rev. Mr. Delevanti, Mr. James Coward (the well-known organist), Mr. Delevanti, Mr. F. W. Wilson (Superintendent of the Natural History Department at the Crystal Palace), Mr. Rowley (chief engineer), Mr. Whittall (cashier), Mr. Bruce Phillips (Secretary's office), Mr. W. Grist, LL.B. (*Norwood News and Sydenham Gazette*), Mr. J. Norris (*Sydenham Gazette*), and many others.

After the chairman had gone through the usual round of loyal "toasts" he demanded attention for the toast of the evening, and, at the conclusion of an eloquent speech, handed the testimonial to Mr. Phasey, amidst loud and continued cheering, which did not subside for some minutes. The testimonial consisted of a handsomely framed address on vellum, illuminated with finish and taste by Mr. Hobbs, member of the band. It reads as follows:—"This testimonial was presented to Mr. A. J. Phasey, bandmaster of the St. George's Rifle Volunteers, by the members of the band, as a token of their esteem for his great professional reputation, and the interest he has taken in the welfare of the band during the five years he has been bandmaster." Appended are the autographs of the members, 24 in number.

Mr. Phasey, on rising, was received with loud cheering. He asserted that if he said he was not equal to the task he would be a coward. He was thankful to the Rifle Volunteer Band for the handsome mark of respect presented him. Next to his family his heart was devoted to them, and he believed that those feelings were reciprocated, as they would go out of their way at any time to serve him. Some fifteen months ago there was a whisper that it was their intention to present him with a testimonial. He at once repudiated the idea, because he thought that it was to a great extent the means of buying a person over ("No, no, not in your case,") but he was pleased that the present they had just made to him had taken the form it had. It was what he least expected. Had it taken the form of jewellery or any article of that kind he would have conscientiously declined it. He considered it the greatest compliment they could have paid him; one hundred pounds would not have been so valuable. The testimonial he would hand down as an heirloom, and he hoped that his son and son's son would retain it after him. He did not believe he deserved the presentation which they had so kindly given to him (cries of "Yes, yes.") He was much pleased to see their esteemed and respected friend Captain Holloway with them that evening. In fact they were not perfect without him, and he (Mr. Phasey) looked forward to the time when that gentleman would occupy a more prominent position in the corps. But why was this testimonial presented to him (cries of "Because you deserve it?") They must remember that the proficiency which they had attained was not only due to himself, but to themselves. He remembered on one occasion Mr. Wilkinson, the highly esteemed manager of the Crystal Palace whose kindness to them could not be sufficiently acknowledged, coming to him to provide a band at a few hours' notice. He hurried to London, found out Sergt. Mackay, asked him if the thing could be done; he answered he thought so; and before the specified time he had arrived at the Crystal Palace with an efficient band, thus proving what could be done when they acted in unison. The consequence was that they had since had many engagements at the Crystal Palace. He was proud of the mark of respect they had presented him with, and could assure them that it would occupy a prominent position in his house. The officers of the regiment as a body had shown much kindness to the band, and he had frequently been complimented, after a march, upon the performance of the band. He believed that they (the band) were respected at the Crystal Palace not only by the visitors and managers, but by the staff, of whom he could not speak in too glowing terms, and he was proud and happy to see several of them present that evening. Mr. Phasey concluded his remarks by thanking them for their present; had it been of the most costly description it could not be more appreciated by him.

—o—

## PAULINE LUCCA EAR-FROZEN.

(*From the "Hartford Courant."*)

One day in the winter of 186—, an elegantly dressed lady walked down the principal street of St. Petersburgh. She was evidently a stranger, and gazed with lively interest on the stately and vast buildings that distinguish the capital of the north. The day was excessively cold, though the sun shone. But the lady, being well provided with furs, seemed to pay little attention to the temperature. Presently a fat old merchant passed, and, looking attentively at her head, said a few words in Russian. The lady smiled and bowed, though she evidently did not understand the language. A few steps further and the same thing happened, the man this time being a labourer. She smiled again, and passed on. The next that accosted her in this fashion was a young and handsome Bojar, who repeated his phrase when he saw no other effect than a smile. The lady seemed not to regard him, and so, in a moment, he seized a handful of snow, and, holding her head with one hand, vigorously rubbed her ears with the snow in the other. A scream and violent resistance followed, but he held her tight and rubbed fresh handfuls of snow on her little ears. The lady called for help lustily, but the crowd that gathered looked on without interfering. At last a lieutenant came near, and, recognising her, explained the matter in German.

"Madame Lucca," he said, "your ears were freezing very rapidly. One does not perceive this one's self, but others notice the purple colour. This young man told you, but seeing you took no notice, he applied the usual remedy."

After this, the *prima donna* kept very quiet until her ears were safe and then rewarded their saviour. The same thing had happened years ago to Rachel, the great tragedienne, only in that case it was the nose. However, it would have been as bad for a singer to lose her ears as for an actress her nose.

—o—

## MOSCHELES.

(*To the Editor of the "Musical World."*)

DEAR MR. EDITOR,—In the *Life of Moscheles*, edited by his wife, he speaks of the admirable way in which Hummel and Cramer improvised on the piano; I can testify that he was himself equally great. One Sunday morning, when receiving my lesson (on which occasion he was playing Bach's fugues to me), Messrs. Hogarth and Chorley were announced; after listening for some time, they each volunteered to give Moscheles a subject for improvisation. The way in which he worked first one subject, then the other, by augmentation, by diminution, reversing the two subjects till he had exhausted every contrapuntal device, finally fitting them both together, was one of the finest bits of extemporaneous playing I ever heard. It is only just that a man who speaks so highly of his contemporaries should have his own admirable musicianship made known.—I am, Dear Mr. Editor, yours faithfully,

IGNACE GIBSONE.

*October 6th*, 1873.

Digitized by Google

## HOW NILSSON MET NEILSON AT A RECEPTION, AND HOW CAREY, AND THEN BOUCICAULT, CAME IN; HOW MR. PARKE GODWIN SPOKE —AND OF OTHER MATTERS.*

* * * * I had scarce set about this when Mr. Parke Godwin pointed out to all of us the chief notability of the evening. It was the Queen of Song herself; and we all clapped our hands, and went on as if she were the Queen of Hearts instead.

How cleverly the speaker introduced her!—touching with graceful and hearty words upon the lustrous career which, although given to art, had not robbed society of a woman.

That was the point of it all. Society, when we come to think of it, is not in the habit of meeting prima donnas—except to patronize them and applaud them.

This *prima donna*, standing there in a circle of admiring friends, seemed to say with her severe but kindly face:—I've made you respect me, and, through me, my profession. It's a good thing for both of us; so let's dispense with any further formalities, and have a good time.

An odd club scene, too. Beauty and talent grouped round her, in pleasant but respectful familiarity; women who had won distinction in literature and art shaking hands with her eagerly, and fashion pressing through the crowd to add its tribute of admiration. * * * * * *

"No," said Angeline; "they want to see if that is the dress she was married in at Westminster Abbey."

Alas! what an inadequate notion of their own sex women have.

Nilsson baffled the artistic sense in this situation, as she had so often baffled and confused it in others. No one could tell of what the charm of her personal appearance consisted. Surrounded by beautiful women, she still presented the distinction which your portrait painters call "character," and which, for want of a better term, the average admirer calls beauty. Page and Reinhart and Le Clear were there. * * *

Le Clear said (something). * * * * *

Reinhart said (something). * * * * *

Page said it was * * * * a general irradiation.

Angeline said it was the skirt and the lace, and must have cost $6,000.

Angeline is a weak blonde herself, without any Scandinavian strenuousness. * * * * *

In the one minute that everybody looked at her Nilsson filled all eyes with a Shakespearian fulness. Reinhart was thinking (of something). * * * Howell dreamed (of something). * * * Mdme. Demorest acknowledged that she had not lived in vain. Regamey had to be taken out of the room; * * * Strakosch read his own future in her radiance, but he said (nothing). * * * * * *

Then she faded away indistinctly. Wave after wave of dark and light-haired glory interposed. A whirlpool of swallow-tails swam round her.

Half-an-hour later I saw her in an upper room surrounded by another party. Suddenly they all fell back, and Mr. Henry Mapleson, of London, came up with Miss Neilson on his arm. —Situation!

The two women had never met before, although their names had been confounded by printers and public a thousand times. Neilson was presented to Nilsson. Juliet beamed upon Lucia. Mr. Mapleson's elegant case was not half so nice as the greeting of these women. They grasped hands as cordially as if Shakespeare and Goethe had had the same mission in the world, and Juliet and Mignon were only variations of the same truth.

Once more during the evening I saw the *prima donna*. It was on the balcony. The electric light fell upon her alabaster face and white dress. She was kissing her hand to the multitude in the street, and for an instant she seemed to be a beautiful statue *carved out of the light*.

After that the scene in the house passed into a brilliant confusion. It was like a dream. All the bright and clever and beautiful women who had moved and thrilled and charmed me for a season seemed to spring into life. All the eminent artists appeared to be coming out of corners, and to be leaning against statues. It looked odd to me to see Theodore Thomas and Joe Jefferson discussing (something). * * * I looked at a face that beamed with good nature and an indescribable wholesomeness, and that seemed to light up even the grim, veteranish features of Muzio as it glowed upon them, and Carey came back on rich contralto wavelets of sound from the first Nilsson concerts. Where she has been in the interval heaven only knows. I can hear her laugh now while I write, and it sounds *as if joy were tumbling down a silver staircase.*

* * * * * *

She was praising Varley and Whitney.

It was the same method a mountain brook employs when it praises God.

She flowed on pleasantly without knowing it.

The nervous man with a crowd of listeners about him must be Boucicault. The top of his head shines as if he had carried every one of his plays in his hat a month before mounting it, which is absurd enough, for we all know that he mounted every one of them a month before they were finished.

He doesn't like Salvini.

That's because he didn't write *Othello* for him, says somebody.

And this, too, is absurd. If you listen you will discover soon enough that Mr. Boucicault knows what he is talking about. A better dramatic critic does not exist, nor a severer one—when his own plays are not to be considered.

* * * * * * * *

And just at this point Major Downing came to the rescue with the torch dance of Meyerbeer. Loveliness then rushed to the window on satin wings * * * and we went home.

Nym Crinkle.

* Extracted from a diverting rhapsody which appeared in the New York *World*, on the 21st September.

GRATZ.—Mdme Mallinger opened here very successfully as Margherita in M. Gounod's *Faust*.

LOUVAIN.—M. Hermann Joseph de Swert, the oldest member of the family, and grandfather of Jules de Swert, the violoncellist, died in this town, his birthplace, on the 15th September, having been born on the 2nd September, 1803. He was for many years professor at the Academy of Music here. His burial took place on the 17th Sept., and a service for the repose of his soul was performed on the 30th of the same month by the Confrérie du Sacré Cœur.

STRASBURG.—As already announced in the *Musical World*, the opening of the newly erected theatre took place on the 3rd September. The *Dresdner Theaterzeitung* says: "The performance went off without the realization of the fears which had been entertained of some accident or other, intentionally caused by the carpenters employed in working the machinery and shifting the scenes. It was more than three years since the inhabitants had enjoyed a grand theatrical representation, and since French drama and French opera reigned on the stage now occupied by Mozart's *Nozze*. It was a thoroughly appropriate idea to mark the change which had meanwhile occurred by causing the heroes of German art, Beethoven and Mozart, to address men's minds before any other composers. Music is international; it appeals to the whole world; it is not tied down to the boundaries of language or of territory, and it was Beethoven's 'Weihe des Hauses' which, with its solemn strains, first greeted the assembled public, which was very brilliant. The large house was crowded, and presented a magnificent appearance. After the overture, the manager, Herr Hessler, came forward, and spoke a spirited prologue, written by himself. Then followed *Le Nozze di Figaro*, which was very well received. The second work performed was Goethe's *Egmont*. The second opera was Herr R. Wagner's *Tannhäuser*."

Digitized by Google

## CRYSTAL PALACE SATURDAY CONCERTS.

SECOND CONCERT—THIS DAY—OCTOBER 11th, 1873.

PROGRAMME.

| | |
|---|---|
| OVERTURE, "Oberon" | *Weber.* |
| ARIA, "In questa Tomba"—Madame Demeric-Lablache | *Beethoven.* |
| SYMPHONY, "Eroica" | *Beethoven.* |
| ARIA, "Per pieta non ricercate"—Mr. George Werrenrath | *Mozart.* |
| CAVATINA, "Ernani fuvolami"—Mdlle. St. Alba | *Verdi.* |
| SOLO VIOLONCELLO—Mdlle. Platteau | *Servais.* |
| CAVATINA, "Di tanti palpiti" (*Tancredi*)—Mdlle. Demeric-Lablache | *Rossini.* |
| MEDITATION, Violin and Orchestra | *Gounod.* |
| SONG, "Bi ndina" (No. 5)—Mr. George Werrenrath | *Gounod.* |
| SONG, "Waiting"—Mdlle. St. Alba | *Millard.* |
| OVERTURE, "Winter's Tale" | *John F. Barnett.* |
| Conductor | Mr. Manns. |

### TO CORRESPONDENTS.

L. A. L.—Paper on the harmonium to hand. Will appear in an early number.

### NOTICE.

To Advertisers.—*The Office of the* Musical World *is at Messrs.* Duncan Davison & Co.'s, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*


# The Musical World.

LONDON, SATURDAY, OCTOBER 11, 1873.


A FEW weeks ago there went the round of the papers a small paragraph which, to many minds, conveyed a great matter. It stated, in the curtest possible way, that Mr. George Grove was about to retire from the post he has so long held at the Crystal Palace. With a promptitude indicative of the wish being father to the thought, most men whom this paragraph interested set it down as a *canard;* doing so with the more confidence because it appeared in the "silly season," when such birds are common. The story slapped the face of Possibility, and gave to Probability an ignominious kick. What!—separate George Grove from the Crystal Palace! Put a strange name in Crystal Palace advertisements, after "By order," and before "Sec."!—See another man lording it at Sydenham over Grove's heritage! Nay, these things could no more be, we fondly thought, than the Tichborne trial could end, or the Millennium begin. So the paragraph was "basketed" with contempt, the only result of it being that George Grove and the Crystal Palace seemed more firmly united than ever. But in this odd world there is nothing so likely as the unlikely. Jonah had very good reason to trust in his miraculous gourd. It grew for him, and grew to serve a definite purpose, on the fulfilment of which the prophet might have staked whatever was equivalent at Nineveh to "Lombard Street against a China orange." We all know that the gourd withered in a night, leaving poor Jonah with nothing between his head and the weather. To this story we have a parallel in the case of Mr. Grove. Our trust in the "fitness of things," and in their permanency, when, as with the Crystal Palace and its Secretary, they do fit, has proved a delusion and a snare. The little paragraph was right after all. "G. G." and "C. P." will soon lose a connection closer, if not more ancient, than that arising from interest in a common alphabet; and now, we should not be surprised to find even the alphabetical bonds broken that each letter might set up for itself.

It is said that Mr. Grove retires from the Crystal Palace to enter a well-known firm of publishers. On this matter, strictly private as it is, we have nothing to say; but we desire to ask, at once, what the Crystal Palace managers were about when they accepted his resignation. Was Mr. Grove tempted by an addition to those means of life which no man can in these days afford to despise? In that case, and because the Crystal Palace Company is not rich, it should have taken obvious steps to keep its excellent servant, and thus carry out a measure of true economy. Was Mr. Grove overworked?—then the Directors should have handed over their ledgers to Mr. Gardner, and made of "G." a Minister of Fine Arts, charged to control whatever comes within the scope of such an office, and no more. But the opportunity has been allowed to pass. Mr. Grove retires into private life, and those who are interested in the Crystal Palace as a Palace of Art, find themselves looking into a doubtful future.

But it may be said that Mr. Grove passes from the Secretary and Manager's office to the Council Board, and that he will continue his interest in the musical department while occupying a place of greater influence. We try our best to believe this, and have no doubt at all that Mr. Grove intends to be as zealous for Crystal Palace art after his retirement as before. But, on the other hand, we have to look at the matter in the light of such knowledge of men and things as may happen to be possessed. Mr. Grove is too honest to leave his heart at Sydenham when he goes "under St. Pauls." He will take to his new duties all the zeal and devotion that have distinguished him elsewhere, and of necessity the Crystal Palace will occupy but a second place. For this reason—and the reason cannot be disputed—his retirement must be looked upon as a misfortune to the Crystal Palace in general, and to its musical interests in particular. Never could there be a better illustration of the "right man in the right place" than that presented by Mr. Grove at Sydenham—we do not mean in the counting-house, but in the manager's room.

Zeal, verging on enthusiasm; activity, bordering on the phenomenal; knowledge, taste, wide sympathies, and unfailing courtesy—all these qualities combine to make him something as near perfection as this imperfect life of ours can show. Verily there must be something wrong when the Man and his Mission can separate, as they are about to do. We do not pretend to understand the phenomenon; but we can regret it, and hope that the result to the interests, not only of the Palace, but of the art there so much promoted, may prove better than our fears.

—o—

### OUR CONTEMPORARIES.

HERR RITTER.

The opinion of the *Sunday Times* as to M. Rivière's new pianist is definite:—

"He belongs to those foreign pianists who come among us as though they had dropped from some celestial region where heavenly music is discoursed upon ideally perfect instruments like, for example, the harp in 'Another World.' They shake their locks at the audience, scowl at the pianoforte while cotching it with disdainful finger, and treat our best music as cavalierly as who should say, 'This is poor stuff; look how I knock it about.' So it is with M. Ritter. He toyed loftily with Bach's Gavotte in D minor; and, responding to an encore, tossed off one of Schubert's *Momens Musicales* (that in E minor) much as though both were far beneath him. Nevertheless, M. Ritter has real command over his instrument, especially over its gradations of tone, and his performance of a piece entitled *Tourbillon*, written by himself, was effective in its way."

THE gentleman who favoured us with a short epistle about Gung'l, last week, requests us to state that his name is not, as printed last week, "Buddle*b*ridge," but Buddle*r*idge. Good. We thought at the time that two B's and two D's, not to speak of eight consonants against four vowels, was something too much of a good thing.

Digitized by Google

## OCCASIONAL NOTES.

An Irish paper concludes a biography of Robespierre with the following sentence: "This extraordinary man left no children except his brother, who was killed at the same time."

A St. Petersburgh paper publishes a list of the foreign books prohibited last month by the Russian censorship. Among them were nine German books, treating mostly of religious questions, and three Polish works. Of these latter, one was a small one relating to Chopin.

We announced last week that a daughter of Marschner, worn out by poverty and distress, had hanged herself. Our authority was the *Spener Gazette*, which seems to have perpetrated a stupid hoax. The husband of the lady writes to say that not only is she living, but in circumstances which put suicide through want entirely out of the question. The *Spener Gazette* ought to hang itself.

A writer in a paper called the *Observer*, published at Bradford, where Carl Rosa and his company have, among other things, been giving Italian opera in English, makes the startling discovery that the theme of the air, "Vedrai carino," is the same as that of the duet, "La ci darem la mano," and, moreover, that "it occurs several times in the work under various guises." The "guises" must be artfully contrived; *for*, to detect the original melody under them would puzzle the most serpent-eared of critics.

From a strange old book, "printed and sold for A. Baldwin, in Warwick Lane, London, 1698," we learn all about the visit to London in that year of M. Sorbière, a French gentleman. Among other things, M. Sorbière tells us that: "Lettice is the great and universal sallet; but I did not find much Roman lettice, because, about ten years ago, a gentleman sending his footman to market, he mistook, and ask'd for *Papist lettice*, and the ill name has hindered the vent of it ever since!" The liquors of London bore very singular names in 1698, including "Humptie-dumtie, Three Threads, Four Threads, Old Pharoah, Knock-down, Huguatee, Shouldree, Clamber-crown, Hotpots, Newgate-market, Fox-comb, Blind-Pinneau, Stiffile, Twopenny, and Cock-my-Cap!" The common people fed much on hot grey peas and bacon, which were hawked in the streets by women. M. Sorbière thinks that dish too windy for supper, and is inclined to believe that hot ox-cheek and baked wardens (a species of pears) are more wholesome.

*Alcestis*[*] proclaims itself a musical novel, by the line from Dryden on its title-page:—

"So Love was crowned, but Music won the cause."

It has a double connection with its mythical title. *Alcestis* is the name of the hero's opera, on which he bases his hopes, his reputation, and even his life; and the part of Alcestis is enacted by the heroine, who sacrifices herself—though all in vain, unlike her Greek prototype—to save the life of the hero. The story is told in quaint but striking language, and forms a sufficiently impressive whole, though the style has a curiously foreign turn, in no way resembling any other English book. The novel opens at Dresden, a hundred years ago. The dress and surroundings of another century are brought before the reader's eye, and steadily kept there without any apparent effort—a sufficiently difficult task in itself, for post-dated stories too often smack of the curiosity shop. Music, naturally, is the theme of the novel. The Capellmeister Hasse forms a prominent figure, with his wife, the once famous *prima donna*, Faustina Bordoni; the hero is chamber musician to a Prince, first violinist in the Dresden Opera, and composer of *Alcestis*; the heroine is a well-known singer of those times, Elizabeth Vaara. The author has thus sufficiently original material to work upon, and he has used it well. The novel is not too musical for the most ordinary understanding, while the new scenes and accessories, the quaint incisive and slightly foreign style, lend it an attraction all its own. *Alcestis* is a novel in all particulars much above the average, and one sure to please all cultivated readers.

Venice.—Nothing has yet been decided with reference to the management of the Fenice.

[*] Smith, Elder, & Co.

## PROVINCIAL.

Dublin.—The *Irish Times* of October 3rd writes that, on the night of the performance of *Don Giovanni*,—

"The Theatre Royal presented a striking appearance. The house was crowded in every part, in fact, the best filled one we have seen during the engagement of the Italian Opera Company. Their Excellencies the Lord Lieutenant and the Countess Spencer occupied the Viceregal box. The frequenters of the Theatre Royal are never slow in recognizing true merit, and never did they confer honour where it is better deserved than in the case of the brilliantly talented lady whose benefit attracted so large and enthusiastic an audience as that which thronged the theatre last night. We have already alluded to Madame Trebelli Bettini's charming rendering of the part of *Zerlina*. It is a performance distinguished by singular art, and never fails to command adequate success. The main features of the opera were such as we have already noticed, Madame Tietjens and Mdlle. Sinico were, as usual, perfect in the parts of Donna Anna and Donna Elvira. Signors Zerbini, Borella, Perkins and Zoboli sang and acted excellently. The chorus and orchestra were even better than on the last occasion of the production of *Don Giovanni*, and reflected much credit on Signor Li Calsi, one of the most able conductors of the day. *Lucia di Lammermoor* will shortly be produced, with Mdlle. Alwina Valleria in the title *rôle*."

Leicester.—The *Leicester Chronicle* contains some remarks on the concert given at Mr. Tebbutt's new Lecture Hall, which we subjoin:—

"The new Lecture Hall which has been erected through the private enterprise of Mr. Tebbutt, was formally opened on Monday evening (the 29th September), when a concert was given under the direction of Mr. H. Nicholson, on behalf of the Leicester Provident Dispensary. Taking into consideration counter attractions, the audience was fashionable and fairly encouraging. A programme as varied as it was excellent was prepared, and received the fullest justice at the hands of Mdme. Thaddeus Wells, Messrs. Tebbutt, Orlando Christian, H. Nicholson, Frank Weston, E. J. Crow, and the Leicester Anemoic Union. Mdme. Wells sang 'L'Adieu,' and Pinsuti's 'I love my love,' and with Mr. Henry Nicholson evoked loud plaudits in some cleverly executed variations upon 'O dolce concento.' Mr. Tebbut acquitted himself creditably in Kücken's 'Thou with dark eyes beaming,' and Nelson's 'Red cross banner;' while in 'The Raft,' Hatton's 'Twenty Years,' and Maynard's 'Homeward Bound,' Mr. Orlando Christian displayed admirably the fine qualities of his voice. Mr. Weston's fantasia, 'O Cara Memoria,' and the 'Carnival de Venice' proved that the instrumentalist was fully acquainted with the powers of his instrument, and fully capable of displaying them to the best advantage. The solos of the Anemoic Union were on the whole most tastefully performed, and seemed to be generally appreciated. On the whole the entertainment was of a most enjoyable character, the only regret felt being that the number who participated in the pleasure of the evening was not much larger."

Liverpool.—The following, *apropos* of a recent concert given at Liverpool by Sir Julius Benedict, is taken from the *Daily Post*:—

"We do not grudge the veteran conductor of the Philharmonic Concerts his benefit, when he provides for us talent so excellent and so varied as that we listened to on Saturday, but is it not a little early in the autumn for what is really the beginning of the winter musical season? On such a lovely autumnal day as Saturday was one does not like to be reminded of 'Winter, dreary winter;' and what vacant places there were in the boxes were probably owing to so large a portion of Liverpool society being still in the country enjoying the fine weather so long delayed. There was certainly no lack of attractiveness in the programme. There were old favourites and young *débutantes*, and among the former we must now place Mademoiselle Albani, who was enthusiastically applauded in the scena from Donizetti's *Ugo, Conte di Parigi*, in which she fully exhibited her undeniably great vocal powers. What a contrast was Mozart's familiar duet, 'La Dove Prende.' Here Mademoiselle Albani and Mr. Santley sang with excellent taste and vocalization, and thoroughly deserved the hearty encore they received. The simple cavatina 'Pur Dicesti' in the second part of the concert was also very charmingly sung. Miss Edith Wynne sang the two Welsh airs, 'The Ash Grove' and 'The Bells of Aberdovey,' about as well as it is possible to sing them, and gave the scena from *Der Freischütz* with great spirit. The remaining female artists were Miss Helen D'Alton and Miss Julia Wigan, to both of whom this concert was our first introduction. Of both our impression is most favourable. For Miss D'Alton, who possesses a mezzo-soprano voice of considerable power and fineness, it is safe to predict a very successful career. She has great natural feeling, and that very excellent thing in ballad singers—perfect enunciation. Sullivan's 'Golden days' seemed pleasanter than ever from her lips, and it would be difficult to surpass the exquisite tenderness with which she sang a very touching song by Madame Sainton-Dolby, which we think is new, 'He thinks I

Digitized by Google

do not love him.' Miss Julia Wigan's fresh and pleasant looks, and her voice, which seemed their natural accompaniment, succeeded at once in gaining the good will of her audience. Though evidently nervous, she sang the parts allotted to her with a correctness and grace that produced a very favourable impression. Her voice is pure and clear, and not deficient in power. One wearies of always praising Mr. Santley, who sang, and was of course encored in M. Gounod's 'Maid of Athens,' and also Hatton's 'To Anthea,' which he has recently made his own in so striking a way. Mr. Edward Lloyd's principal task was Blumenthal's ever popular 'Message,' which he sang very well. Signor Caravoglia seemed more at home in Campana's ballad, 'Vivere e gedere' than in the serenade, 'Dormi Pur,' which surely was never intended for so ponderous a voice. M. Sainton gave a *fantasia* on Scotch airs, and assisted Sir Julius Benedict in the *andante* and *finale* from his pianoforte and violin sonata. Mrs. Beesley and Mdlle. Michiels, with Sir Julius and Mr. Lindsay Sloper, performed one of the conductor's quartets on two pianofortes."

The following, *apropos* of a recent concert given by Miss Sophie Heilbron, is from a Liverpool paper:—

"We have often had to notice the appearance of youthful prodigies, few of whom have ever attained to any real eminence in their profession as they advanced in age; but we have seldom heard any who displayed so much real musician-like feeling and natural intelligence as the young lady who played last night for the first time before a Liverpool audience. Possessed of a vigorous touch and very perfect executive powers, which were displayed to the utmost in her solos, Weber's *Concertstück*, and Liszt's fearfully exigent arrangements of the waltz in *Faust*, Miss Heilbron fully supported the character she had acquired elsewhere of a conscientious artist in Mendelssohn's Violin Concerto, which she rendered admirably in conjunction with Mr. E. W. Thomas. Her performance of the accompaniment to Servais's duet for violoncello was no less satisfactory, except that in the closing movement she rather ran away regardless of the difficulties of the violoncello part. Mr. Weston, who shows a marked improvement since we heard him last, was fortunately equal to the occasion. We are glad to hear he has been selected by Mr. De Jong as principal violoncello. To return to the fair pianist, we would remark that her phrasing was most intelligent, her *tempos* were clearly defined, and her shake was perfect. She is especially good in left-hand passages, like those in Wallace's *Cracovienne*, and gives promise of taking a very high position. Mr. E. W. Thomas played remarkably well both in Mendelssohn's Violin Concerto and arrangements from *William Tell*, and received the applause he so well deserved. Miss Marie Arthur made a successful re-appearance since her return from London, and sang several songs with taste. Mr. Schneider accompanied the vocal music."

Bradford.—We take the subjoined from the *Bradford Observer*, part of an article of some pretensions, describing a recent performance of *Don Giovanni* (in English), at St. George's Hall, in which our admirable native singer, Miss Rose Hersee, took a leading part:—

"Miss Rose Hersee at least equalled her previous efforts in her impersonation of Zerlina. Her voice, if not powerful, is pure in quality, and capable of modulation, while her command over her face and figure is astonishing in one evidently so young. Her conception of the village coquette last night could not have been truer. The air, 'Canst thou see me unforgiven?', so well known by its Italian commencement, 'Batti, Batti,' with its wonderful violoncello accompaniment, is one of the features of the opera, and Miss Hersee sang it to perfection, the change from the pleading *andante* to the joyous *allegro* being marked with fine effect. The *allegro* had to be repeated in answer to a rapturous encore. She was also encored in 'Come, shall I tell thee?' ('Vedrai carino') *the fascinating air of which occurs several times in the work under various guises.* The duet with Don Giovanni, 'Give me thy hand' ('La ci darem'), *the theme of which is the same*, was a great treat.

About Mr. Carl Rosa's conducting, the same journal has the following:—

"The few choruses in the work were splendidly done, particularly the one at the close of the second act. The magnificent instrumentation of the opera was finely rendered by the band, under the *bâton* of M. Carl Rosa, to whom too much credit cannot be given for the care which he has taken in the training of the band, chorus, and principals in the details, on which the success of the work so much depends."

The other singers in the opera were Mdlle. Vaneri (Donna Anna), Miss Lucy Franklein (Donna Elvira), Signor Mottino (Don Giovanni), Mr. Aynsley Cook, who is reported to have "kept the house in a roar with his acting" (Leporello), Mr. Howell (Masetto), Mr. Chatterton (Don Ottavio), and Mr. Arthur Stevens (the Commandant, both in flesh and in stone); so it may be surmised that the Carl Rosa "troop" is efficient in every department. The Bradford season came to an end with an excellent performance of *La Sonnambula*, Miss Rose Hersee being, of course, the Amina.

Deal.—We learn from the Deal *Mercury* that—

"Mr. W. B. Harrison's fourth concert was still more successful than the previous one. The room filled so rapidly that many persons could not obtain admission. Those who did so were amply repaid by the admirable selection of pieces, all of which gave the greatest satisfaction. There were three encores, Miss Jessie Royd well earning the first by her simple and artistic rendering of 'Robin Adair.' Mr. Selwyn Graham sang with heart and voice; and Mr. Harrison, we feel, may rest assured that his great talent as a pianist and composer are fully appreciated."

Exeter.—The Exeter Oratorio Society recently inaugurated its winter series of performances with Barnett's *Ancient Mariner* and *Acis and Galatea*. Possibly the audience found the programme too long; certain it is that they did not evince much enthusiasm, nor did the soprano of the night, Miss Ellen Horne, sing nearly so well as we have heard her on previous occasions in London and elsewhere. There was a single re-demand, which solitary compliment rewarded the taste and precision with which the Misses Ellen Horne and Marion Severn gave the duet, "Fly, brother, fly" (*Ancient Mariner*). The tenor and baritone music was admirably rendered by Mr. Henry Guy and Mr. Wadmore, while the band and chorus were efficient. There was a crowded attendance.—On Saturday and Monday, October 4th and 6th, the popular Vance gave his amusing entertainment. He possesses a nice voice, dances well, and can always manage to raise a laugh without having recourse to anything questionable or low. All his songs won "double encores." The present *prima donna* of the party, Miss Sestini Wilson, is gifted with a powerful soprano voice, and the effect of her voice is enhanced by her artistic execution. She contributed Arditi's "Il Bacio," and its sister valse, "L'Arditi," &c., and had to return to the platform more than once. The lady-like and animated Miss Kate Starley was obliged to repeat several of her "serio-comic" effusions, and, with Mr. Braham Sharpe (an excellent pianist) and "Cavalli" (a youthful violinist of promise), completed Mr. Vance's list of performers. A magnificently costumed *petite* burlesque called *The Three Graces*, and Mr. Vance's "make-up" when he sang "Have you seen the Shah?" were among the principal attractions of the evening.—We may mention, *en passant*, that Emma Stanley has been here, and received a fair amount of patronage.—The business at the Theatre is tolerable. Herr Schulze, of "Masks and Faces" celebrity, appeared on Monday last. The house on that occasion was not large.—W. S. J.

Brighton.—Our city, writes a correspondent, is becoming quite gay. Visitors are arriving daily, and amusements, in consequence, are "looking up." The Japanese *Troupe* and Messrs. Maskelyne and Cooke have been fully patronised. We may notice, *en passant*, that the *Guardian* says, "a modification of the usual seating arrangements (at Messrs. Maskelyne and Cooke's entertainment), introduced by Messrs. Lyon and Hall, was much appreciated by the audience."—Mr. Kuhe's "Grand Annual Concert" took place in the Dome Assembly Rooms, and attracted, as usual, an enormous audience. Mdlle. Albani was the *prima donna*, and gained universal approbation for her charming singing. Miss Helen D'Alton, Miss Julia Wigan, and Miss Edith Wynne were the other ladies; and Mr. Edward Lloyd, Signor Caravoglia, and Mr. Santley completed the list of vocalists. Mr. Lloyd pleased very much by his nice voice and excellent style of singing, and Mr. Santley made quite a *furore* by his delivery of Mr. J. L. Hatton's "Wreck of the Hesperus," which he was called upon to repeat, but "he didn't," he gave instead M. Gounod's "Maid of Athens." Signor Caravoglia was, as usual, received with great favour, his "Largo al factotum" being one of his most popular songs. The instrumental part of the programme devolved upon the concert-giver; and MM. Sainton and Paque, with Mr. Kuhe, played the *andante* and *finale* from one of Mendelssohn's trios; M. Sainton also playing his own solo, "Scotch airs," and M. Paque a transcription of an air by Donizetti, and a gavotte by Martini. M. Kuhe's solos were a nocturne by Chopin, and a valse caprice by Mr. F. Cowen, for which he was warmly applauded and recalled. Mr. Lindsay Sloper ably accompanied the vocal music, and the seating arrangements were capitally managed by Messrs. R. Potts and Co.—Madame Patey is announced to sing at the Aquarium concert this day; Mr. Sims Reeves will appear for "four nights only," at the theatre, in ballad operas; Mdlle. Carlotta Patti is to sing at Messrs. Cramer's evening concert, Oct. 18th, and their morning concert, Oct. 24th; Mr. Kuhe to give three pianoforte recitals in the Dome, and six "English Opera recitals," in the same *locale*, with Mr. Carl Rosa's English Opera Company in November; Mr. Charles Hallé and Mdme. Norman-Neruda, a "Grand Pianoforte and Violin Recital," on Thursday morning, Oct. 16th; Messrs. R. Potts & Co. have made arrangements with Mr. Arthur Chappell for a series of "London Monday Popular Concerts," in November and December; and the London Glee and Madrigal Union, under the direction of Mr. Land, will sing at the Aquarium on Saturday next, being the fourth time of their engagement at those concerts.

Digitized by Google

## NOTES UPON NOTES.

*(To the Editor of the "Musical World.")*

Poor patient music masters, at this season of the year, are wont to sniff the sea air, trying to forget the pupses "Thumb upon G," &c., &c. I heard of a professor who took apartments in a quiet, rural spot, concluding that he might there be away from all the pomp and vanity of this wicked world, in the shape of polkas, galops, and all such-like little abominations. He arrived at his new lodgings in the evening, and slept soundly until he dreamed a dream. He heard a pianoforte, and fancied all his pupils were running after him. Gradually waking, he did indeed hear a pianoforte, writhing under the agony of a touch that shivered, and shook, and stammered under the influence of a fond parent, who whacked his son in the parental fashion in "which he should go"—but go he did not, even with the fond parient's counting "a one, and a two, and a three, and a one, and a two, and a three, and a ——. This was too much for the poor persecuted professor; he left the apartments. It is to be hoped he did not run into the arms of a brass band, for they really haunt professor's houses; and without really wishing to be uncharitable, the only way a musical professor can hope to get rid of the "brass" is, in summer-time, to open the windows, and try to play them down with cross accent and slight syncopations. This often produces counter-irritation, and causes a mizzle, or musical skedaddle. The recipe is to take the upper part of the pianoforte and the lowest bass, leaving the brass band in the middle, a little after the manner of Rossini's style of instrumentation, only not quite so good. Time waits for no man; it is only one's pupils that will not wait for Time. I remember my father singing a duet with a gentleman. It so happened that they had to sing from the same copy, and this professor disturbed my father's equanimity very much by marking the time of every note with his thumb. This gentleman, who was unrivalled in his style of singing, had a tenor voice of great sweetness, power, and flexibility; six feet high and a leetle bit over, proportionately stout; always looking the picture of good health, yet as lackadaisical as an affected young lady; a great dandy; was very fond of good living, and an excellent cook. I went to dine with him one day, when he was attired in a white night-cap and slippers, occasionally tasting the savoury viands, and telling me what a treat we had in store, occasionally indulging in a few "*roulades*," to the edification of himself and neighbours.—I should mention that this redoubtable tenor lived in a very quiet locality, where there were no horses or vehicles passing.—Tasted again—a few more flourishes, and then called to his son to take a tea cup, and in "an humble" style: bring a pennyworth of mixed pickles, adding, most persuasively, now be a good boy. The good boy went and returned, dangling the tea cup in his fingers, and presented it to his worthy paternal, when, lo, and behold! the cup was minus the pickles; the good boy having dangled the cup, and dangled the pickles out of it. The countenances of both father and son fell. The padre's assumed a wrathful aspect. The son, therefore, ran (or bolted), not wishing to receive a gentle kick, which his progenitor aimed at him, and, in doing so, the slipper flew out of doors, and was carried away by a passing dog. The good boy returned presently, howling away, and was told to go upstairs to his practice. The moral to be gained from this circumstance is that (in a musical point of view) practice should not be considered a punishment; and, in this instance, the real well-wisher to his child considered that, in overlooking the practice, it was necessary to *beat* in the Time, to the great grief and consternation of the grandmother, who appealed to me to go and protect her grandson, causing me (having some respect for my sacred person) to expostulate, saying "that I might get the worst of it." Directly the father left the house, the young gentleman took up a *spit*, and giving his grandmother an old stick, commenced a sort of broadsword combat—his grandmother looking over her spectacles—and every time young hopeful gave her a thrust (stamping his foot in true dramatic style) she would say, "Ah! he's a bad boy," although she did not like any one else calling him so. And these are all, I believe, swept from the face of the earth; the last I heard of one of the parties is that he was a policeman, and taught the pianoforte. I am afraid that coercion will not increase a love or taste for music, but would have the contrary effect. Of course, there must be a certain amount of labour to acquire any mechanical facility, but let it be a labour of love.

What a most invaluable work to musicians is *The Life of Moscheles*—how full of interest, and, indeed, instruction!—how it gives you an insight into the practical life of a musician! What an influence Moscheles had on musical art generally—as a composer, performer, and teacher!—and how admirably he taught the world at large by his various elementary works! He had such perfect knowledge of mechanism—the means required—and how to arrive at those means. His Studies must be, for a long time to come, studies *indeed* to all who really study music, practically as well as theoretically; and what real musician does not consider himself a student all his life. The really great Moscheles felt all this—the study of his art, even practically, seemed to be a part of his religion;—in fact, in looking through his life, one cannot but feel that his art was (a part of himself, and) studied under the government of the highest and noblest principles. The good man-musician. His devoted friendship to Mendelssohn—always giving to his former pupil the first place. Moscheles showed his own greatness in all this. It is really a great privilege and a real pleasure to be brought so completely into the inner life of the great musician. His concertos, how splendidly written in form!—combining the Bravura with the Classical style; rich in ideas; how skilfully instrumented!—adding new life to the pianoforte; what fine passages of technical difficulty! (apparently not formed on harmonies) and even having the appearance of being written from the fingers, yet no doubt written away from the instrument—always so interesting, and, indeed, full of imagination! In the G minor Concerto (which I heard him play at the Philharmonic so splendidly, and which I fancy was the last time he played at that Society), how charming is the first *Tutti!*—really a model for young composers, so calm and dignified, and so original. Again, the first entry of the pianoforte, how majestic! at once asserting supremacy—but, in fact, one never felt that the pianoforte was weak or deficient in power in the Concertos of the gifted Moscheles—the instrumentation never hinders but aids the performer; producing the same results, only by different means, that Rossini did in instrumenting for the voice. Then, what real interest there is in the passages of execution!—Moscheles and Hummel always appearing to unite so well the Classical and Bravura styles. The Concerto in E flat (with the three drums) appears to me as difficult in point of execution as any composition that had gone before it, or that has appeared since. It requires such command of the keyboard—all over, and about everywhere—requiring a great amount of tone, varied in every possible way. Passages *not* accompanying the orchestra so much, as it is the pianoforte player that is accompanied, so that, as pianoforte music, the genius of the instrument is perhaps more fully developed than in the Concertos of Mozart or Beethoven; where, in some cases, it may appear that the Concerto is for the orchestra with pianoforte *obbligato*. My late much revered master, Cipriani Potter, thought highly of Moscheles and his works. When I first came to London, as a boy, I remember to have heard, in those days, that J. B. Cramer and Moscheles were considered rivals by some people; and it was the saying of that day that J. B. Cramer excelled in expression, taste, and feeling, and Moscheles was "all execution." I cannot think this was a very "wise saw," nor do I fancy there was a *feeling* of rivalry between the two great men themselves—certainly it was never carried to the pitch that existed in the days of Dussek and Steibelt, when partisanship ran so high between the Dussekites and the Steibeltites. It is reported, on one occasion, when Steibelt (who was considered to have extraordinary power, combined with sweetness,) commenced his Concerto *à la Chasse*, at the first chord the strings snapped, and it was proved that some one had tampered with the strings of the pianoforte. I remember taking a note to Moscheles from Cipriani Potter, begging the loan of the parts to *The Fall of Paris* Variations. I shall never forget being so struck with Mdme. Moscheles, so beautiful and so kind in manner, while lending me the orchestral parts. As Bravura Variations, brilliant to a degree, one cannot help thinking they have never been surpassed, and, indeed, compositions of that class have sadly degenerated. From what I heard generally, Moscheles himself added to the difficulties he had already written when he played the Variations himself. In the "Recollections of Ireland" a new form of composition at that time, and of which Moscheles was the originator, how lovely the first *Tutti!* giving at the commencement the idea and feeling of recollection; and the first startling opening, away from the key—how much real genius there is in all this! Prior to the publication of this Fantasia, the third page from the end, where there are imitations, &c., given of the three airs introduced, it is so skilfully written, and if possible, it must have been still more skilfully played by the composer, that well-trained musicians believed that all three airs were strictly played together. On one occasion, some kind friends and well-wishers of mine had announced me to play a sonata at a public concert, where Moscheles and Mendelssohn both performed solos. I am proud at this distance of time to think that I had the modesty to disappoint (?) the audience by not performing on that occasion. Mendelssohn was most kind to me, and I enjoyed the privilege of a long conversation with him, respecting his first sonata, which he called "one of his early sins." On one occasion, just after Moscheles had been playing something that I cannot recollect, Mendelssohn showed the delight he had in listening to him by his countenance, and kept exclaiming, "How like Moscheles that is!" evidently entering into the individuality of style in Moscheles, both as composer and executant. Some years later I had the advantage of playing, in public, Moscheles' "Homage to Handel" with the gifted author.—Mr. Cipriani Potter had told me of many things that Moscheles required in a duet he played with him, at some concert, particularly about some shakes, etc.—*The Life of Moscheles*, so beautifully written, is food to the mind of a musician; *how* he gathered his

Digitized by Google

experiences, and when full of them, and amidst great worldly gain and prosperity, retiring (as it may be almost termed) to Leipsic, to the Musical Academy there, which he seemed to love and cherish, although he seemed to have had something to bear up against. Can such things ever be in Germany? The finishing touch to the picture—the closing scene—so exquisitely and affectingly told, in a few words that speak volumes, will, I believe, make every one say, on closing the book, "so ends, happily, the life of a good man, great in his art." W. H. Holmes.

## MADAME ANNA BISHOP.

(*From the "Napa Daily Register."*)

The City Hall Rink was the scene of a bright and fashionable gathering of ladies and gentlemen last evening, assembled to listen to one of the most talented concert *troupes* we have yet had in Napa. The illustrious *prima donna*, Madame Anna Bishop, was in splendid voice, and rendered the *cavatina*, from Donizetti, with marvellous skill. Her ballad, "Home, sweet home," was exquisite, and in the simplicity of its conception and the witchery of its delivery, it seemed to us that she recalled the dreams of her youth, and longed with a heart yearning for "the lowly thatched cottage again!"

Frank Gilder is certainly the king of pianists, and in his wonderful execution astonished his listeners and charmed the young ladies by his grace and finish. Alfred Wilkie has a rich tenor voice, and, in Stephen Massett's, new song, "Happy as a king," created quite a furore, being loudly encored, as he was, also, in that ever-welcome "Sunset," by the same composer. Mr. Gottschalk gave Balfe's "Heart bowed down" with great feeling and expression, his fine baritone voice being heard to great advantage in Verdi's "Infelice." The laughing trio, "Via-de-vese-qua," sent the audience into convulsions, many joining in hilarious laughter, the young ladies of the Seminary enjoying it amazingly.

Madame Bishop is now on a triumphant tour through California. To night she and her gifted *troupe* sing in Vallejo, where, we understand, every seat is taken at Farragut Hall. She then goes to Sonoma, Santa Rosa, Sacramento, Stockton, Los Angeles, and San Diego; thence to the Sandwich Islands, Japan, China, Manilla, Singapore, British India, Egypt, all up the Mediterranean, then up the Bosphorous, staying at Constantinople; thence to Red Hook on the Hudson River, where her husband's relatives reside. Success attend her!

## WAIFS.

The Leipsic Gewandhaus concerts began on October 2nd.

A statue of Donizetti has been placed in the foyer of the Milan Scala.

Mdme. Felix, mother of the celebrated Rachel, has just died, at the age of seventy-five.

The King of Sweden has presented Herr Julius Rietz with the order of the Star of the North.

The Carl Rosa Operatic Company has been playing this week, with great success, at Sheffield.

A *débutante*, Mdlle. Ferucci, has achieved success at the Grand Opéra, by playing Valentina in *Les Huguenots*.

Mr. W. B. Healey left Liverpool for New York on Tuesday, to fulfil his duties with the Maretzek Italian Opera Company.

Spontini's *Nurmahal* and *Fernand Cortez* are to be revived at the Berlin Opera, where Delibes' *Le Roi l'a dit* has been produced.

We regret to learn that M. Faure has suspended his performances at the Grand Opera, in consequence of an illness "*assez serieuse*."

Signor G. Tartaglione has been appointed, by Dr. Wylde, one of the professors at the London Academy of Music, St. George's Hall.

Mdlle. Ida Corani is engaged for the ensuing opera season at Florence. She will make her *début* as Leonora, and then appear in the *Ballo in Maschera*.

The MS. score of the *Creation*, with annotations in Haydn's own handwriting, now in the possession of Herr Molk, of Peine, is said to be for sale.

The new version of Gounod's *Mireille* will be produced at the Italian Opera, St. Petersburgh, with Patti, Scalchi, Nicolini, Graziani and Bagagiolo in the cast.

M. Strakosch has associated with himself, in the management of the Théâtre Italien, M. Merelli, late director at the Imperial Opera at Moscow and St Petersburgh.

According to *Le Ménestrel*, Mdlle Albani has been detained in London by the illness of her father. If so, she has relieved her anxiety by occasional singing in the provinces.

Signor Schira has returned from Italy. One of the earliest operas to be produced at the autumn and winter season in Milan is, we are informed, to be this gifted composer's opera, *Leah*.

Up to September 30th, *La Fille de Madame Angot* brought to the treasury of the Folies Dramatiques no less than 1,013,000 francs. At the 221st representation the receipts were 5,225 francs.

Abbé Liszt will celebrate the fiftieth anniversary of his artistic life at Pesth, November 9th, when his new oratorio, *Christ*, will be performed. A medal has already been struck in honour of the event.

Mdlle. Ilma di Murska has arrived in New York, to fulfil her engagements at Mr. Maretzek's Italian Opera. She is, according to the New York papers, looking wonderfully well. That she will sing wonderfully well there can be little doubt.

We learn from our profoundly informed contemporary, the *Gazette Musicale*, that Mdme. Arabella Goddard has entered upon an artistic tour at the Antipodes, in association with Miss Christian and Mr. J. Hill, who are described as "distinguished pupils of the London Royal Academy of Music."

Master Henry Walker, Mr. F. B. Jewson's clever pupil, who was recently awarded the bronze and silver medals at the Royal Academy of Music, sails for America on the 16th inst., for a three months tour. An enterprising concert giver in the United States is, we are informed, to reward the young pianist with a thousand pounds for his services during that period.

The *Observer* says:—

"The British Orchestral Society's concerts will not commence, as heretofore, in November. Six concerts will be given in January, February, and March next. At each concert an original work by an English composer will be produced. The most eminent English vocalists will appear, amongst them Mr. Sims Reeves, who has generously announced his intention to give his valuable services *gratis*, 'as a mark of sympathy for brother *artistes*.'"

Mdme. Sinico has been delighting our Irish friends by her performance of the heroine in M. Flotow's *Martha*. The *Freeman's Journal* says that, "For Mdme. Sinico a genuine triumph was reserved in her singing of the "Qui sola, virgin rosa," which was heard with silent delight. She was rapturously encored, and repeated the old world famous 'Last Rose' with a soft tenderness and beauty of expression, demanding and deserving the enthusiastic applause which she received."

Referring to Sir Julius Benedict's concert, the *Liverpool Porcupine* says of Miss Julia Wigan, who will appear at the Bristol Festival:—

"Miss Wigan—a *débutante*, we think—has a mezzo-soprano voice of unusual beauty, full and rich in tone, and of even quality throughout. She phrases well, enunciates distinctly, and has been well trained. Her best effort was in the air from the *Lily of Killarney*, 'I'm Alone,' which she sang with much feeling and good appreciation of the dramatic sentiment of the composition."

The Sydney Choral Society, which for many years has been the medium of producing the oratorios and cantatas of the great composers, under the leadership of Herr Carl Schmitt, has changed its name to that of the Philharmonic Society, and is placed under the leadership of Mr. Rea. Mdlle. Claus, the violinist, and Mdlle. Rekel, vocalist, have just returned from Brisbane. Mdlle. Claus received a flattering acknowledgment of her clever playing. The Italian Opera *troupe* are about to proceed to Adelaide.—*Sydney Herald.*

In some recent remarks in the public press upon the hardship inflicted upon officers ordered to the West Coast of Africa, and who are running the risk of death, it was suggested that even those who possessed Life Assurance Policies were compelled to forfeit them upon being detained for this dangerous service. We are informed that this impression is erroneous with regard to the policies issued by one old-established office—"The Mutual," of King Street, Cheapside. Since 1868, "The Mutual" has guaranteed its policy-holders against all risks of foreign travel, and every other contingency, without extra premium, in every case where the policy is five years old and the life is 30.

The concerts to be given by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, during the coming season, will be in the highest degree interesting. Handel's oratorio, *Theodora* (with additional accompaniments by Dr. Hiller), and Bach's Christmas Oratorio may be mentioned as amongst the most important works selected for performance, not only on account of their intrinsic excellence, but because they are great novelties in this country; and we are also glad to find that Mendelssohn's *St. Paul* is included in the prospectus. There will be a repetition of the Passion week performances, which were commenced last year, the only alteration being that on two evenings Bach's *St. John Passion Music* will be given. The first concert, Handel's *Theodora*, is announced for Thursday, the 30th inst.

Digitized by Google

As the recent letter of M. Gounod to the Paris *Figaro*, respecting the case "Littleton *v.* Gounod," might lead to the supposition either that the plaintiff had given up his claim for damages and costs, or was acquainted with the person who had satisfied the demand, we think it right to state that the full amount was paid, in cash, by a solicitor to Messrs. Shaen and Roscoe, "on behalf of M. Gounod's friends," and that neither Mr. Littleton nor his professional advisers have received the slightest intimation as to the name of the donor.—*Musical Times.*

Signor Campobello seems to be pleasing the Irish critics, judging from their reports. The *Freeman's Journal*, writing about the performance of *Le Nozze de Figaro*, says, "We cannot close without bearing high testimony to the excellent manner in which Signor Campobello (as the Count) acquitted himself in the singing of the aria, 'Vedro mentr' io sospiro;' he delivered it with force and softness, and in a style worthy of a genuine artist." And about his Valentin, in *Faust*, the same journal says, "We have to remark that Signor Campobello acted and sang most respectably as Valentin, a part in which he was exposed to severe contrasts, and in which he did himself much honour. We will not be surprised to hear of Signor Campobello taking an exalted position on the lyric stage, as we have known few artists whose improvement has been so rapid and decided as his."

SPA.—The Musical Festival lately celebrated here proved highly successful.

ROME.—The autumn season at the Teatro Apollo will be inaugurated by M. Gounod's *Faust*. The next opera will be *Der Freischütz*.

PALERMO.—The steamer conveying Signor Scalvini's company to this place from Messina was overtaken by so severe a storm that the Captain was compelled, for the purpose of lightening his vessel, to throw overboard a large portion of his cargo, including all the scenery, dresses, and appointments belonging to the company, so that, on landing, the latter were utterly destitute of everything required for stage use, and had to write off at once to Naples, for a fresh supply of scenery, property, and dresses.

FLORENCE.—The season was inaugurated at the Teatro Pagliano by Rossini's *Semiramide*, put upon the stage with a degree of splendour and magnificence quite unusual here. The principal parts, Semiramide, Arsace, and Azur, were admirably sustained by Signore Rosa-Checchi, Dory, and Signor Marly; indeed, every one, from the conductor, Signor Mabellini, down to the humblest member of the chorus, did his, or her, very best. The rehearsals of Pacini's *Niccolò d'Lapi* have commenced.


## Advertisements.

THE VOICE & SINGING

BY

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

Performed at the Birmingham Festival, with immense success.

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

Nava's Three Subjects from "Fridolin" - - - each 3 6

No. 1. Hunting Chorus.
„ 2. Chorus of Handmaidens.
„ 3. Dance and Chorus of Villagers.

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

CHAPPELL & CO.,

50, NEW BOND STREET, LONDON.

# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

The Music by F. SCHIRA.

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,
## National Hymn, 6s.,
## Ave Maria, 4s.,
AND
## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

Music by T. ANDERTON.

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*

*Now Ready.*

THE

# RAISING

OF

# LAZARUS.

AN

## ORATORIO.

BY

## JOHN FRANCIS BARNETT

*Price, in paper covers, 8s.; bound in cloth, 10s. 6d.*

## NOVELLO & CO.,
## BERNERS STREET.
## LONDON.


Digitized by Google

THE ROYAL EDITION

OF

# NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.*

Now ready,

THE

## SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,

THE

## SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,

THE

## SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,

THE

## SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:

BOOSEY & CO.,

HOLLES STREET.

Dedicated by Special Permission to

H.R.H. THE DUKE OF EDINBURGH.

# Marie Alexandrowna Waltz,

BY

## CHARLES GODFREY,

*Band Master Royal Horse Guards (Blues),*

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice," "Love Dreams," "Blush Rose," &c.

Price FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

And to be had of every Musicseller and Bookseller in the United Kingdom, the Colonies, and India.


Digitized by Google

DEDICATED BY PERMISSION TO H.R.H. THE PRINCE OF WALES.

# LLEWELYN,

A Dramatic Cantata.

The English Words by THOMAS OLIPHANT
(*HONORARY SECRETARY TO THE MADRIGAL SOCIETY*).

The Welsh Words by TALHAIARN.

## THE MUSIC COMPOSED BY JOHN THOMAS

(*PENCERDD GWALIA*),
Harpist to Her Majesty the Queen.

**THE PIANOFORTE AND VOCAL SCORE, HANDSOMELY BOUND, PRICE ONE GUINEA AND A-HALF.**

THE FOLLOWING PIECES PUBLISHED SEPARATELY.

| | s. | d. |
|---|---|---|
| **RECITATIVE AND WAR SONG**, "Firm as the sea-girt rock" Sung by Mr. Sims Reeves. | 3 | 0 |
| **RECITATIVE AND AIR**, "Oh! fain would I recall the days" Sung by Miss Edith Wynne. | 4 | 0 |
| **LEGENDARY BALLAD** (in A minor), "Gelert's Grave" (Bedd Gelert) Sung by Madame Sainton-Dolby. | 4 | 0 |
| Ditto (in C minor) | 4 | 0 |
| **DUET**, "Oh, joy beyond expressing" Sung by Miss Edith Wynne and Mr. Sims Reeves. | 3 | 0 |
| **BRIDAL MARCH** (Arranged as a Pianoforte Duet) | 4 | 0 |
| **RECITATIVE AND AIR**, "Brave Sons of Cambria" Sung by Mr. Sims Reeves. | 2 | 6 |
| **TERZETTO**, "Long may ye live" Sung by Miss Edith Wynne, Mr. Sims Reeves, and Mr. Lewis Thomas. | 3 | 0 |

The Choral and Orchestral Parts published separately.

# THE BRIDE OF NEATH VALLEY,

A Welsh Scene.

The English Words by HENRY F. CHORLEY.
The Welsh Version by TALHAIARN.

## THE MUSIC COMPOSED BY JOHN THOMAS

(*PENCERDD GWALIA*),
Harpist to Her Majesty the Queen.

**THE PIANOFORTE AND VOCAL SCORE, HANDSOMELY BOUND, PRICE 12s. NETT.**

THE FOLLOWING PIECES PUBLISHED SEPARATELY.

| | s. | d. |
|---|---|---|
| **OVERTURE** | 4 | 0 |
| 1. **BRIDAL MESSENGER'S SONG** (Bass) Recit. "I, your own lord, on cheerful errand bound"... Air, "The girl is far too good for earth" ..... Sung by Mr. Lewis Thomas. | 3 | 0 |
| 2. **INTERMEZZO** (Instrumental) | 1 | 0 |
| 3. **CHORUS OF MEN**, "Good morrow to our neighbour" | 2 | 0 |
| 4. **BRIDEGROOM'S SONG** (Tenor), "The river is flowing its meadows between" Sung by Mr. W. H. Cummings. | 3 | 0 |
| 5. **CHORUS OF MEN**, "Come, come with thy companions" | 2 | 0 |
| 6. **INTERMEZZO** (Instrumental) | 1 | 0 |
| 7. **BRIDE'S MOTHER'S SONG** (Contralto). "O merry are the bridesmaids" Sung by Madame Sainton Dolby. | 2 | 6 |
| 8. **ALTERCATION SCENE. QUARTET AND CHORUS.** (Dadl Dau), "What is here of bolt and bar" | 3 | 0 |
| 9. **RIDING CHORUS** (No. 1), "Down the stream and down the valley" | 3 | 0 |
| 10. **HYMN CHORUS**, "Lo! with fears and blushes laden" | 2 | 0 |
| 11. **ANTHEM CHORUS**, "Blessed are all they that fear the Lord" | 2 | 0 |
| 12. **HYMN CHORUS** (Accompanied), "Thou whose mercy is a treasure" | 2 | 0 |
| 13. **RIDING CHORUS** (No. 2), "By the village, by the meadow" | 2 | 0 |
| 14. **BRIDE'S SONG** (Soprano), "If thou shalt deem thy vow" Sung by Miss Edith Wynne. | 3 | 0 |
| 15. **QUARTETT AND CHORUS** (Penillion Nos Galan), "Jane had cheeks as red as roses" | 3 | 0 |
| **DANCE MUSIC** | 3 | 0 |
| **FINALE, QUARTET, AND CHORUS**, (Breuddwyd y Frenhines), "May the years begun so brightly" | 3 | 0 |

THE FOLLOWING ARRANGED AS PIANOFORTE DUETS BY THE AUTHOR.

| | | |
|---|---|---|
| **OVERTURE** | 5 | 0 |
| **INTERMEZZO, No. 2** | 2 | 0 |
| **INTERMEZZO, No. 6** | 2 | 0 |
| **DANCE MUSIC** | 3 | 0 |

The Choral and Orchestral Parts published separately.

## LAMBORN COCK, 63, NEW BOND STREET (CORNER OF BROOK ST.), LONDON.


Digitized by Google

Printed by HENDERSON, RAIT, AND FENTON, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, *Saturday, Oct.* 11, 1873.

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


**SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,**

**Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.**

VOL. 51.—No. 42. | SATURDAY, OCTOBER 18, 1873. | PRICE { 4d. Unstamped. 5d. Stamped.



CRYSTAL PALACE.—This Day (SATURDAY) October 18th. THIRD SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. Symphony in C (No. 6) (Mozart); Concertino de Bravura for violin and orchestra (composed in 1846) (Mr. Holmes); Hymn for Contralto solo and Chorus (Op. 96), first time (Mendelssohn); "The Song of Miriam" (Schubert). Madame Lemmens-Sherrington, Madame Patey, and the Crystal Palace Choir. Solo violin, Mr. Henry Holmes. Full Orchestra. Conductor—Mr. MANNS. Transferable serial stalls for the series of concerts, Two Guineas; reserved stalls for this concert, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

MADAME LEMMENS-SHERRINGTON and Madame PATEY, in the SATURDAY CONCERT, CRYSTAL PALACE, THIS DAY.

MRS. JOHN MACFARREN'S CONCERT at Bow, on MONDAY, October 27th, at Eight o'clock. Vocalists—Madame Florence Lancia, Madame Poole, and Mr. J. L. Wadmore. Pianoforte, Mrs. John Macfarren; Violin, Herr Adolf Politzer; and Violoncello, Mr. Walter Petit. Part I.—Andante and Allegro, piano, violin, and violoncello (Mozart); Cavatina, "In questa semplice" (Donizetti); Song, "To Anthea" (Hatton); Variations, piano and violoncello (Mendelssohn); Grand Aria, "Una voce" (Rossini); Recitative, "I rage, I melt, I burn," and Air, "O sudden than the cherry" (Handel); Rondo, piano, "Moto continuo" (Weber); Vocal Duet, "Sweet Summer morn" (Macfarren). Part II.—Allegro and Presto, piano, violin, and violoncello (Beethoven); Lullaby, "Sleep, Baby darling" (Mrs. A. Phillips); Song, "Bride bells" (Reeckel); Grand Duo, piano and violin (Osborne and De Beriot); Ballad, "The British Tar" (Hatton); Song, "The Maiden's resolve" (Lucy Ward); Caprice de Concert, piano, "The Pearl of Erin" (E. M. Macfarren); Vocal Trio, "The Troubadour" (G. A. Macfarren). For vacant dates, address, 15, Albert Street, Gloster Gate, N.W.

BRIGHTON.—MR. KUHE'S SECOND PIANOFORTE RECITAL, next WEDNESDAY Morning, October 22, at the DOME. Mr. Kuhe will play Mozart's Sonata in D major, Beethoven's 15 Variations and Fugue on Tema from Sinfonia Eroica, Chopin's Scherzo in B flat minor, Corelli's Gigs, Schumann's Arabesque, Mendelssohn's Capriccio in B minor, and Liszt's Transcription on Spinnlied, from Wagner's Fliegende Holländer. Vocalist, Herr Reichardt. Particulars at R. Potts & Co.'s.

MISS EMILY TATE, the Renowned Young Pianist, will give TWO RECITALS in the PAVILION, at Brighton, on the 30th of October, under the patronage of the present and the ex-Mayor of Brighton. Miss EMILY TATE will play Grand Concertos by Weber and Hummell, and an Andante and Allegro by Mendelssohn, M. Gounod's Meditation on a Prelude by Bach, Beethoven's Rondo in G, Thalberg's "Home, Sweet Home," &c.
MISS EMILY TATE will play at M. RIVIERE'S Concerts, at the Royal Italian Operahouse, in November.

"ALICE, WHERE ART THOU?"

MR. ALFRED REYNOLDS will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the St. John's Wood Society of Musicians' Concert, in November next.

"THE SAILOR BOY'S FAREWELL."

MISS MARION SEVERN will sing Blumenthal's popular Song, at Dalton-in-Furness, 20th October; Ulverstone, 21st; Bradford, 24th; Chester, 25th; Penrith, 27th; Maryport, 28th; Glasgow, 29th; Falkirk, 31st; Durham, November 3rd; Brigg, 4th; Gainsborough, 5th; Kettering, 7th; Northampton, 8th.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"THE SONG OF MAY."

MISS EDITH SHIELD will sing Vincent Wallace's admired "SONG OF MAY," at the St. John's Wood Society of Musicians' Concert, in November next.

NEW SONGS by the most Popular Composers.
Just Published.
SIR JULIUS BENEDICT'S "The Sailor's Bride." 4s.
VIRGINIA GABRIEL'S "A Shadow." 4s.
SCHIRA'S "He was her only Son." 4s.
ARTHUR CECIL'S "I hear thee speak of a better land." 4s.
WILHELM GANZ'S "Camelia and Rose." 4s.
In D flat for Soprano, and in A flat for Contralto.
WILHELM GANZ'S "A damsel fair was singing." 4s.
Post-free at half-price.
London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.

THEATRE ROYAL, COVENT GARDEN.—M. RIVIERE'S CONCERTS.—EVERY EVENING at Eight. The following artists will appear during the week:—

VOCALISTS.
Mdlle. CARLOTTA PATTI.
Mdlle. VICTORIA BUNSEN. | Mr. J. H. PEARSON.
Miss FIORELLA. | Signor GUSTAVE GARCIA.
(And for the Welsh Festival Thursday), | Mr. GEORGE PERREN.
Miss EDITH WYNNE.

Instrumentalists.
Mdlle. PRATTEAU (Violoncello).
Mons. THEODORE RITTER (Pianoforte).
Mr. J. LEVY (Cornet-à-Pistons).
Conductor—M. RIVIERE.

MONDAY next, Popular and New Music.
TUESDAY, Verdi Night.
WEDNESDAY, Weber Night. Conductor—Sir Julius Benedict.
THURSDAY, Grand Welsh Festival.
FRIDAY, Operatic Night.
SATURDAY, National and Miscellaneous.
Splendid Decorations, Ferneries, Fountains, Plants, Exotics, Flowers, &c. Refreshments by Messrs. S. and A. Gatti. Promenade, One Shilling. Doors open at 7.30; Commence at 8. Acting Manager, Mr. JOHN RUSSELL.

Under the immediate Patronage and Sanction of the Council of the Royal Albert Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.
Conductor—MR. BARNBY.
A Series of ELEVEN GRAND ORATORIO CONCERTS will be given during the ensuing season, at which the following works will be performed:—

| | |
|---|---|
| Handel's THEODORA. | Rossini's STABAT MATER. |
| Bach's CHRISTMAS ORATORIO. | Mendelssohn's LOBGESANG. |
| Bach's PASSION (St. Matthew) | Macfarren's OUTWARD BOUND. |
| Mendelssohn's ELIJAH. | Mendelssohn's 114TH PSALM. |
| Haydn's CREATION. | Miller's SONG OF VICTORY. |
| Handel's MESSIAH. | Gounod's GALLIA, and |
| Handel's ISRAEL IN EGYPT. | Mendelssohn's ST. PAUL. |

The Concerts will take place on the following dates:—

| 1873. | | 1874. | |
|---|---|---|---|
| Thursday, | October 30. | Thursday, | January 8. |
| ,, | November 13. | ,, | ,, 22. |
| ,, | ,, 27. | ,, | February 5. |
| Monday | December 15. | Wednesday, | ,, 18. |
| Wednesday, | ,, 24. | Thursday, | March 5. |
| | | ,, | ,, 19. |

SUBSCRIPTION FOR THE SERIES:—

| | | | | | |
|---|---|---|---|---|---|
| Loggia (to hold 8 persons).. | £21 | 0 | 0 | Amphitheatre Stalls..... | £3 | 3 | 0 |
| Boxes (Grand Tier)..... | 25 | 0 | 0 | Arena Stalls ..... | 2 | 2 | 0 |
| ,, (Upper Tier)..... | 10 | 10 | 0 | Balcony Stalls ..... | 1 | 10 | 0 |

Subscribers' names received by Novello, Ewer & Co., 1, Berners Street (W.), and 35, Poultry (E.C.); the usual agents; and at the Royal Albert Hall.

HERR REICHARDT will sing two new Songs of his own composition, "THE HEART'S REMEMBRANCE" and "AUBADE" ("Love's Voice"), at Mr. Kuhe's Recital, Brighton, 22nd inst.—MILLS & Co., Bond Street.

MR. SANTLEY begs to announce that all business communications must be addressed direct to himself, or they will not receive attention.—5, Upper Hamilton Terrace, St. John's Wood.

ELECTRICITY VALSE,
By HENRY KLEIN.
Price 4s.
"Is tuneful, danceable, and not difficult."—*The Graphic.*
"This is really a very pretty waltz, with good melodies admirably arranged for the pianoforte."—*The Era.*
"Whether used for dance purposes, or played for its own sake, it cannot fail to please."—*Musical World.*
"The music is pretty, and variety of effect produced by broken rhythm."—*The Court Circular.*
Post free, 24 stamps.
London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.


Digitized by Google

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!) will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MISS PURDY is in Town for the Winter Season. Address, 35, Victoria Road, Kensington, W.

MADAME HELENA WALKER begs to announce that all Communications respecting Engagements for Oratorios, Concerts, &c., must be addressed to her residence, 6, West Bank Road, Edge Lane, Liverpool.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

MR. HANDEL GEAR, Professor of Singing, begs to announce his return to town for the Season. 66, Seymour Street, Portman Square, W.

HERR SCHUBERTH begs to announce that Young rising Artists, desirous of appearing in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., ought to write at once to Herr Schuberth, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, and send particulars as to their abilities.

REMOVAL.

MR. VERNON RIGBY begs to announce his Change of Address to St. George's Villa, 26, Haverstock Hill, N.W.

REMOVAL.

MR. LEWIS THOMAS begs to announce his Removal from Oakley Square to No. 7, Lidlington Place, Harrington Square, N.W.

MASON AND HAMLIN'S AMERICAN ORGANS.

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury, and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an inferior Medal.

Sole Agents—METZLER & Co., 37, Great Marlborough Street, W.

PRINCE PONIATOWSKI.

A SEVEN OCTAVE BOUDOIR Pianoforte by ERARD, the property of the late PRINCE PONIATOWSKI.

Messrs. ROBINSON, SON, AND FISHER will include in the sale at their Rooms, 21, Old Bond Street, on Thursday next, October 23, the above capital instrument. May be viewed two days prior to the sale.

A SIMPLE CATECHISM

ON THE

RUDIMENTS OF MUSIC AND PIANOFORTE PLAYING.

In the form of Question and Answer, and written in familiar language.

BY

E. ELLICE JEWELL.

Price 1s., Cloth Cover.

LAMBORN COCK, 63, NEW BOND STREET.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The NEXT TERM begins on MONDAY, October 20th, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 18th, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 50, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

"THE SACRED HEART." The beautiful Processional Hymn sung by all the Pilgrims to Paray-le-Monial. Arranged as a piece for Pianoforte or Harmonium by J. Pittman. Price 2s.; or, for one or four voices, with French and English words, 1s.—London: E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

THE TALE OF A SHAH. Sung, with immense success, by Mr. Templeton, at every performance of the Moore and Burgess Minstrels. 18 stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

HENRIETTE'S MOST POPULAR SONGS.

| | | |
|---|---|---|
| "ALWAYS ALONE" .. .. | Sung by Madame Patey .. | 4s. |
| "THE KING AND I" .. .. | Sung by Mr. Santley .. .. | 4s. |
| "THE CROSS ROADS" .. | Sung by Miss Edith Wynne .. | 4s. |
| "SYMPATHY" .. .. .. | Sung by Miss Enriquez .. .. | 4s. |
| "NOTHING" .. .. .. | Sung by Mr. Sims Reeves .. | 4s. |

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

Performed at the Birmingham Festival, with immense success.

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

# ALBERTO RANDEGGER

| | £ | s. | d. |
|---|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - - | 6 | 0 | |
| Ditto, ditto, bound in cloth - - - | 8 | 0 | |
| "Repose and Peace" (Sung by Madame Sherrington) - - - | 3 | 0 | |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - - | 3 | 0 | |

PIANOFORTE.

Nava's Three Subjects from "Fridolin" - - - each 3 6

No. 1. Hunting Chorus.
„ 2. Chorus of Handmaidens.
„ 3. Dance and Chorus of Villagers.

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

CHAPPELL & CO.,

50, NEW BOND STREET, LONDON.

Digitized by Google

## ACTION FOR LIBEL.

IN THE EXCHEQUER OF PLEAS.—LEEDS SUMMER ASSIZES, AUG. 13th, 1873.
Before Mr. BARON POLLOCK and a Special Jury.

### KIRKMAN v. POHLMANN.

[Transcript from Messrs. MARTEN and MEREDITH'S Shorthand Notes.]

*Counsel for the Plaintiff*—Mr. FIELD, Q.C., and Mr. LAWRANCE (Instructed by Messrs. DOD and LONGSTAFFE, London).

*Counsel for the Defendant*—Mr. D. SEYMOUR, Q.C., and Mr. GIBBONS (Instructed by Messrs. MORRIS and Co., Halifax).

(*Continued from page* 650.)

Mr. Baron Pollock.—Is there no mode in which this matter can be settled?

Mr. Seymour.—My friend has put a construction upon this caution which I submit it really is not open to. My friend does not say or contend that there ever was any advertisement by Messrs. Kirkman in Halifax.

Mr. Field.—Not by Kirkman; but these pianos have been advertised in Halifax, and circulated in Halifax and the neighbourhood to any extent.

Mr. Baron Pollock.—That will be a question for me—that is to say, whether the words were capable of bearing that construction. Then there will be a question of fact for the Jury, whether they did apply to this particular maker. Nothing can be plainer than the words "Patent Steel Grand Pianofortes."

Mr. Seymour.—The "Caution" does not use the word "Patent."

Mr. Baron Pollock.—In your correspondence you do not produce any other advertisement of Steel Grands except this. I won't say more, but I thought that as between two rival gentlemen—I do not say rival in an invidious sense, because, of course, everybody is proud to be a rival in the market in making such interesting things as pianos—

Mr. Seymour.—We never dreamt of referring to him, we simply complained of some pianos being called Steel Grands by Mr. Hemmingway, in Halifax, which were not Steel Grands. It was as much for the protection of the Plaintiff as of the public generally.

Mr. Baron Pollock. You do not, in your correspondence, indicate any other Steel Grands.

Mr. Field.—There was nobody else who ever had a patent for Steel Grands.

Mr. Baron Pollock.—I only mentioned it for the purpose of suggesting some mode of settlement, because, although people may advertise their own goods, they must be very cautious how they speak of others.

Mr. Seymour.—There are Steel Grands, as I will show your lordship, manufactured by Erard, and Collard & Collard, as well as by Messrs. Kirkman—both iron and steel, horisontal Grands.

Mr. Field.—Really, if we are going to fight the case we must go on in the regular way—unless you feel inclined to meet me in some way.

Mr. Seymour.—We never wrote this caution of the Plaintiff, or in any way relating to him.

Mr. Henry John Kirkman sworn; Examined by Mr. Lawrance.

Q. Do you carry on business as a pianoforte manufacturer at No. 3, Soho Square. A. Yes, I do.

Q. Under the firm of Kirkman and Son? A. Yes, under the firm of Kirkman and Son.

Q. And I believe you and your predecessors of the same name have carried on business there for 140 years? A. Yes, about that.

Q. In 1870, were letters patent granted to you for the invention of improvements in the construction of pianos? A. Yes.

Mr. Seymour.—Have you got them with you? A. Yes, here are the letters patent (*producing the same*).

Mr. Lawrance.—I will put them in if you like.

Mr. Seymour.—I have one reason for desiring that they should be put in: I merely wish to know if they are described as "Steel Grand?"

Mr. Lawrance.—Do they relate to the employment of steel in the manufacture of pianos? A. Yes.

Mr. Baron Pollock.—Is the title of your patent "Steel Grand?"

Mr. Seymour.—No, my Lord; the words "Steel Grand" are not used.

Mr. Field.—The provisional specification is this: "My invention relates to the employment of steel bracing or tension bars for resisting the pull of the strings, and supporting the wrest plank." And then it goes on to say how that may be done: "A wrest plank may be formed wholly of steel, or partially of steel and partially of wood." Your Lordship sees it speaks entirely of "steel." There is nothing about iron in the provisional specification at all. It is the introduction of steel instead of wood and iron. The provisional specification is filed 4th October, 1870, and dated the 8th April.

Mr. Lawrance.—From that time, from April, 1870, did you manufacture pianos upon that patent? A. Yes, up to the present time.

Q. Have you a trade mark? A. Yes, I have a label, "Patent Steel Grand," and that is registered at Stationers' Hall.

Q. And is that affixed to all of your pianos of that description? A. That is attached to every piano, and likewise the same words are stamped upon them, "Patent Steel Grand."

Q. On the piano? A. Yes, as well as that label.

Q. Did you make many of these pianos? A. I have made some 140 or 150 up to last April.

Q. And were they known in the trade by the name of "Patent Steel Grands?" A. Yes, I think they are universally known all over England, Ireland, and Scotland, and I think in the Colonies, as also on the Continent, as "Steel Grand Pianofortes."

Q. Of your manufacture? A. Of my manufacture.

Q. Does anybody else besides yourself manufacture Steel Grands? A. No, not to my knowledge; we have never had the patent contested.

Mr. Baron Pollock.—You mean not under that title: you do not mean that nobody else uses steel in the manufacture? A. Not under that title, nor in those special parts of the pianoforte for which the patent is taken out.

Mr. Lawrance.—Have you been in the habit of issuing advertisements of these "Steel Grands?" A. Yes, these are our circulars and advertisements (*pointing to some documents*).

Q. And did you give those to your customers? A. Yes, they are distributed in different directions to our customers in the trade.

Mr. Seymour.—You must bring home some knowledge to us. I object to that at present being read. I know nothing about that.

Mr. Baron Pollock.—That is not so perfectly clear. If a person chooses to use a word which is applicable to a particular person, it rests upon him to show that there was somebody else who had "Steel Grand Pianofortes" advertised to whom it could be applicable.

Mr. Seymour.—My lord, I accept that issue.

Mr. Baron Pollock.—But even so, you are no forwarder, because it would be equally applicable to the Plaintiff *cum aliis*.

Mr. Seymour.—I shall show that a person applied the name of "Steel Grand" to pianos sold in Halifax which were not steel.

Mr. Baron Pollock.—Your correspondence does not disclose that at all. Probably it will be convenient to adjourn now for a short time, and I think it is well worthy of consideration that some arrangement should be made in this case; here are people in the same trade, you know: I will not say a word more. In some cases, like the newspaper article cases, there is an absence of motive, but here, you know, it is a serious question rather.

Mr. Seymour.—Here it is said with reference to acts done, and with regard to persons whose names have been introduced, rightly or wrongly, into this case.

Mr. Baron Pollock.—Then why do not your clients at once withdraw?

Mr. Seymour.—I cannot explain that without reading that which is without prejudice.

[Adjourned for a short time.]

Mr. Henry John Kirkman recalled: Examined by Mr. Lawrance.

Q. I was asking you whether you issue these advertisements to your customers? A. Yes.

Mr. Seymour.—I object to that; it cannot be evidence. I have already objected to it. If you want me to rise again and object I will rise.

Mr. Baron Pollock.—Is is evidence in this sense—

Mr. Seymour.—I dare say he has a trade circular; that might be evidence.

Mr. Baron Pollock.—If it comes to an application to this or that customer, it would not be evidence against your client; but, I take it, the fact that a person issues circulars generally in the course of his trade would be evidence.

Mr. Seymour.—I do not object to that, but the language of the circular must be brought home to us to be evidence against us.

Mr. Baron Pollock.—The difficulty I see in this case is this, and that is why I ventured to interrupt a short time ago: If a person in the course of the conduct of his business issues a circular which may or may not relate to particular things, he must take the risk.

Mr. Seymour.—If it were proved that that was advertised in Halifax my objection would be a different one.

Mr. Field.—If you mean this one (*pointing to the circular*) I will prove it up to the hilt.

Mr. Baron Pollock.—I assumed it from Mr. Field's opening. What I meant was this, supposing I should myself take the risk of going into the market, and should use language there, or issue a circular there, which I might really not know anything about, and I may say I have not really read up the subject and have not considered it, still, if people come within the net that I have thrown, although I may be innocent as far as my moral intentions are concerned, it is quite clear if your client, in the language he uses, includes in his net the Plaintiff's pianos, it is a question for the Jury whether they were actually injured or not.

Digitized by Google

Mr. Seymour.—I do not understand my friend to contend that that yellow paper was advertised in Halifax.

Mr. Field.—Certainly, I shall prove it.

Mr. Baron Pollock.—What strikes me is this, I should have thought that a person who is a rival in trade would be rather anxious to disclaim, and to say, "I did not intend to attack you;" but he has not done that here, according to the correspondence.

Mr. Seymour.—I do not know whether the particular letter has been read, but there is one which appeared to me to disclaim it very strongly.

Mr. Baron Pollock.—No; it is disclaimed in a way which does not show much desire to conciliate. Any one who knows these pianos, and how closely they tread upon the heels of each other, knows the enormous importance of a trade mark and trade name.

Mr. Seymour.—I confess I thought that letter as strong a disclaimer with regard to the Plaintiff as could well be.

Mr. Baron Pollock.—That will be for the Jury to say hereafter.

Mr. Field.—Just test it in this way: would it be possible for Messrs. Kirkman to have read this letter to any one as clearing them from this charge? Just ask yourself that question. What Messrs. Kirkman wanted was something which would clear them in the eyes of people who had read this caution.

Mr. Baron Pollock.—Just so. However, I will take it generally, "I issued these circulars."

Mr. Lawrance.—[To the witness] Were Mr. Hemmingway and Mr. Lawson Saville of Halifax customers of yours? A. Yes.

Q. And did you send these advertisements to both those gentlemen in Halifax? A. Yes, I did.

Mr. Baron Pollock.—Can you give us the date of that? Because that will be rather important. A. They were sent continually when the pianofortes were first sent.

Q. You mean as early as 1870. A. They would be sent about the time the first pianoforte was sent to Mr. Hemmingway, and, of course, the same thing with regard to Mr. Saville; and, further, I always distributed them myself when I saw my different customers.

Q. Do you think you sent these to Halifax as early as 1870? A. Yes, I should say so; soon after the patent. I should say a few months after the patent.

Q. And I think you say you sent each of them a piano of that kind? A. Yes; each of them a piano of that kind.

Mr. Lawrance.—Do you know of your own knowledge whether these advertisements were advertised by Mr. Hemmingway in the Halifax papers? A. Yes, I have seen them extensively advertised in the Halifax papers.

Mr. Baron Pollock.—Always using that expression, "Steel Grand?" A. Always "Steel Grand." It would be useless for them to advertise them without that. [Newspapers produced of February 18th, and 29th April, 1871.]

Mr. Lawrance.—Tell me what is generally understood by a Grand Piano. A. The technical definition of "Grand Piano" would be a horizontal pianoforte, and generally with a curved side. By no possibility would any musical person mistake the two.

Mr. Baron Pollock.—I think we may take that for granted.

Mr. Seymour.—I think I know what a grand piano is; I have bought one or two in my time.

Mr. Baron Pollock.—There are semi-grands and boudoir-grands, but there are no upright grands.

The Witness.—There is always a prefix to the name if any other pianoforte is meant, such as "square grand," "grand square," "upright grand," or "grand upright," which makes the distinction. Anybody ordering a "grand" piano, if you were to send them an upright one, it would be in contradiction to the instructions.

Mr. Lawrance.—I think you have told us before that these instruments were known in the trade as "Steel Grand Pianos," and that you have sold a number of them? A. I have sold a considerable number of them.

Q. Did you see a copy of the "Caution" published by Pohlmann & Son? A. Yes, I did.

Q. Do you know when that was? A. It would be some few days or weeks after it was issued. It was sent up to me to London. I cannot tell you the exact date; it would be perhaps in February, 1872, I may safely say that.

Mr. Baron Pollock.—We will take the "Caution" as in.

Mr. Field.—Yes.

Mr. Lawrance.—After seeing that "Caution," did you consult Messrs. Dod and Longstaffe? A. I did.

Q. How long after you had seen the "Caution?" A. I think it was almost immediately, almost the same day; I took it up immediately, seeing that it was very injurious.

Mr. Lawrance.—The letter has been read, my Lord, of the 23rd January, which fixes the date. [To the Witness.] Q. Was the same "Caution" sent to you by other people besides Mr. Hemmingway? A. Yes; I think Mr. Saville, and I fancy some other people in Halifax put them into my hands, and called my attention to them.

Q. Were any complaints made to you by Mr. Hemmingway and others with respect to the "Caution?" A. Yes; they pointed it out as being very injurious to me and very injurious to them.

Mr. Seymour.—How can that be evidence?

Mr. Baron Pollock.—I do not know whether that can be excluded, because, assuming it applied to these pianos, it is evidence of damage; if it does not apply, then of course the question cannot arise; but supposing it is admitted to apply to them, how can a man prove his damage except by showing that?

Mr. Seymour.—But can a complaint, with regard to this document, affect my client?

Mr. Baron Pollock.—As to damage.

Mr. Seymour.—But what I objected to was the complaint. If he said that Mr. Hemmingway had so many pianofortes before, and proved that in consequence of this he had less afterwards, I would not object to that.

Mr. Baron Pollock.—Then at all events we may take it that some of your customers complained? A. Yes.

Mr. Lawrance.—What did they complain of?

Mr. Baron Pollock.—No, you cannot have it in that shape. You may call Mr. Hemmingway presently.

Mr. Seymour.—I submit that shows the objection to admitting the evidence.

—o—

## CRYSTAL PALACE—OPERAS IN ENGLISH.

*(From a Correspondent.)*

At the grand military *fête* given on Monday, under distinguished patronage, there was, among other attractions, a representation, in the theatre, of Donizetti's *Figlia del Regimento*, in English. The performance was interesting from various reasons. Mr. Henry Guy, of the Royal Academy of Music, made his first appearance on the stage, as Tonio. This gentleman has an agreeable voice, and sings artistically, but he is, at present, evidently more suited to the concert room than to the stage. No doubt the nervousness inevitable on a first appearance prevented him from exhibiting what dramatic talent he possessed. Sulpizio, in the experienced hands of Mr. Henry Corri, was all that could be desired. Miss Fanny Heywood was an interesting Maria. This young lady's voice has gained considerably in power, and its sympathetic quality was particularly noticeable in the air known in the Italian version as "Convien partir," rendered by her with good dramatic effect. Miss Annie Goodall essayed the part of the Marchioness, a character evidently new to her, and the concerted music suffered accordingly. The orchestral accompaniments, under the able direction of Mr. Manns, were excellent; and the audience appeared, on the whole, exceedingly pleased with the performance.

The grand concert given by the military bands, numbering about 150 performers, was quite a feature in the day's amusements.

The weather, unfortunately, was not propitious enough to allow the intended combination of the fountains and fireworks, but the fireworks by themselves were attractive enough to satisfy the patrons of the military *fête*, and there were no expressions of dissatisfaction heard about the (unavoidable) nonfulfilment of the entire programme.

### TO MISS EDITH WYNNE.

Songstress divine, called from thy earliest youth
To charm our senses mid this world of toil;
To tell in harmony the words of truth,
Of gifts sublime, from Him who giveth all.

And one bright gem to thee on earth has grown
More costly far than gold, or kingly birth,
A sound of angel's voice, a beam from heaven,
A something that doth not belong to earth.

Well may proud Cymru claim thee as her own;
Who, like thyself, her melodies can sing!
With pathos sweet, in music's grandest tone;
Ask Fame; his answer will be Edith Wynne.

MARIA E. LESLIE.

*Mold, August*, 1873.

Digitized by Google

## A LOOK A-HEAD.

Although musical interest has not yet left the provinces and returned to town—the Bristol and Glasgow Festivals being still in the future—the town is making preparations for a season which should surpass all its predecessors, if London does not mean to lag behind the country in genuine patronage and encouragement of art. Look at what our provincial societies will have done when the Glasgow Festival becomes a thing of the past. They will have produced no fewer than six important works by English composers, or by composers whom long residence among us has naturalized. Sullivan's *Light of the World*, Randegger's *Fridolin*, Schira's *Lord of Burleigh*, Ouseley's *Hagar*, Macfarren's *John the Baptist*, and Smart's *Jacob*. This is a splendid contribution to English music, and for this we have entirely to thank provincial enterprise. Surely, in the face of such an example, the great metropolis will not go ambling, like a contented donkey, along the musical paths it knows so well, and never turn aside to "fresh fields and pastures new!" Some novelties, as we shall presently see, are already announced, but not two nor three swallows make a summer, and the list must receive large accessions before London managers can be said to have done their duty. Looking at the character of the works above named, we are specially anxious to know the intentions of the Sacred Harmonic Society. Will that important institution be satisfied, to go on repeating the *Messiah*, *Elijah*, *Creation*, and a few other hackneyed works? or will it, in some degree, recognise the duties of its position, and further the cause of art, as distinct from its balance at the bank, or the prejudices of a particular "set." That the society has lost ground by its "finality" tactics, and is coming to be looked upon as an "old fogey," cannot be doubted, but it still possesses the means of retrieving its character. Let the directors produce Sterndale Bennett's *Woman of Samaria*, heedless of the ancient feud between their conductor and the composer; let them produce, also, Sir Julius Benedict's *St. Peter*, which has a clear right to be heard; and let them do a like honour to Sullivan's *Light of the World*. This accomplished, the society will be rich in artistic credit; and, for such an institution, artistic credit is no bad set off against a diminished cash profit. Many of the old managers have recently vacated their places at the council board for ever, and if their successors show a truer regard for the interests of art, wider sympathies and greater eclectism, we shall be able to look upon the change with philosophic content.

As regards novelties, absolute as well as comparative, the prospectus of the Crystal Palace justifies high expectations. We are especially glad to observe that some of the less known works by the great masters are among the things promised. Great masters suffer hardly less than the *dii minores* from the worship which the world is never tired of offering to their noblest productions. One result is, not only that beautiful things remain neglected, but that the composers themselves are but partially known. How little familiar is Haydn as a symphonist, apart from the "Salamon set;" while Mozart is thought of, in the same capacity, chiefly as the author of the "G minor," the "E flat," and the *Jupiter*. The Crystal Palace managers have done well, therefore, by announcing the intended performance of two out of Haydn's many unfamiliar symphonies, and of a selection from the lesser, though large, number due to the genius of Mozart. Modern composers are always well looked after at the Crystal Palace, and in the current prospectus they hold a good place. Anything by Schumann must receive a hearty welcome, as the work of a conscientious and gifted man. If the same may not be said with equal certainty of compositions by Schumann's successors, the truth remains that every genuine amateur will receive them with interest, and fairly judge them on their merits. We are somewhat struck with the absence from the prospectus of every one of the recent Festival novelties. There may be good reasons for this, but it is to be hoped that such art lovers as the managers of the Saturday Concerts will not permit the season to end without having done something for the new works which recently excited attention and elicited applause.

We have not yet received a prospectus of the Albert Hall Choral Society's intended doings, and cannot refer to them as fully as might be wished. The reports in circulation, however, lead us to expect, not only a season of unusual activity, but one of much interest. Mr. Barnby, of whose energy and zeal we have had so many proofs, is not the man to neglect establishing the position already gained, or to cease from pushing his conquests still futher. Whatever earnest self-devotion can do will be done, and we are not at all surprised to learn that he intends giving eleven concerts during the season, in preparation for which the the Choir, augmented by 300 carefully chosen voices, has rehearsed twice a-week for some time past. This "means business," and we are glad of it, because of its refreshing contrast to the lassitude that reigns in some other quarters. Mr. Barnby, we understand, will repeat the Lenten performances of Bach's *Passion Music*, and it is hoped by not a few admirers of the great Leipsic musician, that his *Christmas Oratorio* will have a hearing in December. Should this expectation be satisfied, Mr. Barnby will more than ever strengthen his claim to the gratitude of all who would have the candle of genius set on a hill, and not put under a bushel. *St. Paul*, too, is among the chosen works, and Mendelssohn's first oratorio will thus be helped forward to the place it must ultimately occupy. As time goes on, though the popularity of *Elijah* may remain undiminished, the public will grow accustomed to its flashing light, and be able to appreciate the more sober radiance of the sister work. We will not enter upon any comparison between *St. Paul* and *Elijah*. Enough that the first deserves equal favour with the second, and that each performance brings nearer the inevitable satisfaction of its claims. A revival of even greater interest will be that of Handel's *Theodora*—the master's pet oratorio, the child and darling of his old age. An experimental performance of this work last season, with amateur soloists, gave so much satisfaction that its public presentation could only be a question of brief time. There is much of Handel's finest writing in *Theodora*, and we prophesy for it a heartier reception than was enjoyed by *Belshazzar*. But, whether *Theodora* be well received or not, Mr. Barnby does well to revive it. Let all the Handelian oratorios have a chance in turn, now that a new generation, with more æsthetic tastes, has risen up to judge them.

The Monday Popular Concerts have, as yet, made no sign, but with them there is no need for preliminary manifestations. At the proper moment Mr. Arthur Chappell will throw open the doors of St. James's Hall to a waiting crowd, and the weekly feasts of chamber music will quietly be resumed. We may expect, at an earlier date, to see the first of Mr. Henry Holmes's "Musical Evenings" in St. George's Hall. There is now a larger public for chamber music than even the Monday Popular Concerts can satisfy, and Mr. Holmes will have no reason to complain of wanting support, assuming—as may safely be done—that he gives performances of undiminished worth.

Among immediate prospects may be noted the laying, by the Duke of Edinburgh, of the foundation stone of a new Training School for Music at Kensington Gore. It is far too early for an opinion to be safely given as regards this enterprise. The managers are all amateurs, with no special knowledge of what they have to manage; but, on the other hand, they are independent of all musical cliques, and they have the means and the influence necessary to secure the best services of good men. It would manifestly be wrong to prejudge the case, and we shall wait for results, ready to sympathise with and support every effort to promote the cause of music. It matters not a jot by whom our people are musically educated, so that the education be given. Above all, let us avoid presenting to the world such a sorry spectacle as that shown by the promoters of general education. Let us ignore cliques, and fix our regards simply on the end to be attained.

THADDEUS EGG.

---

ROME.—The ballet of *Brahma* has been produced at the Politeama. —The Teatro Apollo was to open with *Faust*, the principal parts being sustained by Signore Singer, Braccialini, Signori Perotti, Sparapani, and Petit.—The new Teatro Minerva is to be inaugurated next Carnival.

GENOA.—In consequence of the presence of cholera here, the manager of the Paganini has announced that he is obliged to cancel —provisionally, at least—the engagements he has made, though, should the sanitary condition of the town improve, he will open his theatre at a later date. Two other theatres, the Teatro Nazionale and the Teatro Doria will, also, be opened before long—always supposing the cholera should disappear, as there is every hope it will.

Digitized by Google

## MUSIC AT BOULOGNE-SUR-MER.

(*From a Correspondent.*)

*October* 15, 1873.

If you wish to make a large fortune in a very little time, by selling thousands of copies of this week's *Musical World*, I think I can put you in the way of it (expecting, of course, a handsome commission). The outlay will not be very great, for it will consist in hiring a number of men bearing enormous posters worded thus: "*Two great French victories over the Prussians*, see the *M. W.* of ——." The success to two *opéras comique*, or rather *bouffes*, viz., *La Fille de Madame Angot* and *Le petit Faust*, in this town, seems to have put this notion into the head of a writer in a local journal, which itself professes to be the mouthpiece of the "Committée de publicitée." A short time back we had an article abusing "that Berlinois Offenbach," claiming originality and superiority in every respect for certain French composers, and informing us that *this was truly a victory* for the French over the Prussians—a true revenge! ! ! The same paper of Saturday last, after writing up *Le petit Faust* as an opera, in which writing there occurs a paragraph between inverted commas: "*Le petit Faust* est plus amusant que la plus amusante des pièces d'Offenbach, disions nous, lors de sa prémierè apparition," &c. The last sentence runs thus: "Il-y-a enfin que c'est bien Français et qu' Hervé, notre compatriote départementale, n'a pas fait rire Offenbach le Prussien, quand il a composé cette œuvre, meilleure que les meilleures cascades d'outre-Rhin." Far be it from me to run down the French composers, or to place the Germans in a higher position than they ought to be; but when originality and superiority in every respect are in the question, I think justice is justice, and that our lively neighbours want to be reminded, in more ways than one, that it is only just to "give the Devil his due."

Last week *La Fille de Mdme. Angot* (twice) and *Le Cheval de Bronze*, as repetitions, and the production of Hervé's *Petit Faust*, brought crowded houses to the Salle Monsigny. The two former I need hardly allude to, having done it so often, except that, in the case of the former, every one here is *Fille de Madame Angot* mad: even the toy-shop keepers exhibit in their windows tempting dolls dressed as La Fille—arms akimbo—and all complete. In fact the disease has become so bad that the medical society, which meets next week, are talking of adding to the "Nomenclature of diseases" *one* called, *Angot-ritis puella*. The cure for the same will possibly remain an open question.

And now for *Le petit Faust*. In the first place it was played to a crowded audience, who applauded the way in which it was put upon the stage; and I must congratulate M. Herrewyn, the stage-manager as to the latter fact. The *mise-en-scène*, the dresses, the make up, were all good, and it did not look like a dress rehearsal, as many first night performances do. The prompter had not too much on his hands (or rather his larynx), and all the *troupe* seemed to enter into the spirit of the *opéra bouffe*. In the first act especially, entitled, "L'Ecole du Docteur Faust," the fun was kept up *in extremis*. In fact, as a whole, all went well; but when one comes more to the details of the *opéra bouffe*, you must be surprised that such a burlesque (in every way—burlesque—music included), should be put upon the stage, entailing such absurdity and nonsense as it does. The applause was great, certainly, in some places, and recalls were frequent—but cries of, "Oh!" at certain situations, balanced, in my mind, all the rest. A French audience is certainly unlike an English one, and gives its opinion more freely—but, for the outspoken "Oh!" in a French theatre—in an English one, if one looked around the house at the appropriate time, the "silent blush" would certainly confirm what I have said above.

Marguerite (THE Gretchen)—mutilated, as the character was represented—Mdlle. Noaille acted with more spirit than usual. Mdlle. Mey, our clever Fille de Madame Angot, assuming Mephisto in her own peculiarly telling way. M. Descamps, as Faust, was accurate in his singing, and his acting was quite as might be expected. Valentin found an able representative in M. Kinnel, who played the part as it is always done in France—*i.e.*, with much exaggeration.

I made a mistake last week in my letter, which I hasten to correct. I said that the magic lantern which had been exhibited at the Etablissement was "*sent expressly from London for the purpose.*" I find it is the property of the clergyman who *held forth* on the night of the entertainment. He keeps it for the amusement and edification of the seamen who frequent the Sailors' Institute (recently founded), and tells them all about Egypt and Mount Sinai in a lecture, colouring the same with his own experiences when a missionary. I don't know if this happens oftener than once a fortnight.

*Very* latest news.—A circus is building near the gate of the High Town. None of your tent business—but a genuine theatre, built in wood, capable of holding 1000 persons, with circus in front and stage behind, and undertaken by Parisians.—So "Whoop la!" and good-bye.

S. C.

## MUSIC IN MUNICH.

For now thirty years Halévy's opera, *La Juive*, has been a stock-piece on the German lyrical stage. In a great number of instances it was given with the book tacked together "freely from the French" by Frederike Elmenreich. The action, laid during the Council of Constance, was transferred, in this version, to a German town at the time of the Crusades, during the first half of the 13th century. Cardinal di Brogni, President of the Council, was made Grand Commander of the Knights Templar; Leopold, Duke of Austria, Count Leopold, styled very modestly "nephew of the Duke and Leader of the Troops;" while the Princess Eudoxia received the now by no means uncommon operatic name of Isabella. The transformation extended also to the lower social strata. The fanatic Ruggiero, Grand Provost of Constance was changed into simple "Theobald, first Councillor," and the commander of the Imperial Archers, into the obscure "Leader of the Ducal Guard." The book had evidently something false about it; the Government considered it dangerous to revive the recollection of the Council of Constance; to represent an Austrian Duke as the seducer of a Jewish maiden; and to expose a Cardinal to the general antipathy of the audience. Everything referring to Constance, to Brogni, to Duke Leopold, to the Emperor, and to religious superstition, had to be eliminated before the opera could be represented. With such alterations in its historical background—which, after all, was but faintly sketched in—the work was produced, the public troubling their heads, probably, as much or as little about this libretto as about most other librettos. Recently a change, not uninteresting from a historical point of view, has been effected quietly, and even unremarked by many, at the Theatre Royal here. The text has been, at length given in its original form, many an obscure passage being thereby rendered effective and intelligible. For twenty-nine years—the opera was first performed here in 1844—people put up with the senseless libretto forced upon them by a clerical government, and it is only lately that the Intendant resolved to have the necessary alterations made. So long a time did it require to effect the innovation, for the public and even the management of a theatre grow accustomed to senseless opera-books, with distorted names and scenes. "We are pleased, however,"—observes a correspondent of the *Neue Berliner Musikzeitung*—"that another reminiscence of a dark period, which threw its shadow upon the stage as well as upon other things, has been effaced; the public regarded the change so much as a matter of course that they refrained from any observations on it. May all other counterfeits forced upon us by clerical government be in like manner abolished."

It is still, seemingly, from the class of national schoolmasters that the best members of the operatic company are drawn. Last year the Intendant-General, Baron von Perfall, discovered in Herr Schwab, a teacher at Kaufbeuern, a fine tenor. He had him instructed at the expense of the Theatre, and a few days since the gentlemann made his first appearance as the hero in *Joseph en Egypte*. He resembles in many respects the late Herr von Schnorr, and made a hit. The Intendant was less fortunate with a Hungarian lady, whom also he had caused to be educated musically at the expense of the Theatre, and who was to have made her *début* as Rachel in *La Juive*. But at rehearsal she exhibited so thorough an indifference for time or key that her first appearance was necessarily postponed.

MADRID.—It is said that Signor Ponchielli's opera, *I promessi Sposi*, will be produced next season at the Teatro Nacional.

Digitized by Google

## AMATEUR OPERA RECITALS.

During the winter season, for the last three years, meetings of a society of amateurs, under the direction of Mr. Willert Beale, have been held in Liverpool, at which the music of some of the most important modern operas has been practised. The amateurs in question have dealt with operas as the majority of musical societies deal with cantatas and oratorios. Advantage has been taken of the cheap editions of operatic works latterly issued by several eminent London firms; and such operas as *Lohengrin*, *Norma*, *Maria*, *The Bohemian Girl*, *Lucia*, and *Faust*, so far as the *soli*, concerted pieces, and choruses are concerned, have been practised throughout. The Liverpool society has set an example which, it is to be hoped, will be followed elsewhere. The study of operatic music by amateurs cannot be too warmly advocated. Apart from all other considerations, practical knowledge of such compositions is almost indispensable to any vocalist, professional or amateur, who would sing with appropriate dramatic expression, in the absence of which the finest voice ever heard is ineffective. The first meeting of the Liverpool Society this season took place on Saturday last, at Dreaper's Rooms, in Bold Street. It was, as usual, strictly private, no listeners being admitted. The opera now in practice by the amateurs is *Robert le Diable*. The meetings are to be held fortnightly, the second of the present series being announced for Saturday afternoon, the 25th inst. Madame Husson accompanies.

## CRYSTAL PALACE.

The *fête* which had been so carefully organized for the entertainment of the soldiers came off on Monday at the Crystal Palace, and only wanted a little finer weather to make it a complete success. Woolwich and Chatham, as well as the military stations nearer home, sent up numerous contingents of well set-up young fellows. There were Life Guards and Artillery, Engineers and Line, Control and Military Train. *The Daughter of the Regiment*, which was performed in the Opera Theatre, was a peculiarly happy selection for a soldier's festival, and the soldiers enjoyed it exceedingly. Mr. Guy made a promising *début*, and had a favourable reception, while Donizetti's opera went off with much effect. At five, the military bands (the Artillery and the "Royal Regiment,") offered their contribution to the day's amusement, in the shape of an effective vocal and instrumental concert, ably conducted by Mr. Smyth, Bandmaster, R.A. Mr. Smyth, who, it should be mentioned, is a successful composer as well as conductor, included two or three of his own pieces in the programme, and they were by no means the least successful *morceaux*. The singing of the soldiers in the part-music was particularly admired.

PESTH.—The chorus will consist of 400 persons and the band of 150 at the approaching performance of the Abbate Franz Liszt's oratorio, *Christus*. Herr Hans Richter will be the conductor.—From statistical returns just published concerning the National Theatre, we learn that, from the opening of the building down to the present time, no less than 644 original dramas by 89 different authors have been represented on some 3,800 evenings. Opera is more attractive than drama. This has been especially the case during the series of starring performances given by Miss Minnie Hauck. The young lady has been re-engaged for this month and the next. She sings seven times a month here, and twice in Ofen. She will also appear in a Magyar "original opera," and great things are predicted of her in it. She will sustain the character of Maria Gara in Erkel's *Hunyády Laszlo*.

MILAN.—The season is over at the Scala, which will not re-open till the 26th December, so that the sole asylum for opera at the present moment is the Teatro dal Verme. By the way, Signor Lamperti has resigned the managership and been succeeded by Signor Foleiti, who, like his predecessor, promises a great deal more than his artists are ever likely to perform. The first opera produced under the new dynasty was no novelty, but, being well rendered, proved a success. It was *La Sonnambula*, with Signora Lodi, Signori Maurelli and Buti in the principal parts. The lady made a hit. She is young, and possesses a pleasing, if not a very strong, voice. She is especially at home in *bravura* passages.—On the 10th inst., Signore Stolz, Wisjak, Bellariva, Beretta, Ricci, Gamberini, Invernizzi, Signor Achille Corsi, Medini, Miller, Fioravanti, and Catte left for Cairo, whither Signor Bottesini has also gone.

## PSALMS AND ANTHEMS

SUNG AT THE

## ANNIVERSARY MEETING OF THE CHARITY CHILDREN

IN THE

CATHEDRAL CHURCH OF ST. PAUL, THURSDAY, OCT. 9, 1873;

THE SERMON PREACHED BY

THE RIGHT REVEREND THE LORD BISHOP OF ROCHESTER.

*Before PRAYERS the 100th Psalm.*

All people that on earth do dwell,
Sing to the Lord with cheerful voice:
Him serve with fear, His praise forth tell,
Come ye before Him and rejoice.
The Lord, ye know, is God indeed;
Without our aid He did us make:
We are His flock, He doth us feed,
And for His sheep He doth us take.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud, and bless His name always,
For it is seemly so to do.
For why? the Lord our God is good,
His mercy is for ever sure:
His truth at all times firmly stood,
And shall from age to age endure.

THE PSALMS FOR THE DAY,

CHANTED BY THE GENTLEMEN OF THE CHOIR, THE CHILDREN JOINING IN THE GLORIA PATRI TO EACH PSALM.

*AFTER THE FIRST LESSON,*

TE DEUM (*Goss*),

BY THE GENTLEMEN OF THE CHOIR AND THE CHILDREN.

*AFTER THE SECOND LESSON,*

JUBILATE DEO (*Goss*),

BY THE GENTLEMEN OF THE CHOIR AND THE CHILDREN.

*BEFORE THE PRAYER FOR THE QUEEN,*

THE CORONATION ANTHEM,

BY THE GENTLEMEN OF THE CHOIR; THE CHILDREN JOINING IN THOSE PARTS OF THE GRAND CHORUS WHICH ARE PRINTED IN ITALICS.

Zadok the priest, and Nathan the prophet, anointed Solomon King.
And all the people rejoiced and said: *God save the King, Long live the King, God save the King, May the King live for ever, Amen, Amen, Hallelujah, Hallelujah, Amen. God save the King, Long live the King, May the King live for ever, Amen, Amen, Hallelujah, Hallelujah, Amen. May the King live for ever, for ever, for ever, Amen, Amen, Hallelujah, Hallelujah, Amen. Long live the King, God save the King, Long live the King, May the King live, May the King live, for ever, Hallelujah, Amen, Amen, Amen, Hallelujah, Hallelujah.*

*Before the SERMON.*

CHORALE (*Mendelssohn*).

Sleepers, wake! a voice is calling;
It is the watchman on the walls,
Thou City of Jerusalem.
For, lo! the bridegroom comes!
Arise, and take your lamps!
Hal-le-lu-jah! Awake! His kingdom is at hand!
Go forth, go forth to meet your Lord!

*After the SERMON, four verses of the 104th Psalm (Dr. Croft).*

My soul, praise the Lord, speak good of His name,
O Lord our great God, how dost Thou appear!
So passing in glory, that great is Thy fame,
Honour and majesty in Thee shine most clear.
With light as a robe Thou hast Thyself clad,
Whereby all the earth Thy greatness may see;
The heavens in such sort Thou also hast spread,
That they to a curtain compared may be.
His chamber-beams lie in the clouds full sure,
Which, as His chariots, are made Him to bear:
And there with much swiftness His course doth endure,
Upon the wings riding of winds in the air.
He maketh His spirits as heralds to go,
And lightnings to serve we see also prest:
His will to accomplish they run to and fro,
To save or consume things as seemeth Him best.

GRAND CHORUS (*Handel*),

BY THE GENTLEMEN OF THE CHOIR, THE CHILDREN JOINING IN SOME PARTS.

*Hallelujah! for the Lord God Omnipotent reigneth! The kingdom of this world is become the kingdom of our Lord, and of His Christ, and He shall reign for ever and ever, King of Kings, and Lord of Lords. HALLELUJAH!*

Digitized by Google

# MONDAY POPULAR CONCERTS,
## ST. JAMES'S HALL.

## SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE Director begs to announce that the SIXTEENTH SEASON of the MONDAY POPULAR CONCERTS commences on MONDAY Evening, November 10, and that the Performances will take place as follows:—Monday, November 10; Monday, November 17; Monday, November 24; Monday, December 1; Monday, December 8; Monday, December 15, 1873. Monday, January 12; Monday, January 19; Monday, January 26; Monday, February 2; Monday, February 9; Monday, February 16; Monday, February 23; Monday, March 2; Monday, March 9, Monday, March 16, 1874. Sixteen Morning Performances will be given on Saturdays, November 15, 22, 29; December 6 and 13, 1873; January 17, 24, 31.; February 7, 14, 21, 28; March 7, 14, 21, and 28, 1874.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue Subscription Tickets at £3 10s. (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of Sixteen Monday Evening Concerts, extending from Monday, Nov. 10 to March 16. Subscription Tickets are also issued for the Sixteen Morning Concerts, at £3 10s., extending from Saturday Afternoon, November 15 to March 28; also for the Seven Morning Concerts, taking place on Saturdays, January 17, 24, 31, February 7, 14, 21 and 28, at £1 10s.

Mr. CHARLES HALLÉ will appear on Mondays, Nov. 10 and 24, and Saturday, November 22. Dr. HANS VON BÜLOW will appear on Mondays, November 17 and December 8; also on Saturdays, November 15 and December 6. Madame NORMAN-NERUDA will be the Violinist on Mondays, November 10 and 24; also on Saturdays, November 22 and 29. M. SAINTON will lead on Saturday Afternoon, November 15, and on Monday Evening, December 8. Signor PIATTI will hold the post of First Violoncello on all occasions; Herr L. RIES, that of Second Violin; Herr STRAUS or Mr. ZERBINI will play Viola; Sir JULIUS BENEDICT and Mr. ZERBINI, as heretofore, officiating as Conductors. Mr. SIMS REEVES is engaged on Monday Evening, Dec. 8; and Mr. SANTLEY will appear on Monday Evening, December 1; and on Saturdays, November 29 and December 13. The "SCHWEDISCHE DAMEN-QUARTETT" will make their first appearance in London on Monday Evening, December 15. Madame SCHUMANN, Miss AGNES ZIMMERMANN, Herr PAUER, Herr DANNREUTHER, Mr. FRANKLIN TAYLOR, and Herr JOACHIM, will appear after Christmas.

### THE FIRST CONCERT OF THE SEASON
WILL TAKE PLACE ON

### MONDAY EVENING, NOVEMBER 10, 1873.

*To Commence at Eight o'clock precisely.*

### Programme.

PART I.

QUARTET in E flat, Op. 12, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI — *Mendelssohn.*

PRAYER, "Lord, whom my inmost soul adoreth"—Miss ALICE FAIRMAN — *F. Hiller.*

SONATA in D major, Op. 10, No. 3, for pianoforte alone—Mr. CHARLES HALLÉ — *Beethoven.*

PART II.

TRIO in B flat, Op. 99, for pianoforte, violin, and violoncello—Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PIATTI — *Schubert.*

SONG, "Cangio d'aspetto"—Miss ALICE FAIRMAN — *Handel.*

SONATA in A minor, Op. 23, for pianoforte and violin—Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA — *Beethoven.*

Conductor — SIR JULIUS BENEDICT.

# SATURDAY POPULAR CONCERTS.
## SATURDAY AFTERNOON, NOVEMBER 15, 1873.

*To Commence at Three o'clock precisely.*

### Programme.

QUARTET in F major, Op. 50, No. 5, for two violins, viola, and violoncello—MM. SAINTON, L. RIES, ZERBINI, and PIATTI — *Haydn.*

SONG, "L'ombrosa notte vien"—Mdlle. NITA GAETANO — *Hummel.*

SONATA APPASSIONATA in F minor, for pianoforte alone—Dr. HANS VON BÜLOW — *Beethoven.*

SONG, "Au printemps"—Mdlle. NITA GAETANO — *Gounod.*

QUINTET in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello—MM. HANS VON BÜLOW, SAINTON, L. RIES, ZERBINI, and PIATTI — *Schumann.*

Conductor — SIR JULIUS BENEDICT.

Stalls, 5s.; balcony, 3s.; admission, 1s. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Ollivier, 39, Old Bond Street; Lamborn Cock, 63, New Bond Street; Keith, Prowse & Co., 48, Cheapside; Hays, Royal Exchange Buildings; Delevanti & Co., Brompton Road; and at Chappell & Co.'s, 50, New Bond Street.

# CRYSTAL PALACE SATURDAY CONCERTS.

### THIRD CONCERT—THIS DAY—OCTOBER 18th, 1873.

PROGRAMME.

OVERTURE, "Mireille" — *Gounod.*
ORGAN FUGUE—Dr. STAINER — *Bach.*
HYMN for Contralto Solo, Chorus, and Orchestra, Op. 98—Mdme. PATEY and the Crystal Palace Choir — *Mendelssohn.*
SYMPHONY in C, "No. 6" — *Mozart.*
ARIA, "In vano il fato" (*Huguenots*)—Madame LEMMENS-SHERRINGTON — *Meyerbeer.*
CONCERTINO DI BRAVURA, violin—Mr. HENRY HOLMES — *H. Holmes.*
ARIA, "Che faro"—Madame PATEY — *Gluck.*
SONG OF MIRIAM, for Soprano Solo, Chorus, and Orchestra—Madame LEMMENS-SHERRINGTON and the Crystal Palace Choir — *Schubert.*

Conductor — MR. MANNS.

## TO CORRESPONDENTS.

PAUL MOIST.—Yes; Mr. John Reeve did play Paul Pry at the Haymarket—more than forty years ago. Mr. Moist is wrong about *Twice Killed*, which was an original farce, by Mr. John Oxenford, and has been traduced into many languages, including, we are given to understand, the high Japanese. Mr. Moist is also in error about Hérold, the French composer, who wrote *Zampa*, not *Marco Spada*, which last was by Auber. Mr. Moist is equally wrong about Hytts and Dr. Bym.

ANTEATER.—Mendelssohn's *Lobgesang*, entitled by its author "Sinfonie-Cantata," was composed for the "Gutenbergfest," or festival in commemoration of the fourth centenary of the invention of printing—the same occasion for which Von Lannitz's group of the three printers, Guttenberg, Faust, and Schoeffer (a cast of which is in the South Transept of the Crystal Palace), was erected at Frankfort. The *Lobgesang* was first performed, in the course of the Festival, on the 25th June, 1840, in the Church of St. Thomas, at Leipsic. Mendelssohn's published correspondence contains no trace of the circumstances attending the composition of this noble work, or the reasons which induced him to adopt the particular form which he has chosen for it—a form which it is almost unnecessary to say is an extension of that invented by Beethoven in the Choral Symphony.

DR. HELLRIEGEL.—No. The *Schiava in Bagdad*, was composed by Pacini. Mercadante's opera was the *Schiava in Saracena*.

LEO PARD.—Not exactly. The following is most likely what appeared in the journal to which Mr. Pard refers:—

"Le théâtre Volpicelli (petite salle à deux rangs de loges, construite en 1870 sur la place Cavour, et dans laquelle on jouait l'opéra) changeait, le 11 mars 1871, son nom en celui de théâtre Mercadante; et enfin, au mois de juillet suivant, le théâtre du Fondo lui même, connu sous ce nom depuis près d'un siècle, puisqu'il date de 1779, et l'un des plus célèbres de Naples, se débaptisait aussi, en son honneur, et plaçait sur sa façade cette nouvelle inscription:—

TEATRO MERCADANTE
GIA TEATRO DEL FONDO.

"Le 8 Juillet 1871, dans la chapelle de San Pietro à Majella, une messe funèbre était célébrée pour le repos de l'âme de Mercadante," &c.


## NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*



# The Musical World.

LONDON, SATURDAY, OCTOBER 18, 1873.


OUR musical institutions are rapidly unfolding their plans for the coming season. Three schemes are now before us, and each is worth looking at. We will begin with the scheme of the Albert Hall Choral Society.

Mr. Barnby (representing the "managers") proposes to give eleven concerts, beginning on Thursday, October 30, and ending on Thursday, March 19. The band and chorus are to number 1,200 performers, and among the artists engaged are Mesdames Sherrington, Alvsleben, and Patey, Messrs. Sims Reeves, Cummings, Agnesi, and "Signor" Perkin. But we

Digitized by Google

are more concerned about the works to be given than about the number, or even the quality of the givers. The list is a good one, and remains a good one when the "standard" items are taken away. Eliminate *Elijah*, the *Creation*, the *Messiah*, *Israel in Egypt*, the *Stabat Mater*, and the *Lobgesang*; there are still left *Theodora*, Bach's *Christmas Oratorio* and *Passion*, Macfarren's *Outward Bound*, Mendelssohn's *Psalm*, "When Israel out of Egypt came," Hiller's *Song of Victory*, Gounod's *Gallia*, and *St. Paul*. It is not enough to say that each one of these deserves a hearing now—each one ought to have had hearings many in time past. But "better late than never;" and if Mr. Barnby can carry out all the promise of his prospectus, he will deserve the sincere gratitude of music-lovers in general, and of those who are anxious to extend the repertory of accepted classical works in particular. Not a word need be said to create an interest in *Theodora*, the *Christmas Oratorio*, or *St. Paul*; such names as those of Bach, Handel, and Mendelssohn being recommendation sufficient; but the case is different with regard to some of their companions. Macfarren's *Outward Bound*, for example, has been neglected—not *strangely* neglected, we are sorry to add—since its production at the Norwich Festival last year. Such a work, by such a musician, ought not to drop into limbo; and those who know the merit of the composer, even if they are ignorant of his cantata, will rejoice to find that both are to receive a measure of justice. Hiller's *Song of Victory*, produced at the Cologne Festival of 1871, has never been performed in England, though it is unquestionably one of the veteran composer's finest choral works, if not the finest absolutely. It was written under the influence of the astounding German victories in the late war, and reflects the powerful excitement of the time and the occasion, just as, in another way, M. Gounod's pathetic *Gallia* embodies the grief and desolateness of a stricken people. Both compositions ought to endure as works of art, and without reference to their interest as memorials, for which reason we are glad to see both in Mr. Barnby's scheme. The prospectus adds that nightly performances of sacred music will again take place during Passion Week; the John *Passion* alternating with that according to St. Matthew. On the whole, the Albert Hall Society bids fair to increase by a great deal the reputation it has acquired since Mr. Barnby's appointment as conductor.

The Council of the Wagner Society have just announced the plan of their second season, from which it is easy to gather that they found the position at first taken up quite untenable. We are not in the least surprised. A Society devoted to the concert-room performance of Wagner's music exclusively could not exist. Its speedy death from inanition would be inevitable for the simple reason that but little of Wagner's music is adapted for presentation off the stage—how little is seen at once in the fact that the selections now promised are chiefly those given again and again during the first season. The Council have done wisely therefore to "lengthen their cords" and take in "the great classical masters from Sebastian Bach to the present time." Of course the result is to lose Wagner in a crowd of greater men, but we presume this will be looked upon as a lesser evil than the extinction of the Society. Appealing, as it now does, to the indisputable claims of high art in general, and not to the questionable pretensions of a single individual in particular, we may promise the Society a hearty support. The list of "works intended to be performed" is rich in admitted excellence and in attractive novelty. With such a scheme, such an orchestra as that of last season, and such a capital director as Mr. Dannreuther, the Wagner Society ought to flourish, even in spite of its name. We observe, with special gratification, that the profits of all seasons after the present will be devoted to the foundation of a scholarship for *English* students of music.

The new season of M. Gounod's choir is to include five concerts, with, if possible, a full orchestra and chorus. M. Gounod will, therefore, have the rare advantage of presenting his works in their complete form; and we may expect to hear his new music to Barbier's *Jeanne D'Arc*, his *Messe Solennelle*, with a new offertory, his two symphonies, and numerous other examples of his genius. However M. Gounod may have exercised the minds of the musical public lately, it is certain that all will join in wishing success to the scheme now in his hands.

About the now time-honoured Monday Popular Concerts, the first of which is announced for November 10th, we shall speak next week.

—o—

IF we were permitted to hint, without fear of raising a howl all over the Principality, that Welshmen are not quite perfect, we should advise a little more modesty as regards themselves or their doings. A lot of Welshmen met the other day at an Eisteddfod held in Newport, and here follow some of the remarks then and there made, or inspired:—

The Chairman.—"The Welsh Choir at the Crystal Palace had been challenged by the whole world, and, when they met, they came off victorious."

Mr. Brinley Richards.—"I do not want people to praise my nation unduly, but I will defy any nation to produce better chorus singing." (Hear, hear.)

W. Downing Evans:—

* * * * * * *

"And while our hearts with patriotic zeal
Burn for our hearths, still for the general weal
We fondly labour, and mankind would save
From moral darkness deeper than the grave."

* * * * * * *

Still in the van shall Cambria march along,
Cheered to the task by never-ceasing song,
And round the land, and, aye, *beneath the sea*(!)
The pioneer of all perfection be."

We have only to add that if "Cambria" be not the acknowledged first of nations, it is not because her sons fail to claim the honour.

—o—

## OCCASIONAL NOTE.

Do-ré mi fa sol la.—If one wished the famous Gustave Doré to paint a picture with the Sun in a particular spot, the wish being expressed as above, what would the famous Doré's answer be?—Sí—of course.

—o—

## CONCERT.

Poplar.—A performance of operettas took place at the Town Hall, on Tuesday, October 14th. The first was entitled *Disguises*, very well played by Miss Emerton and Mr. Bridge. This was followed by Offenbach's sparkling little operetta, *Lischen and Fritzchen*. Miss Mabel Brent played and sang the part of Lischen charmingly, and Mr. Arthur Thomas was extremely good as Fritzchen. Both indeed acted and sang capitally, receiving an enthusiastic encore for the duet, "I'm an Alsatian," and a special call before the curtain at the end of the operetta. The performance concluded with Arthur Sullivan's *Cox and Box*, in which Mr. Bridge, Mr. Travers, and Mr. Arthur Thomas, kept the audience thoroughly amused. Miss Elizabeth Stirling accompanied the operettas on the pianoforte.

Florence.—*Papa Martin* has been produced at the Teatro Goldoni, but, though both the singers and the opera pleased the public, the latter were so far from overcrowding the theatre that the manager had to close it after only three performances.

Digitized by Google

## PRAYER.*

(*From "Another World."*)

While stating that the prayers said by girls after their early meal are short, I ought to have added that the same rule is followed with regard to children of both sexes.

We even vary our forms of worship and services to suit different ages. Before my reign adults and children went to the same places of worship, repeated the same prayers, and listened to the same discourses, most of which being perfectly unintelligible to those of tender years, the evils and inconveniences resulting from the practice were very great. The children, finding the routine irksome, the constrained decorum required of them during a time which seemed to them never ending (for the services were then very long) was painful in the extreme, though they were sometimes relieved by turning their thoughts in other directions, perhaps to subjects irrelevant, if not opposed to the ostensible object of the meeting.

Thus pain and weariness became then and in after life naturally associated with the most sacred of duties; and generally those who, at an early age, had been obliged to attend most regularly to an unintelligible and irksome routine, were, in after life, those who absented themselves most frequently from the place of worship. I have known some—and this will scarcely be credited—who from an early age had, in obedience to their parents' commands, attended church with what was to them painful and monotonous regularity; and who, as soon as they were old enough to leave the parental jurisdiction, never entered a place of worship again until the day of their death, so great had been their stifled repugnance, created by the unnatural surfeit which had been inflicted on them.

This was not all; the repugnance thus engendered often extended even to the faith itself which the prayers and discourses had been intended to inculcate, and led the way in after life to doubt and disbelief.

There was another, though a secondary evil, attendant upon these old formalities. In our climate, where children are very susceptible, it happened that, when on rare occasions any striking observation attracted their attention, they would put questions very difficult for their parents or preceptors to answer.

The forms of worship and service are now adapted to three several ages and classes of intelligence. The first series is for children of from seven to ten years of age, the second for children from ten to sixteen, the third for adults. If the children, however, show any deficiency of intelligence, they are kept in the first or second series, though the stated age has been passed.

The discourses addressed to the young people are adapted to their age and intelligence, and ordinarily bear reference to their own passing actions, and consequently to their hours of play and of study. They are intended to inculcate lessons of self-control, love for parents or associates, contentment, and the mode of showing gratitude for benefits received, by cultivating the faculties which God in his goodness has bestowed. The discourse often points out the mode of contending against any bad feelings that might possibly be awakened. They might be told, for instance, that if during play any dissatisfaction with their companions arose, and they felt they could not control themselves, they ought immediately to retire from the game, in order that their feelings might have the opportunity of returning to their proper channel, and on no account to urge anything against the supposed offender until they had advised with some friendly adult, or more especially a Character-diver.

The children are encouraged not only in their affection to their parents and immediate associates, but in brotherly love to all; and the whole discourse, which is very short, is pointed to their duty to God, being calculated to instil feelings of love and adoration for His goodness.

In the first series, for very young children whose intelligence is undeveloped, we have forms and ceremonies, the object of which is to fix their attention and inculcate thoughts and habits of a good tendency.

In the second series the addresses are of a more elevated character, and are accompanied by fewer forms and ceremonies.

In the highest series there are scarcely any ceremonies, and although the service and discourses are short, every one is expected to give a certain time each day to voluntary prayer and meditation in the private cabinet which in every house is set apart for devotion only.

Though the prayers for children are short, the preacher is greatly assisted by our method of education, inculcating the worship of the Supreme by habits which the child is led to form. Thus we require the greatest attention to cleanliness, to the mode of eating, sleeping, talking, and, indeed, to all the daily practices of life.

The inculcation and exercise of good habits is considered to form, as it were, a perpetual living hymn to the Creator.

* "Forget not the source whence all blessings come."

## ARABELLA GODDARD AT SYDNEY.

(*From the "Sydney Empire," June 20th.*)

Madame Arabella Goddard's concert last night was eminently successful in every point of view. The hall was crowded in every part by a most attentive and appreciative audience. The programme was varied and attractive, including songs, duets, and solos on violin and pianoforte. As for Madame Goddard, all that can be said is; that she is almost above criticism. Columns have been written about her range of power, versatility, wonderful execution, and the subtle fascination with which she entrances her hearers; and the performance last night went to show that the laudations showered broadcast upon England's greatest pianist inadequately express her merits. If the shade of Beethoven could have looked down—and perhaps he did—last night at the accomplished lady who re-produced one of his great tone-poems, he would have smiled approvingly, and would have gone back to the Elysian fields happy and gratified as ghost could be. Sir Julius Benedict's variations on "My lodging is on the cold ground" and "The Moreen" were admirably rendered, and, an encore being loudly demanded, Madame Goddard responded to it, playing variations on "Home, sweet Home." Never before in Australia has the melody, so dear to all English ears, appeared so enchanting. The skill, the artistic finish, the taste and refinement displayed by the performer, exceeded, if possible, her manipulative dexterity. We confess we have rarely heard the piano played before, although in many instances tormented. Not a note was slurred, but each came full and clear, and each passage was given just as the composer had written it. Madame Goddard's exquisite touch, wonderful manipulation, and the pathos exhibited, especially in *piano* passages, produced an effect the charm of which can scarcely be described. The piano was one of Broadwood's concert-grands; and it is needless to say that the lady who plays on it knows how to task its powers to the uttermost, and to elicit from it—either with touch as soft as the evening zephyr, or with the vigour which her music demands—all of melody or harmony which the instrument can yield. The concert was a brilliant success, and Madame Goddard had to return again and again amidst cheers and every demonstration of enthusiastic applause.

---

ST. PETERSBURGH.—The Imperial Italian Opera opened for the season on October 6th with Meyerbeer's *L'Africaine*. The singers were Mdlle. Urbain and Mdlle. Sebel, Signors Gasarre, Bagagiolo, Capponi, and Cotogni. The famous "Unison" prelude was rapturously encored, and the opera, altogether, under the admirable direction of Signor Arditi, made a decided success. Madame Penco has since made her appearance in *Lucrezia Borgia*, and quite took the town by storm. Her success was enormous. Mdlle. Albani was announced to make her appearance in *La Sonnambula* on Tuesday, October 14th.

Digitized by Google

## PROVINCIAL.

LIVERPOOL.—We take the following from our esteemed contemporary the *Liverpool Daily Post*:—

"A concert by the members of the Gwalia Musical Society (numbering about seventy voices), assisted by Miss Helen Major, Mynyddog, and Mr. T. J. Hughes, was given in the Concert-Hall last evening, before a crowded audience. The most interesting items rendered by the choir were 'O God, behold our sore distress' and 'When his loud voice,' both of which were competitive pieces at the recent Mold Eisteddfod. The accompaniments throughout were played by Mr. Walter Burnet. The solo vocalists were Miss Helen Major, Miss Lizzie Roberts, and Mr. T. J. Hughes, and a harp solo was played by a boy twelve years of age. During the evening Mr. D. Daniels, the conductor, was presented with a timepiece."

ST. BEES (Carnforth).—Mdlle. Loewenstein, a young pianist of more than ordinary promise, lately gave an evening concert in the New College Hall. The ladies and gentlemen by whom Mdlle. Loewenstein was supported were Miss Knowles, Mdlle. Brouneau, Mr. Biggs, and Mr. Hughes (organist at the parish church). The hall was filled with a large and fashionable audience, whose anticipations of a musical treat of a high order were realised to the full. Mdlle. Loewenstein played compositions by Chopin, Schumann, and Rubinstein. That she possesses feeling, power, and execution, was shown in her performance of some solos by Rubinstein, and the Novellette (in F) of Schumann. Among Mdlle. Loewenstein's most successful efforts were a Fantaisie Impromptu, by Chopin, and a popular Scotch Fantaisie, by Berger. Miss Knowles' fine and pleasing voice was well displayed in an air by Gluck. Mdlle. Brouneau, on receiving an encore for Balfe's "Si tu savais," substituted Longfellow's "I know a maiden fair to see." The Irish song, "Thady O'Flinn," was also given by Mdlle. Brouneau, and encored. Mr. E. C. Biggs gave "The lights far out at sea," and obtained a call for its repetition. The duet, "We two," by Miss Knowles and Mr. Hughes, evoked applause. Mr. Hughes, who kindly officiated as accompanist (with the exception of Mdlle. Brouneau's songs, the accompaniments to which were played by Mdlle. Loewenstein), discharged the duties of his post most efficiently. The concert concluded with the National Anthem.

## ON THE HARMONIUM,

### PAPER No. 3.

OF CERTAIN IMPROVEMENTS, WHICH MIGHT BE CARRIED OUT, WITH ADVANTAGE TO THE INSTRUMENT, BOTH COMMERCIALLY AND MUSICALLY.

It is easier to say a thing than to do it. It is easier to suggest a thing than to put it into practice. True. Still a person who suggests may prove a very useful individual, provided he do always suggest that which is feasible, and can satisfactorily show in what way his suggestion, if carried out, would prove advantageous. Now what we desire to show in this paper is, that improvers, when exciting their faculties, in regard to the harmonium, have overstepped the mark, done too much, gone too far, exaggerated and strained after stupendous notions, instead of simply and quietly improving. Sensational effects, marvellous advantages, have all and each been advanced in their turn by makers to induce people to buy their instruments; and while, on the one hand, numbers of stops, all kinds of swells, pedals, blowing apparatuses, and what not, have been employed to render it more organ-like and more attractive, in the sense that the buyer obtains more for his money; on the other hand, it has been pared down, and "softened of its harshness," and harnessed, without ceremony, together with a piano, both being crammed into one case, to attract lovers of duets. And all the while, these projectors have been forgetting the individuality of the instrument.

We have no wish to run down or disparage any inventions of inventors. All hail to such. Let them have every encouragement; but we write this in earnest remonstrance, because we are sure the harmonium trade is only, by this means, being ruined. The instrument is crowded with a host of appliances, contrivances and effects which cannot, in some cases, be produced by one person, that is by the player himself; but an assistant is rendered necessary to supply the wind and so on; this is simply ruination. Then, again, do these inventors imagine for a moment that, if people will *not* take the trouble to learn how to properly play a small ordinary harmonium of half-a-dozen stops, they will take any more trouble over their elaborate instruments? We know the public are very weak in preferring quantity—generally regardless of quality—for their money; but in this case the extra quantity involves extra trouble, and the public will give it up as a bad job *in toto*. No. What is required, is *simplicity* and a decided *result*; a palpable cause and an evident effect; something that will entice by its beauty of sound and simplicity of action. But the contrary course has been pursued, the latest consequence of which is the production of that melancholy instrument, the American organ. Now we have no wish to run down "American organs." *As American organs*, their construction is ingenious, and, we think, they are infinitely preferable to small and badly built organ pipes; but as substitutes for, or improvements upon, harmoniums, we entirely ignore them. Though, it is true, by means of enclosing the reeds, they have succeeded in getting rid of that buzzing, about which every body makes such a fuss in the harmonium; yet, on the other hand, the tone is neither so rich nor so sweet as that produced by a good harmonium.

We heard a very good American organ well played upon at the Polytechnic, and, really, our first impression was that we were listening to some unfortunate organ in the last stage of consumption; the sound seemed hollow and imitative in the extreme, and, such was the effect, that it invested the sham pipes, as we gazed upon them, with a transparent, gaunt, and ghostly appearance, and the very framework of the whole seemed to totter in feebleness and incapacity. We were, probably, under the influence of dyspepsia. At any rate, we are willing to concede that, as an individual instrument, the American invention forms a kind of infant organ which is preferable to a full grown one of imperfect construction; but as substitute for the harmonium it is nowhere.

The buzzing that so terribly tickles the ears of people is, we feel convinced, one half caused by improper playing, and a third by an exaggerated prejudicial imagination, leaving the fourth part as an undoubted imperfection in the instrument. Now, most instruments have imperfections, which must be conquered by the player. If the improvers can conquer them, well and good; but I may be allowed to remark that, as far as harmoniums are concerned, they have not gone the right way to do so. No. If people would only play the harmonium as an individual instrument, instead of a lame imitation of the organ, the beauties they would discover would soon outshine and subdue the effect of the terrible buzzing.

Now we are about to suggest one improvement, not feasible just now, we are aware, because it would be too expensive, considering the present demand for the instrument; this is, that the invaluable percussion action should be attached to every row of vibrators. The inconvenience of the present method being that whenever the percussion is used, it *must be* in connection with the Flute and Cor Anglais, these being the stops to which it is generally applied.

For our part, we think that the sad principle of giving a "quantity for the money" is the cause of the commercial failure of the harmonium. Too many stops are introduced, and bad players are tempted to buy because they can get several tones by pulling out these fancy stops. But fancy stops badly played upon are no better than ordinary ones. It is absurd to supply pretty instruments to people who won't learn to play them properly. People pull out all these fancy stops, and are disappointed that the result is buzzing and monotonous; and no wonder when they neglect *the* stop, THE EXPRESSION. They have a volume of sound at command, and yet will not take the trouble to control and mould it into musical fancies and murmuring intonations. Now, the following is a plan, which we humbly offer, for the construction of a harmonium which shall combine simplicity, economy, and utility.

Firstly, then, our instrument being provided with a good wind chest and all such internal appliances, and with two footboards (of course), we then propose that it shall contain only eight stops, three of which shall be, as far as vibrators are concerned, dummies: a grand jeu worked by the knee method, which shall couple the two manuals (for we propose to have two), and open all the valves at the same time. The solo manual shall contain two stops, Clarionette (a rich toned one), and a Voix Celeste of good mellow tone, being, of course, "through" stops—that is

Digitized by Google

having each a *whole* row of vibrators. On the accompaniment manual, as we will call it, shall be a Flute and Hautbois in the treble, and a Cor Anglais in the bass. In addition to which the instrument shall be provided with a well regulated Expression stop, of course, and two genuine *forte* stops to take effect upon the whole instrument. Percussion action shall be provided only to the accompaniment manual. An instrument thus constructed would, contain all the necessary requirements; and we feel sure would not cost more to make than those elaborate instruments with swells and pedals, and blowing apparatuses, and dozens of tremolos, dulcianas, musettes, Voix-ines, and heaven know's what.

Now we wish it clearly to be understood that we are not underrating, in this, the ingenuity or the ardour of inventors; but we have penned this article partly in their interest, as we feel assured that they are *not* going the right way to render the harmonium of any additional value, either commercially or musically.

F. Allan Laidlaw.

—o—

## WAIFS.

Madame Arabella Goddard has taken the Australians by storm, and appears to be gaining glory and gold *ad libitum*. The *Sydney Empire*, published June 20th, says of her concert on the previous night, that "the hall was crowded in every part; and of the fair *artiste* herself, that "she is almost above criticism—the laudations which have been showered upon England's greatest pianist inadequately express her merits. Her exquisite touch, wonderful manipulation, and the pathos exhibited, especially in the *pianissimo* passages, produced an effect the charm of which can scarcely be described."—*Observer*.

Mr. F. A. Cowen has left London for a lengthened sojourn in Italy.

Stout has sold his drama, *After the War; or, the Old Plantation*, to Howard.

A Philadelphia gentleman was writing a play for Blanche De Bar, of the Arch Street Theatre.

Oofty Gooft has a new dialect play, in which he is to sustain an original Dutch character.

Mr. Ignace Gibsone's cantata, the *Elfin Knight*, is to be given at Dublin, with a choir of 800 voices.

It is reported that H. L. Bateman has been negotiating for the lease of the Lyceum Theatre in Fourteenth Street.

The first Monday Popular Concert this winter is announced for November 10th. Mr. Arthur Chappell's prospectus is crammed with good things.

The pianoforte belonging to the late Prince Poniatowski is announced to be sold by Messrs. Robinson, Son, and Fisher, at their rooms, in Old Bond Street, on Thursday next.

The first meeting of the fourth season of the Liverpool Amateur Opera Recitals took place recently in Messrs. Draper's Rooms, Bold Street, under the direction of Mr. Willert Beale.

M. Alexander Reichardt has left Boulogne for Brighton. The popular composer of "Thou art so near and yet so far" is announced to take part in Mr. Kuhe's "recital" on Wednesday next.

"Paganini Redivivus" has been playing at the Alcazar, where he was announced as *Le Spectre de Paganini*, and glided in ghostly fashion on the darkened stage. We do not hear that anybody was frightened.

Mr. Carl Rosa's English Opera Company was to appear at the Royal Alexandra Theatre, Liverpool, on Monday evening. Their performance was awaited with interest, on account of the eulogies that have preceded them. The Company has concluded a wonderfully successful four weeks' engagement at Manchester. The Manchester critics appear to have been surprised by the richness and variety of the costumes, the perfection of the *ensemble*, and the excellence of the chorus and band, conducted by M. Carl Rosa.

In the last of M. Rivière's Scotch Ballad nights at Covent Garden, the charming and promising young pianist, Miss Ada Lester, performed with great brilliancy and success the fantasia, entitled "Highland Gems," the composition of her late instructor, Mr. Willie Pape.

It is intended to form a choir of singers to represent the town and neighbourhood of Liverpool (patron, "the Worshipful the Mayor"), and to compete for prizes in Classes II. and III. at the National Music Meetings, to be held at the Crystal Palace, Sydenham, in July next.

Miss Emily Tate, the youthful pianist, has been presented with a pair of diamond ear-rings by the Grand Duchess Maria of Russia, and a gold watch and chain by a well-known city magnate, "in recognition of the pleasure received from her performances of the works of the great masters."

Mr. Lindsay Sloper, the eminent composer and pianist, intends, we are informed, to make Brighton his future professional residence.

Mr. Wilkie Collins was "received," on the 27th ult., at the Lotos Club, New York, and introduced by the president, Mr. Whitelaw Reid. There was a large attendance of members and invited guests. A dinner was also given to Mr. Collins on the 30th ult., at the Century Club, by Mr. Conant, the editor of *Harper's Weekly*.

Madame Sinico appears to have made a great hit last week, at Dublin, in *Marta*. The *Irish Times* says that she has "always occupied a foremost position in the estimation of the Dublin public. Her singing last night was marked by her usual characteristics—refinement, ease, and finish. The 'Qui sola' evoked an enthusiastic encore."

All the Parisian musical journals join more or less in praise of a new *mezzo-soprano-soprano*, Mdlle. Bellocca, who appeared as Rosina in the *Barbiere di Siviglia*, on the occasion of the second performance at the Théâtre Italien, now under the direction of Herr Maurice Strakosch. Next day she was "interviewed" by an American newspaper correspondent.

Miss Sophia Flora Heilbron, the youthful pianist, has been introduced to the Liverpool public. Her performances at the Institute were distinguished by remarkable executive power and intelligent reading. Should Miss Heilbron continue her studies in the way she has begun, in due time she will achieve for herself the position of a great artist.—*Liverpool Albion*.

The first concert of the season of the Liverpool Philharmonic Society took place in the Philharmonic Hall on Tuesday, commencing at a quarter to eight. Mdlle. Marie Rose, Mdlle. Justine Macvitz, Signor Urio, and an orchestra and chorus numbering 250 were the performers announced. Sir Julius Benedict conducted Beethoven's Symphony No. 8 (in F), the overtures, *Ruler of the Spirits* (Weber) and *La Gazza Ladra* (Rossini).

The weekly practices of the Royal Albert Hall Amateur Orchestral Society, which H. R. H. the Duke of Edinburgh initiated last season, are to be resumed on Friday evenings, in the Lecture Theatre of the South Kensington Museum, the use of which has been conceded to the Society by the Committee of Council on Education. The first practice will be held on Friday, 7th November. It is understood that H. R. H. the President, may assist at the second practice.

Mdlle. Marguerite Barbier, a youthful pianist (pupil of Mr. Aguilar), made a successful *début* at the concert given lately by Madame Lefébure-Wély in the Pavilion at Brighton. The *Guardian* calls her a pianist of brilliant attainments; the *Daily News*, a pianist of considerable ability, exhibiting proficiency both in classical and modern music; and the *Fashionable Visitors' List* says that, considering her youth, she exhibits extraordinary talent, proving clearly that she has been most carefully trained. The pieces played by Mdlle. Barbier were a movement from Schubert's Sonata in A minor, Chopin's Polonaise in the same key, a *Scherzo* by Herr Wollenhaupt, and Mr. Aguilar's brilliant fantasia on "The Blue Bells of Scotland."

A recent issue of an enterprising morning contemporary, which is fast acquiring a reputation for the publication of suspicious documents and marvellous interviews with historical personages, contained an alleged autograph letter and poem by Burns, never before published. The account of the discovery and preservation of the manuscripts is somewhat indefinite, and the reason given for their not having been printed sooner—because it was thought to be too disloyal for publication in Great Britain—is transparently silly. Very recently, we are told, a Cincinnati bookseller came into possession of the compositions in question, and has generously consented to their publication. The verses are not wanting in a certain rude vigour and spirit; but their turgid swell and laboured periods remind one of the prize poems of boys at school. The first verse will give our readers a fair idea of the style:

ODE FOR WASHINGTON'S BIRTHDAY

"No Spartan tube, no Attic shell,
No lyre Æolian I awake;
'Tis Liberty's bold note I swell,
My harp, Columbia, let me take.
See gathering thousands, while I sing,
A broken chain exulting bring,
And dash it in a tyrant's face!
And dare him to his very beard,
And tell him he no more is feared.
No more the Despot of Columbia's race
A tyrant's proudest insults braved,
They shout, a people freed! They hail an Empire saved."

The fourth, and last, stanza of the ode is to be found in all complete editions of Burns' works; and the letter to Mrs. Dunlop, which our contemporary believed it printed for the first time, will, if we mistake not be found there too.—*Arcadian*.

Digitized by Google

The *Eastern Morning News*, referring to a concert lately given in Hull, observed:—

"Miss Julia Wigan, pupil of Madame Sainton-Dolby, attracted great interest immediately on her appearance in the orchestra to sing the Serenade. She is young, and sang with considerable trepidation, notwithstanding the pianist's admirably sustaining accompaniment, and M. Sainton's violin *obbligato*. The young lady, however, gave indications of a most pleasing soprano voice, and in the charming old ballad, 'On the Banks of Allan Water,' she reached the heart of every person in the room. Her intonation was perfect, and her delivery of the melody simple, pure, and finely sympathetic. Many would regard this number of the programme the gem of the evening, as an illustration of domestic music wedded to pathetic poetry."

Brunswick.—The concert for the benefit of the "Widows and Orphans' Fund" of the Ducal Court-Orchestra, took place on October the 7th, at the Ducal Court-Theatre. The programme was very interesting, and its execution, under the direction of Capellmeister Franz Abt, was in every respect satisfactory. The first part contained Raff's Sinfonie, "Im Walde," which made a favourable impression when performed last season at the "Concert Verein," an impression that was fully sustained on the present occasion. Fraulein Schenerlein sang the grand aria from Mozart's *Nozze di Figaro* in most artistic style, and was loudly and deservedly recalled; she afterwards took the solo part in Mendelssohn's *finale* to *Lorely*, and met with the same flattering success. Fraulein Preiss gave songs by Taubert and Müller, and was particularly successful in a cleverly written *Ave Maria* by Abt, which had to be repeated. The same is to be said of Herr Alexy, in songs by Taubert and Abt. The second part opened with Berlioz's poetical overture to *King Lear*, which was finely played. The instrumental solos were a Concerto for violoncello by Lindner, exquisitely played by Herr Schröder, whose brilliant performance met with a most flattering reception. The other instrumental solo was C. Oberthur's "Fairy Legend," played by our excellent harpist, Herr Wiedemann, with a precision and finished expression which brought forth the most unanimous ovation. Both these artists were loudly recalled. Herr Behrens was set down in the programme for the recit. and aria from the *Creation*, and also to take part in some duets by Rubinstein, but, unfortunately, in consequence of sudden illness, was unable to appear.

Leipsic.—The Zöllner Association lately gave a grand concert. The programme included 4 orchestral, and 13 vocal pieces, connected by a running poem, the production of Herr G. Heminger, which was ably declaimed by Herr Klinger. Most of the songs were of a warlike and patriotic character, but there were some exceptions, such as Dr. Lange's "Steh' ich in finstrer Mitternacht," and Nessler's "O, Strassburg."—On the 2nd ult., at 11 a.m., the memorial stone, erected in the Neukirchhof to the memory of Carl Zöllner, was formally unveiled. After the members of the Zöllner Association had, under the direction of their conductor, Herr Greiff, sung the song: "Stumm schläft der Sänger, the President, Herr Herzog, addressed those present. He warmly thanked everyone who had contributed to the monument, winding up with the vow made by the members of the Association to dedicate themselves exclusively to the Pure in Art, as well as their determination to honour the deceased composer not merely by words but by deeds. Thereupon Dr. Zimmermann, the delegate of the Leipsic Historical Society, spoke in laudatory terms of Zöllner as a composer of German songs, who had contributed by his productions to the unity of Germany. The ceremony concluded with Zöllner's song: "Auf, deutsche Brüder, haltet Wacht!" The memorial tablet, of fine grey sandstone, bears the following inscription in Gothic characters:—

"Karl Zöllner, the Master of Melody,
Who united the Men of Germany in vigorous Song,
Dwelt here nineteen years;
Died here on the 25th September, 1860."

Moscow.—After the stillness of summer, great activity is again reigning in musical circles. The Russian Musical Society has issued an address, calling upon its members to assemble shortly for the study of the great choral works.—Russian Opera is in no very flourishing condition. The question has been put: Why a Russian operatic company is maintained at all, seeing that this city can boast of only one theatre for both Russian Opera and Italian Opera, and that, as the latter is a permanent institution, the former does not very frequently find the stage free for it to occupy, especially as the same stage is devoted also to ballet.—The Italian season was inaugurated with Verdi's *Lombardi*, which had not previously been given here. The second opera promised was *Der Freischütz*, with Mdlle. Angermeier, Italianised as Alice d'Angeri, in the part of Agatha. The company includes Signore Adelina Patti, Emma Albani, Elisa Volpini, Rosina Penco, Alice d'Angeri, Alice Giuliani, Alice Bernardi; Signori Nicolini, Naudin, Mariini, Gayare, Svedese, Marianini, Graziani, Cotogni, Rota, Foli, Costa, Ciampi, and Catani. Conductor, Signor Bevignano. Chorus Master, Signor Corsi.

Dresden.—Before the close of the winter season, probably next March, a grand opera: *Die Folkungen*, words by Mosenthal, music by E. Kretschmer, will be produced at the Theatre Royal. The composer is organist at the Roman Catholic Court Church, and instructor of the singing boys there.

## MUSIC RECEIVED FOR REVIEW.

Goddard & Co.—"The New Graduated Method for the Pianoforte," by Joseph Goddard.
Oliver & Boyd.—"School Songs for Junior Classes" (Tonic Sol-fa edition), by T. M. Hunter.
Ashdown & Parry.—"Marie Alexandrowna Waltz," by Charles Godfrey.
E. C. Boosey.—"Night," song, by Arthur Whitley.
Lamborn Cock.—"Rondo Capriciosa," by H. S. Oakeley.


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: Duncan Davison & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

Just Published;

## "ALBION AND SCOTIA,"

FANTASIA FOR THE PIANOFORTE,
On "My Love is like the Red Red Rose" and "The Lass of Richmond Hill."

Composed by WILLIAM CRAWFORD.

Price 4s.

London: Duncan Davison & Co., 244, Regent Street, W.

"Mr. Crawford has chosen two very good themes for his fantasia. Both the airs he has selected are glowing, and animated, and picturesque; they are precisely of the kind which suffer the least and sound most effectively in elaborate variations. The variations themselves, in this instance, while clever and brilliant, are in strict keeping with the subject. The piece is written throughout in the natural key, and though tolerably good execution is required to do it justice, the fingering presents no exceptional difficulties, so that the Fantasia is very well suited to the requirements of pianoforte students. It is beyond doubt very much superior to a great many of the "arrangements" of popular airs that are so common now-a-days."—*Edinburgh Daily Review.*

Just Published,

## PORTUGUESE AIR,

("TO THE BELOVED ONE")
Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: Duncan Davison & Co., 244, Regent Street, W.

Two Sacred Duets (Just Published) by Henry Smart.

## "SUMMER OF THE SILENT HEART,"

AND

## "BEYOND THE HILLS,"

SACRED DUETS
For Soprano and Contralto.

Composed by HENRY SMART.

Price 4s. each.

London: Duncan Davison & Co., 244, Regent Street, W.

Just Published,

## "CHARLIE IS MY DARLING,"

SCOTCH AIR,
Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: Duncan Davison & Co., 244, Regent Street, W.


Digitized by Google

DEDICATED BY PERMISSION TO H.R.H. THE PRINCE OF WALES.

# LLEWELYN,

A Dramatic Cantata.

The English Words by THOMAS OLIPHANT

*(HONORARY SECRETARY TO THE MADRIGAL SOCIETY).*

The Welsh Words by TALHAIARN.

## THE MUSIC COMPOSED BY JOHN THOMAS

*(PENCERDD GWALIA),*

Harpist to Her Majesty the Queen.

THE PIANOFORTE AND VOCAL SCORE, HANDSOMELY BOUND, PRICE ONE GUINEA AND A-HALF.

THE FOLLOWING PIECES PUBLISHED SEPARATELY.

| | s. | d. |
|---|---|---|
| RECITATIVE AND WAR SONG, "Firm as the sea-girt rock" Sung by Mr. Sims Reeves | 3 | 0 |
| RECITATIVE AND AIR, "Oh! fain would I recall the days" Sung by Miss Edith Wynne. | 4 | 0 |
| LEGENDARY BALLAD (in A minor), "Gelert's Grave" (Bedd Gelert) Sung by Madame Sainton-Dolby. | 4 | 0 |
| Ditto (in C minor) | 4 | 0 |
| DUET, "Oh, joy beyond expressing" Sung by Miss Edith Wynne and Mr. Sims Reeves | 5 | 0 |
| BRIDAL MARCH (Arranged as a Pianoforte Duet) | 4 | 0 |
| RECITATIVE AND AIR, "Brave Son of Cambria" Sung by Mr. Sims Reeves. | 2 | 6 |
| TERZETTO, "Long may ye live" Sung by Miss Edith Wynne, Mr. Sims Reeves, and Mr. Lewis Thomas. | 3 | 0 |

The Choral and Orchestral Parts published separately.

# THE BRIDE OF NEATH VALLEY,

A Welsh Scene.

The English Words by HENRY F. CHORLEY.

The Welsh Version by TALHAIARN.

## THE MUSIC COMPOSED BY JOHN THOMAS

*(PENCERDD GWALIA),*

Harpist to Her Majesty the Queen.

THE PIANOFORTE AND VOCAL SCORE, HANDSOMELY BOUND, PRICE ONE GUINEA.

THE FOLLOWING PIECES PUBLISHED SEPARATELY.

| | s. | d. |
|---|---|---|
| OVERTURE | 4 | 0 |
| 1. BRIDAL MESSENGER'S SONG (Bass) — RECIT. "I, your own lord, on cheerful errand bound"... AIR, "The girl is far too good for earth" ... Sung by Mr. Lewis Thomas. | 3 | 0 |
| 2. INTERMEZZO (Instrumental) | 1 | 0 |
| 3. CHORUS OF MEN, "Good morrow to our neighbour" | 2 | 0 |
| 4. BRIDEGROOM'S SONG (Tenor), "The river is flowing its meadows between" Sung by Mr. W. H. Cummings. | 3 | 0 |
| 5. CHORUS OF MEN, "Come, come with thy companions" | 2 | 0 |
| 6. INTERMEZZO (Instrumental) | 1 | 0 |
| 7. BRIDE'S MOTHER'S SONG (Contralto), "O merry are the bridesmaids" Sung by Madame Sainton Dolby. | 2 | 6 |
| 8. ALTERCATION SCENE. QUARTET AND CHORUS. (Dadl Dau), "What is here of boh and bar" | 3 | 0 |
| 9. RIDING CHORUS (No. 1), "Down the stream and down the valley" | 3 | 0 |
| 10. HYMN CHORUS, "Lo! with fears and blushes laden" | 2 | 0 |
| 11. ANTHEM CHORUS, "Blessed are all they that fear the Lord" | 2 | 0 |
| 12. HYMN CHORUS (Accompanied), "Thou whose mercy is a treasure" | 2 | 0 |
| 13. RIDING CHORUS (No. 2), "By the village, by the meadow" | 2 | 0 |
| 14. BRIDE'S SONG (Soprano), "If thou shalt deem thy love" Sung by Miss Edith Wynne. | 3 | 0 |
| 15. QUARTETT AND CHORUS (Penillion Nos Galan), "Jane had cheeks as red as roses" | 3 | 0 |
| DANCE MUSIC | 3 | 0 |
| FINALE, QUARTET, AND CHORUS, (Breuddwyd y Frenhines), "May the years begun so brightly" | 3 | 0 |

THE FOLLOWING ARRANGED AS PIANOFORTE DUETS BY THE AUTHOR.

| | | | |
|---|---|---|---|
| OVERTURE | 5 | 0 | |
| INTERMEZZO, No. 2 | 2 | 0 | |
| INTERMEZZO, No. 6 | 2 | 0 | |
| DANCE MUSIC | 3 | 0 | |

The Choral and Orchestral Parts published separately.

LAMBORN COCK, 63, NEW BOND STREET (CORNER OF BROOK ST.), LONDON.


Digitized by Google

# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

The Music by F. SCHIRA.

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,
## National Hymn, 6s.,
## Ave Maria, 4s.,
AND
## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

Music by T. ANDERTON.

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*

Performed at the Birmingham Festival, with immense success.

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

| | | |
|---|---|---|
| Nava's Three Subjects from "Fridolin" - - - each | 3 | 6 |

No. 1. Hunting Chorus.
„ 2. Chorus of Handmaidens.
„ 3. Dance and Chorus of Villagers.

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

## CHAPPELL & CO.,

**50, NEW BOND STREET, LONDON.**


Digitized by Google

MISS LILLIE ALBRECHT, the talented and rising young Pianist, who met with great success at the Promenade Concerts, Covent Garden, will be happy to enter into engagements for concerts, soirees, &c. Address to care of Messrs. Duncan Davison & Co., or at Miss Lillie Albrecht's, 5, Gower Street, Bedford Square.

MADAME BARTON-EDMONDS (late Miss ANNIE EDMONDS), begs to say that, having completely recovered from a protracted illness, she is now able to resume her profession. Address, 54, Queen's Road, Bayswater, W.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

SIGNOR AGNESI will be at liberty to accept engagements for Oratorios, Concerts, &c., from December 20th, 1873, to February 20th, 1874. Address—26, Richmond Road, Bayswater, W.

MR. W. H. CUMMINGS, having no agent, requests that applications respecting engagements be addressed, Brackley Villas, Dulwich.

HERR SCHUBERTH begs to announce, in answer to numerous applications, that the vacancies for Artists in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., are now filled up.

MR. LANSDOWNE COTTELL'S MUSICAL EVENINGS at HOME, for the social study and practice of vocal and concerted music. Ladies and gentlemen desiring to assist, address, Charles Ray, Secretary, 87, Abbey Road, N.W.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE. —Ladies and Gentlemen intending to Engage these renowned Rooms during the coming Season, for Balls, Readings, Concerts, and Hebrew Weddings, are respectfully invited to make early application. For terms, apply to Mr. Hall.—Robert Cocks, Proprietor.

**REMOVAL.**

SIGNOR GUSTAVE GARCIA and MADAME MARTORELLI GARCIA, beg leave to announce their Removal to 54, Portsdown Road, Clifton Gardens, Maida Hill, W. *N.B.*—Signor Gustave Garcia (Nephew of Malibran and Viardot Garcia) will sing at M. Riviere's Concerts during the Season; at the Philharmonic Society (Liverpool), December 9; and at Herr Kuhe's Grand Festival at Brighton in February.

CLERGYMEN, ORGANISTS, and others desirous of Purchasing, Hiring, or Exchanging ORGANS, are invited to inspect the Register of

**SECOND-HAND INSTRUMENTS,**

Established by

Messrs. J. J. CLEMMANS & SON,

OF No. 5, FINSBURY SQUARE, LONDON, E.C.

*Detailed particulars may be had on application.*

**MASON AND HAMLIN'S AMERICAN ORGANS.**

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an Inferior Medal.

Sole Agents—METZLER & Co., 37, Great Marlborough Street, W.

A SIMPLE CATECHISM

ON THE

**RUDIMENTS OF MUSIC AND PIANOFORTE PLAYING.**

In the form of Question and Answer, and written in familiar language.

BY

E. ELLICE JEWELL.

Price 1s., Cloth Cover.

LAMBORN COCK, 63, NEW BOND STREET.

"THE SACRED HEART." The beautiful Processional Hymn sung by all the Pilgrims to Paray-le-Monial. Arranged as a piece for Pianoforte or Harmonium by J. Pittman. Price 2s.; or, for one or four voices, with French and English words, 1s.—London: E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

THE TALE OF A SHAH. Sung, with immense success, by Mr. Templeton, at every performance of the Moore and Burgess Minstrels. 18 stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

**BRIGHTON CONCERT AGENTS,**

**PIANOFORTE AND MUSICSELLERS**

**LYON & HALL,**

WARWICK MANSION.

**RICHARD WAGNER'S**

"THE MUSIC OF THE FUTURE" (translated by EDWARD DANNREUTHER) .. .. .. .. .. .. .. .. 1s. 0d.
"ART ET POLITIQUE," 1er Partie .. .. .. .. .. 1s. 0d.
"LA JUDAISME DANS LA MUSIQUE .. .. .. .. .. 0s. 6d.

Sent post free.

SCHOTT & Co., 159, Regent Street.

**HENRIETTE'S MOST POPULAR SONGS.**

"ALWAYS ALONE" .. .. Sung by Madame Patey .. 4s.
"THE KING AND I" .. .. Sung by Mr. Santley .. .. 4s.
"THE CROSS ROADS" .. .. Sung by Miss Edith Wynne .. 4s.
"SYMPATHY" .. .. .. Sung by Miss Enriquez .. .. 4s.
"NOTHING" .. .. .. Sung by Mr. Sims Reeves .. 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"HOMEWARD BOUND."

PART SONG. S.A.T.B.

**Composed by the Rev. JOHN HAMPTON, M.A.**

Price Fourpence. Octavo size.

London: NOVELLO, EWER & Co., 1, Berners Street.

Published this Day,

"WITH MOONLIGHT BEAMING."

DUET

For Equal Voices.

The Music Composed and Dedicated to

MISS HEGINBOTHAM and MISS MOWER,

**By H. KÜSTER.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"ALBION AND SCOTIA,"

FANTASIA FOR THE PIANOFORTE,

On "My Love is like the Red Red Rose" and "The Lass of Richmond Hill."

**Composed by WILLIAM CRAWFORD.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Crawford has chosen two very good themes for his fantasia. Both the airs he has selected are glowing, and animated, and picturesque; they are precisely of the kind which suffer the least and sound most effectively in elaborate variations. The variations themselves, in this instance, while clever and brilliant, are in strict keeping with the subject. The piece is written throughout in the natural key, and though tolerably good execution is required to do it justice, the fingering presents no exceptional difficulties, so that the Fantasia is very well suited to the requirements of pianoforte students. It is beyond doubt very much superior to a great many of the "arrangements" of popular airs that are so common now-a-days."—*Edinburgh Daily Review.*

Just Published,

"BRIGHT HOPES OF LOVE,"

AND

"MOONBEAMS ARE FALLING,"

(SERENADE)

From the Comic Opera "THE VILLAGE DOCTOR," now being Performed by the Carl-Rosa English Opera Company.

**Composed by JULIUS EICHBERG.**

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Two Sacred Duets (Just Published) by HENRY SMART.

"SUMMER OF THE SILENT HEART,"

AND

"BEYOND THE HILLS,"

SACRED DUETS

For Soprano and Contralto.

**Composed by HENRY SMART.**

Price 4s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

AND

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte.

**By CHARLES E. STEPHENS.**

Price 4s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Digitized by Google

## SIR J. BENEDICT'S NEW SYMPHONY.

Art is long, but it is also broad, and few men can cover its width in a single life. This is emphatically the case as regards the art of music; wherefore we may not express any surprise when a veteran musician breaks fresh ground. Composers need never weep like Alexander. Live as long, and do as much as they may, there are always new worlds to conquer, and their only cause for regret lies in the fact that the time for work is short. In some respects, nevertheless, it is remarkable that a musician so eminently gifted as Sir Julius Benedict should have waited till Saturday last before producing his first orchestral symphony. He, above most others, had a right to measure his strength thus, even at a time far removed from the present. The pupil by whom Weber set most store, and the successful labourer in various departments of his art—not least successful in that of composition, as many a recorded triumph exists to prove—Sir Julius Benedict was entitled to emulate the masters, without fear of being charged with presumption. That he reserved his greatest efforts till a recent time proves him to have the rare, and fast becoming rarer, grace of modesty. Now-a-days, men do not hesitate, and "Let I dare not wait upon I would." Oratorios and symphonies are generated by composers whose beards have yet to grow, and, but for pecuniary obstacles,—often a curse, in this case a blessing—the world would be overrun with abortions. We are far from wishing to check ambition's noble rage; but it is impossible not to look admiringly upon the man who, though gifted above most, restrains himself, and reserves supreme effort till his latest and ripest years. When such an effort, made under these circumstances, is attended by success, we recall Coleridge's definition of genius as the "faculty of growth," and award the honours which genius alone commands. Three years ago it will be remembered Sir Julius Benedict produced his first oratorio, *St. Peter;* astonishing even those who knew him best by a masterful application of the highest artistic means to one of the noblest ends. After that success it was felt that much more remained for the veteran composer to do. He had a new field of exalted labour before him—labour specially valuable at a time when the younger generation of composers is mostly led away to prosecute false issues, and, under the plea of advancement, to go back in the direction of chaos. No one is better qualified than Sir Julius Benedict to lift up the standard of orthodox art among us. He is one of the few musicians now living who connect our time with that of the great masters; and in England, at all events, he is their representative. Looking round upon the too general defection from the pure principles in which he was trained, Sir Julius might almost echo the words of Elijah, "I, even I, only am left." There are, however, we are glad to believe, more than "twenty-and-five thousand" who have not bowed the knee to the Baal of modern musical idolatry, and by whom such works as that produced on Saturday are welcomed, not for their own merits alone, but as a protest and an example.

Written only as the occasions of a busy life served, the Symphony in G minor grew slowly. Two movements—the first *allegro* and *scherzo*—were played at the Norwich Festival last year; and the Scherzo, under the title of *A Dream of Fairyland*, was heard at Mr. Kuhe's Brighton Festival, in February of the present year. Meanwhile the slow movement and finale were added, the whole being produced on Saturday for the first time. There was a fitness in its initial performance at the Crystal Palace, under the direction of Mr. Manns, whose painstaking zeal and great ability have done so much to widen the knowledge of English amateurs. A good execution of the work was thus absolutely secured, and, what is nearly of equal importance, there was a certainty of appeal to an audience qualified above all others to pass righteous judgment upon its merits. Let us add that there was an equal certainty of all possible help from a discriminating analysis of the music and an eloquent advocacy of the composer's claims. We cannot resist quoting an example of this advocacy. "The first performance of a symphony" writes [G.] "is always interesting, especially when it happens to be its author's first. But when, in addition, the 'first symphony' is the composition of a man of known ability and great culture, thoroughly familiar throughout a long life with the orchestra, and practised in every device of construction and instrumentation, and proving to be animated by an energy and fire, a sensibility and restless emotion, such as very few young men possess even at the outset of their career, then the interest excited by the work is raised to an extraordinary degree. And all this is the case in the present instance. . . . We feel proud of having enlarged the circle of English music by so noble and individual a work." These are hearty phrases, and, as such, they represent the spirit in which the Crystal Palace musical authorities took up the new Symphony and laid it before the public. General remarks upon the work must first concern themselves with its astounding *youthfulness*. We do not mean youthfulness in the sense of crudeness—*cela va sans dire*—but in the sense, noted by [G.], of energy and keen emotion. There comes a time in every man's life who lives the "three score years and ten," when not only intellectual power but susceptibility of feeling share decay with the bodily faculties. Sir Julius Benedict has not reached that time, nor, judging by his latest work, is he nearer to it than the youngest. The Symphony is instinct with life in its most vivacious and elastic form, reminding us, in this respect, of the undying works written by Haydn for Salomon. Nor is abounding vitality found only as a matter of style and character. It crops up in strong imaginativeness; and a ready flow of ideas such as betoken keen intellectual activity. For the rest, we need only say—if, indeed, there be a necessity to say so much—that, in point of form, clearness of treatment, and masterly use of legitimate resources, the Symphony deserves to be called, as [G.] called it, "one of the most important and able orchestral works that have appeared for many a long year." Adopting a form which most composers now treat as antiquated, Sir Julius Benedict begins his work with an introduction, *moderato*, distinguished by a rare combination of dignity and sweetness. It is an exordium that at once arrests attention, and conveys an idea that the composer has something to say. Having thus challenged interest, the *moderato* leads to an *allegro appassionato*, the first theme of which, by its peculiar rhythmical form, has a singularly restless yet, at the same time, emotional effect. The prevailing character of the movement, thus at once proclaimed, is kept up through the "bridge" connecting the leading theme with its subordinate, which comes as a grateful contrast, and displays the hand of a master. Whenever this subject is afterwards heard, it seems like a ray of sunshine darting through a rift in a tempestuous sky. The repeat of the first part of the movement is led up to by one of the most delightful passages in modern music, and the working out of the second part presents a rare example, not only of technical skill, but of sustaining power. An impressive *coda* brings the *allegro appasionato* to an end worthy of its beginning and continuation. The slow movement, *andante con moto*, in B flat major, opens with a beautiful and sustained melody, one of those tunes which haunt the ear long after the sounds conveying them have "melted into thin air." Joined to the charm of this subject is the equal charm of orchestral treatment that strongly suggests the exquisite grace and tenderness of Schubert. The whole movement illustrates what has been called "the full tide of song." It flows on like some clear river, now with majestic steadiness, now with agitation, always with the beauty which fills the mind and satisfies it. But, perhaps, nothing is more striking than the close, when the ear is kept in suspense, waiting for another "excursion," only to find that which seems the composer's indecision resolve itself and the movement calmly end. The Scherzo having been noticed by us in connection with Mr. Kuhe's festival, there is only need to add that a third hearing has confirmed our early impressions of its bright fancy and unfailing charm. Such a movement may well be called *A Dream of Fairyland*. It is one upon which Carl Maria Von Weber, the musician of the supernatural, would have smiled approval, and which Mendelssohn, Oberon's Court composer, would have been glad to own. The finale, *allegro con brio*, resumes the passionate energy of the opening movement, and is marked by many features upon which it would be profitable to dwell. Chief among them is a varied form of the idea, first applied, in a limited degree, by Haydn, if we mistake not; but at any rate developed by Beethoven in his Choral Symphony. We refer to a repetition in the *finale* of the chief themes in the preceding movements. Sir Julius has done this under novel conditions, and with novel as well as interesting effects, one

Digitized by Google

result being to throw out in strong relief the wonderful energy and fire of the *finale* proper. If comparison of movement with movement were insisted on, we should say that the *allegro con brio* is below the level of its companions; but, nevertheless, it concludes the work in a manner which leaves no doubt of completeness and worthiness. Looking at the Symphony as an entire thing, we congratulate the veteran composer upon a splendid success, and trust that his first work of the kind will not be his last.

THADDEUS EGG.

## ACTION FOR LIBEL.

IN THE EXCHEQUER OF PLEAS.—LEEDS SUMMER ASSIZES, AUG. 13th, 1873.
Before Mr. BARON POLLOCK and a Special Jury.

KIRKMAN *v.* POHLMANN.

[Transcript from Messrs. MARTEN and MEREDITH'S Shorthand Notes.]

*Counsel for the Plaintiff*—Mr. FIELD, Q.C., and Mr. LAWRANCE (Instructed by Messrs. DOD and LONGSTAFFE, London).

*Counsel for the Defendant*—Mr. D. SEYMOUR, Q.C., and Mr. GIBBONS (Instructed by Messrs. NORRIS and Co., Halifax).

(*Concluded from page* 781.)

Mr. Seymour.—Well, my Lord, I feel the force of what your Lordship says. [To the Witness.] Now I have given you two invoices, in 1871, where you described iron pianos as steel grands, by Kirkman; that you do not now contend was correct? A. Steel uprights. I styled them "steel" because they had a steel bridge at that time.

Q. But you do not now say that that was correct. You are better informed now. You would not describe them so to-morrow? A. Because now there are more makers making them with a steel bridge: but at that time there was not, and that is why I called them steel pianos, to distinguish them from the rest of the pianos. I did not know of any maker at that time who made them except Messrs. Kirkman.

Q. But the description, "Kirkman's steel upright grand," would that be a correct description, in 1871, of an iron grand, by Kirkman, with a steel bridge? A. It would not be a correct description, but I thought we had a right to distinguish it as a steel piano because it had a steel bridge.

Q. Did you continue to describe iron grand pianos with only so much steel in them as we have heard down to this year? A. No; because they became more common then, and it was quite a common thing to have a steel bridge. I think you will find in the caution circular that Mr. Pohlmann directs attention to his steel bridge pianos in 1873.

Q. When customers have come to your shop, have they not seen iron grand pianos, and when they have spoken of a steel grand by Kirkman have you not shown them iron grand pianos? A. Oh no.

Q. You say no? A. You mean grand pianos?

Q. Or grand uprights? A. I have never shown an iron grand pianoforte for a steel one—certainly not.

Mr. Baron Pollock.—That is the sting of the whole thing; there is no doubt about it. If what is said here is true it is an indictable fraud which a man might be indicted for; and then the Defendant, because he has got something else, chooses to make this charge.

Mr. Seymour.—Did the piano, mentioned in the advertisement for the concert in 1873, come on the first day or the second day? A. On the second day, in the morning.

Q. "One walnutwood boudoir steel grand?" A. On the second day, in the morning.

Q. And the "one walnutwood steel upright grand" did not come at all? A. Did not come at all.

Q. Had you a person of the name of Jackson in your employ at the time? A. Yes.

Q. And was there also a gentleman of the name of Bickerdyke? A. Yes.

Q. Now, I have asked you this question, Did you instruct Bickerdyke that if anyone asked for a steel upright grand piano by Kirkman, they were to be shown a particular piano which was an iron one? A. Oh, dear, no, I never instructed him anything at all of the sort.

Mr. Field.—I do not see how this bears upon the question at all The question is as to advertising. If this gentleman says it is not so, I do not mind about it; but as a matter of law, I do not see, even if he had said so, how it bears upon the question in the slightest degree.

Mr. Baron Pollock.—It does not, unless you could show that Bickerdyke had advertised it. Then that would be proved *aliunde*. What instructions he gives is quite another matter. He is not either Plaintiff or Defendant. If you want to show that a man of the name of Bickerdyke did commit this fraud then you will get all you want—or I will not say all you want, but you will get what you are attempting to set up. But is it worth while? Your client has written some letters, you know, and nobody has foreshadowed anything that touches this case yet, surely we can get to some definite point. Here are specific things known and sold as "Steel Grands," thousands of people in Halifax must have seen these things in the newspapers, and the charge is that steel grand pianos are advertised which have no more steel in them than a common pianoforte. If you can call people to show that they are, it may be worth something.

Mr. Seymour.—I will tell your lordship at once what my answer to that is, and what I propose to show.

Mr. Baron Pollock.—You are now asking about his setting somebody else to call it a "Steel Grand."

Mr. Seymour.—Well, that will show the system that was pursued.

Mr. Baron Pollock.—Then call the man that did it. Because it seems to me whether the man did it with instructions or without is the same. It is not what he instructed the man to say in his office or shop, but what the man himself did.

Mr. Seymour.—Very well, my lord, (to the witness) then I will ask you one general question. I understand your lordship to think I cannot ask what instructions he gave to Jackson.

Mr. Baron Pollock.—That is not evidence, and I do not see that it touches the question.

Mr. Seymour.—Did you exhibit to customers calling at your shop, and enquiring for Kirkman's Steel Pianos, or Steel Grand Pianos, Iron Grand Pianos with steel strings and steel bridges?—that is my question. A. I do not ever remember exhibiting a piano at all before the exhibition in the Drill Shed.

Mr. Baron Pollock.—Mr. Seymour means—if a person came into your shop and said "I want to see one of Kirkman's Steel Grand Pianos," did you ever show him an iron one? A. Certainly not, my lord.

Mr. Baron Pollock.—Well, I should hope not.

Mr. Seymour.—It is one thing to suggest fraud; it is another thing to show that things were sold as steel which were not steel.

Mr. Baron Pollock.—Well, I do not see any harm in calling things by their right names myself.

Mr. Seymour.—Your lordship sees he admits that he sold pianos which were not properly described.

Mr. Baron Pollock.—That is a matter of opinion. If, at that time, there was a piano which was the only upright piano which had any steel in it, it might be a very fair thing to call it a Steel Upright Piano. That does not mean that it is all steel; it does not mean, for instance, that the hammers or any particular parts of it are steel, but that it is an upright piano having steel used in its construction.

Mr. Seymour.—Q. Now, I called your attention to a person of the name of Jackson, who was in your employment. A. Yes.

Q. Was Mr. Turner also in your employment? A. Yes; Jackson is not now.

Mr. Baron Pollock.—You must make certain allowances for everybody. Your own client says, speaking of his pianos: "If you wish to see and try the real American Model Iron Overstrung Grands with double compensating iron frame (back and front), compression sound board, resonator, and Steinway's new escapement action, combining all the recent improvements made in America, Germany and France, inspect the instruments now on view at Messrs. Pohlmann and Sons;" mean, supposing a man were to say, "Why your clients' pianos had not all the latest improvements, because it had not everything that occurred in London up to yesterday," you cannot take a man up by the card in that way.

[*A consultation here took place between the learned Counsel.*]

Mr. Seymour.—My lord, I am happy to say that my client has done that which I am sure your lordship will commend him for doing: he has left himself in my hands, and, that being so, I think the proper termination of this case is to consent to a verdict of 40*s.*, which will carry costs, and to add to that what I dare say will be more valuable to Mr. Kirkman and more prized by him, and which I wish to give ungrudgingly, the assurance that, neither at the time of the publication of this libel, nor at any time, did it ever enter into the mind of the defendant (and if he used language which conveys that which was not on his mind, he regrets it), that Mr. Kirkman either associated his name, workmanship, or skill as a manufacturer with any pianos described by one name, and not carrying out virtually and honourably that description. The defendant's object in writing this caution was that he had facts before him which led him to believe that pianos were sold under the name of "Steel Grand" pianos, which have only as much steel in them as ordinary pianos. But when he wrote that warning, Mr. Kirkman's pianos, under no description whatever, were before him, and had nothing to do with the language which he used. However, he feels now, after what has been proved, and the circulars and advertisements which have been put in, that a third party taking up this might fall naturally into the mistake of thinking that the language reflected on Mr. Kirkman himself, and as that is so, and your lordship has intimated that that would be a fair construction of the document, he retires from this case; he consents to a verdict; and

Digitized by Google

he tenders through me, that which he means to be a sufficient and ample apology, and which I hope will be accepted as such.

Mr. Field.—As I said before, this action was brought by Mr. Kirkman without any vindictive desire at all, but simply in order that his fair fame and honour as a gentleman and a manufacturer should not be tarnished by this charge. Under these circumstances, my friend having withdrawn in the fullest possible way the charge conveyed in this Caution, I am authorized by my client to accept the apology in the spirit in which it has been offered.

Mr. Baron Pollock.—I am sure, Mr. Seymour, your client has done very wisely in leaving himself in your hands in this case, because your own instincts suggested the proper course. When a man has, no doubt unintentionally in this case, trodden on the toes of other people, the best course is, at the earliest moment to say so—and to say so in the fullest and most ample manner. I think the Defendant has now done that most fully through his counsel, and, therefore, gentlemen, you will find a verdict for the Plaintiff for forty shillings.

Mr. Field.—Your lordship will please to certify that this is a proper case for the superior court and also for a special jury.

Mr. Baron Pollock.—Certainly.

## MUSIC AT MELBOURNE.

*(From our own Correspondent.)*

The principal event of the month at the Opera has been the production of Offenbach's *Geneviève de Brabant*, which has been pronounced a decided success. Miss Alice May, as Drogan, has added to her list of triumphs. Speaking of the elegance of the costumes, the *Argus* says:—

"In this last-named respect, Miss Alice May, who plays throughout with a genuine talent for burlesque, achieved a great success, and, as Drogan (promoted from being a pastrycook to being the Duke's page), made an appearance that pleased the audience very highly."

The *Weekly Times* says, "Miss Alice May dresses the piece well, and her vivacity helps the piece wonderfully." The *Age* praises the whole performance, and thus speaks of Miss May:—

"As usual, in opera of this class, the burden is thrown on Miss May, and in this instance she sustains it with even more than her customary ability. The part allows for the display of the special line of talent she showed as Boulotte, but not in such an extravagant degree; and, as with the fun of the piece are mingled opportunities for the exhibition of the highest ballad singing, it may be fairly supposed that this will individually eclipse her previous efforts."

The *Australasian* declares:—

"It was worth any one's while to see and hear, if only for the sake of two songs sung by Miss Alice May and Mr. Beaumont respectively, the one being called the 'Sleep song,' and the other the 'Song of Sorrow;' and, curiously enough, neither of these songs belongs to the opera, while, at the same time, they are decidedly the best part of the performance. It is due to the conductor, Mr. G. B. Allen, to say that the first-named of these songs is his own composition, and that it is scored for the orchestra in very effective style."

Miss May took her first benefit in Melbourne on the 2nd inst., when there was an excellent house, with the exception of the dress circle. Miss May's reception was most enthusiastic. The *Argus* thus speaks of it:—

"The performance at the Operahouse last night was for the benefit of Miss Alice May. It is right to assume that if this lady had not devoted her talents to the representation of opera in English form, we should have been without a season of English opera ever since the last Italian opera season closed. Her first benefit under ordinary circumstances should have resulted in solid success. The influence of a rainy night, the near appearance in the same theatre of Mdlle. Jenny Claus, the distinguished violinist, and the return to Melbourne of Mdme. Arabella Goddard, may have had some influence upon the general attendance at the Theatre. Nevertheless, all parts of the house, with the exception of the dress circle, were well filled. Miss May's studies in the operatic branch of her profession have been undertaken and carried out thus far in Melbourne. As far as her reception by her audience went last night, Miss May has every reason to be well satisfied. She played in the third act of *Satanella* and also in *Geneviève de Brabant* (omitting the first part). In each case she received the most flattering marks of esteem from her audience; and in the 'Sleep Song' in the last-named piece, after having been kept well occupied in picking up the bouquets thrown to her, applause was so continuous that she had to repeat the performance, to the great satisfaction of her audience."

On the following night the celebrated violinist, Mdlle. Jenny Claus, made her first appearance in Melbourne, and played solos between the acts of the opera *Maritana*. There was not a large attendance, but the audience was soon roused into enthusiasm by the marvellously sweet and delicate playing of this gifted artist. It is quite an extraordinary fact that two such artists as Arabella Goddard and Jenny Claus should meet in Australia; but at present there seems no probability of them uniting their great powers (as has been suggested by the *Argus*) at a concert. That an audience should be found here who could thoroughly appreciate Mendelssohn's Concerto for the Violin speaks well for the colony, and this was the first piece played by Mdlle. Claus, at the conclusion of which she was called and recalled, in fact, received quite an ovation. She then kindly gave a *Berçeuse con sordino*. Her next piece was a Fantasia on airs from *Marta*, and, as an encore, she played a solo very like the popular little pianoforte piece, "La noce du village." Her success is great, and she will doubtless have no cause to regret her long voyage to these distant parts. Madame Arabella Goddard's last concert but one took place on the 4th inst.

## MUSIC AT BOULOGNE-SUR-MER.

*(From a Correspondent.)*

*November* 8, 1873.

It may not be uninteresting to some of your readers to have an analysis of the "Saison d'été," which has just closed. Let me, therefore, state that, on sixty-nine nights (from July 1st to Oct. 31st), no less than 92 representations took place on the boards of the Salle Monsigny. These representations were varied and various, and consisted of 25 representations of grand operas, 42 operas comique, 3 operas bouffe, 4 dramas, 6 vaudevilles, 7 comedies, and 3 operas féerie. From the above it will be seen that M. Clement Martin has very properly—very properly for himself, as well as for the public—followed the advice, so often proffered last year, of producing and repeating operas comique as much as possible, and, by so doing, not overtaxing the capabilities of his artists. In grand opera he has not attempted such pieces as *Hamlet*, *Romeo et Juliette*, and others, which would not have drawn the crowded houses he has had, as a rule, all through the season. Halevy's *Charles VI.* was a success, and repeated four times. *La Favorite*, *La Juive*, *Le Trouvère*, *La Muette de Portici* (*Masaniello*), *Les Huguenots*, *Lucie*, and *Guillaume Tell*, made up the *répertoire* of grand operas. The operas comique, of course, owe their numerical strength to the *Fille de Madame Angot*; for no less than 19 times has this young lady appeared on the stage, to the delight of crammed houses. And when I say "has appeared nineteen times," I mean that the *piquante* little opera has been performed that number of times; for, counting the encores and entrances and exits "*de la fille Angot*," I could not possibly get a correct account. The latest novelty in the "Angot" way, by the bye, I saw this morning in the window of a musicseller's shop. It was a song, entitled "La *petite* Fille de Madame Angot," and supposed to be sung at the Alcazar, in Paris. It seems strange to put alongside *La Fille*, as opera comique, *Le Barbier de Seville*, *Mignon*, *Le Domino Noir*, *Faust*, *Haydée*, *Les Dragons de Villars*, &c.; but such they are styled. *Le Petit Faust*, repeated three times, makes up our *bouffe* entertainment. Comedies and vaudevilles, ten in number, consisted of one-act pieces, mostly played on a Sunday, when the "gods" and "gentlemen" under the balcony stalls go in at 6 p.m., and spend a good six hours at the play, sauntering out between the acts, and "marking the spot" where they sit during the play by binding their pocket handkerchiefs round the benches. As some are white, others red, blue, yellow, &c., the effect seen from the balcony is at once varied and charming (!!) *N.B.*—They tie them so at the beginning of the evening, and never remove them till the last note is sounded. The opera féerie was three representations of the *Cheval de Bronze* of Auber. And now about the artists who have taken part, or rather parts, in all these various and varied operas and other performances. Luckily M. Clement did not find it necessary to change his artists very often this year; and to this fact, no doubt, much of his success is owing. The number of artists who assisted are too numerous to detail; but let me mention with especial favour Mdlle. Telmar (soprano), Mdlle. Peyret (contralto), Mdlle. Noaille, and Mdlle. Poitevin; M. Bresson (our tenor of last season also), M. Budaut, and M. Larrivé. The artists in *Madame Angot* I take alone; Mdlle. Mey (who played "La fille"), Mdlle. Noaille (Mdlle. Lange), M. Descamps (Ange Pitou), and M. et Mdme. Kinnel, forming a host in themselves. The orchestra has all through the season been exceptionally good, under the *baton* of M. Champenois. The chorus also has been thoroughly up to the mark—always in "*time and tune*." Next week I shall give you a summary of what has gone on at the Etablissement des Bains during the past season.

S. C.

Digitized by Google

## MUSIC IN BIRMINGHAM.

*(From our own Correspondent.)*

After the great Triennial Festival a dead calm sets in here for some weeks; and well it is that such is the case, for were aught musical attempted in the interim, failure to a greater or less degree would be inevitable, both in an artistic and pecuniary sense, as no ordinary entertainment could for one moment compare, in the former respect, with what is not so much a local as an European celebration, while, prosperous though Birmingham may be, and undoubtedly is, so much money is spent during the four days of the all-important meeting, that for a time, at least, something like a semblance of economy is observed, even by those who are in a general way lavish in their expenditure. Now, however, a decent interval having intervened, the regular winter season has begun in good earnest, Messrs. Harrison, the enterprising caterers for public amusement (and I may add instruction), having been foremost in the field with the opening concert of the six, which are announced under the head of "Popular," though not in the "Arthur Chappell" reading of the term. The programme being essentially of a miscellaneous character exempts it from the necessity of a detailed notice, and it is sufficient to say that the artists engaged included Mesdames Lemmens-Sherrington and her sister, Miss José Sherrington, Mr. and Mdme. Patey, Miss Banks, M. Jules Lefort, M. Sainton, Mr. Sydney Smith, Mr. Vernon Rigby, and Mr. Sims Reeves, who, to the great delight of his many admirers, was in splendid voice, and conferred a proportionate pleasure on his hearers.

Next, in chronological order, came the first concert of the Festival Choral Society, under the conductorship of the indefatigable Mr. Stockley, to whose careful training so much of the great effect produced at the musical festivals may be fairly attributed. *Elijah* was the work chosen, and although, for reasons which must have been at once apparent to the most casual observer, the performance fell far short of what was heard in the Town Hall on the 26th August last (the anniversary, to a day, of its original production under Mendelssohn's own direction in the same room twenty seven years previously). There was, nevertheless, much to praise, the solo singers, Mdme. Corrani, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. Lewis Thomas, all more or less capable and practised exponents of their art, doing justice to their respective parts, while the chorus showed that they had not forgotten the training undergone for the Festival. The band, unfortunately, presented no more opportunity for eulogy than it has done on so many previous occasions.

Despite the *éclat* attendant on the triennial musical celebrations in the "Hardware Capital," personal observation forces upon me the conclusion that a true taste for what is best and noblest in music does not really exist here; and if anything were wanting to confirm such opinion, the attendance at Messrs. Harrisons' second concert would have furnished sufficient justification. For it is very evident that, as is but too frequently the case elsewhere, the more popular the name of the artist, and the more hackneyed the piece, the more certainly may the mass of the British public be expected to follow the invitation addressed by demagogues to their followers, and "come in their thousands;" for the hall was thronged to more than repletion when a scheme more or less commonplace in its construction was presented, while with a programme which included Mendelssohn's *Italian* Symphony, Beethoven's overture (No. 3) to *Leonora*, Schubert's *Rosamunde* music, and Weber's *Concertstück*, all with Mr. Charles Hallé's band, the number of empty benches was not creditable to what may be supposed to be the taste and appreciation of Birmingham amateurs. Those who did attend found ample gratification, and as, besides the pieces already named, the familiar overtures to *Guillaume Tell* and *Zampa* were given, while the vocalists included Miss Edith Wynne, Miss Enriquez, and Mr. Santley, all in good voice and singing their best, the latter in Rossini's aria, "Alle voci della gloria," astonishing even those most familiar with his capabilities by his marvellously facile execution of a piece which would appear to have been written for a very flexible light soprano rather than for a baritone or bass, it will be conceded that there was in every way an evening's entertainment worthy of the most ample support. Messrs. Harrisons' next concert is to be after the model of the Monday Pops., with Madame Norman-Néruda, Mr. Charles Hallé, Mr. Lazarus, and the quartet of strings, and Madame Lemmens-Sherrington and Mr. Sims Reeves as vocal stars.

During the present week the Carl Rosa Opera Company have drawn good houses to the Prince of Wales' Theatre, *Maritana*, *The Rose of Castile*, *Marriage of Figaro*, *Bohemian Girl*, *Trovatore*, and *Don Giovanni* being the operas represented; the principal parts being taken by Miss Blanche Cole, Miss Rose Hersee, Mdme. Vaneri, Miss Lucy Franklin, Messrs. Castle (the American tenor), Aynsley Cook, Stevens, and Campbell, with a small but efficient orchestra, conducted by the husband of Mdme. Parepa, whose pleasant genial face and brilliant vocal acquirements would have formed a delighful addition to the attractiveness of what may be considered the best English travelling opera company at present extant.

While on the subject of operas, I may mention that among the manifold delectations of the Birmingham Cattle Show week, in the beginning of December, Mr. Mapleson's Company, Mdlle. Tietjens, Mdme. Trebelli, &c., &c., will give four representations, *Le Nozze di Figaro*, *Trovatore*, *Lucrezia Borgia*, and *Faust*, at the Theatre Royal. Moreover, Mr. Stockley announces a series of these concerts, at each of which an entire Symphony is to form a leading feature, while other *entrepreneurs* are coming forward with musical promises more or less noteworthy. Thus the local season bids fair to be one of unusual extent and interest.

D. H.

—o—

## M. DEPRET'S *TE DEUM* AT BRUSSELS.

The spirit which presided at the conception of this work is the spirit predominating in the compositions sprung from the innovating tendencies of the present day. The work is a sort of laudatory spirale, where a system of extreme sobriety produces in succession grand and striking effects. The whole is based upon vocal concerted pieces, skilfully grouped, which stand forth and alternate with each other in the most admirable manner. The author obtains extremely abundant resources from unison. This he envelops, according to his fancy, in the meanderings of the voices and the accompanying instruments, and, when he wishes, causes it to emerge in all the plentitude of its majestic and imposing expression. We have, indeed, a people praying to, and exalting, the Creator.

Never does the orchestra infringe on any of the rights belonging to the melody. It comments on, supports, and strengthens it. A hundred voices uttering the same words convey to the ear more effectually, perhaps, than any picturesque scoring that the author of the text desired to express.

The immense crowd assembled under the roof of St. Gudule, after listening with pious attention to the imposing work of our worthy compatriot, retired under the influence of sincere and deep emotion, which, we believe, will not be effaced for a long time. We may add that the King has accepted, in a most flattering letter, the dedication of the *Te Deum*, thus justly rewarding a man of real and serious talent, whose devotion to the art of his own country knows no limit.—Abridged from the *Guide Musical*.

## AT ST. JAMES'S HALL.

Dr. Hans von Bülow has made a decided hit on the piano. This is not a thumper: nor is *he*. So deftly does he manage the keys and the pedals, that, dropping the von, the Professor should be named Hans and Feet Bülow, or Hans Above and Feet Bülow. In the absence of Madame Arabella Goddard (now enchanting the Antipodes), it is most gratifying to hear so admirable a performance as is that of Dr. Hans von Bülow. So able an interpreter is he of the great musical Abbé's pieces, that in England he might head one part of his programme with the adopted Shakespearian motto, "Liszt, Liszt, oh, Liszt!" And we suggest that when he wants an epitaph—some hundred years hence, or more—it should be:—

"Faithful Bülow, he did his duty,
And now he's gone aloft."

*Punch.*

Digitized by Google

## MISS GABRIEL'S "EVANGELINE."

The energetic conductor of the Covent Garden Promenade Concerts brought forward on Monday evening a welcome novelty in the shape of Miss Virginia Gabriel's *Evangeline*. The author of the libretto, Mr. J. J. Lonsdale, has followed the outline of Longfellow's poem in a very general way, and has furnished a thread for stringing together musical pieces of well-contrasted variety. After a bright and graceful overture comes a bridal chorus of somewhat serious and religious character, which is followed by a recitative and serenade, "The flowers I bring are dim and few," sung by Mr. George Perren, who did every justice to its melodious and flowing character. Then follows a march, introducing old English naval and military airs ingeniously interwoven and effectively instrumented; succeeded by two recitatives, one for a baritone, "Hard are my tidings to utter," sung with impressive emphasis and well-sustained power by Mr. Charles E. Tinney; and another, forming a spirited answer, "Down with the tyrants of England," leading up to a song, "Arm! for hearth and home," both sung by Mr. George Perren. A brawling chorus, "If a bear go prowling by," expressive of the tumultuous action of an excited multitude, following this appeal to arms, is, if not altogether original, one of the most stirring and well-written numbers in the whole work. A recitative and prayer, assigned to Mr. Tinney, then carry on the action until the principal soprano part is introduced, for the first time, in a duet (Madame Elena Corani and Mr. Perren). Some portion of this lengthy number is written in the composer's most happy vein, and produced a corresponding effect. A chorus, "Farewell, Arcadia," and a religious chant, "Sacred heart of the Saviour," the latter ingeniously written, were also greeted with signs of approbation; but, undoubtedly, the gem of the cantata is the slumber song (allotted to Miss Enriquez), "Sad heart, O take thy rest," the graceful character of the melody, one of the most original inspirations of Miss Gabriel, and the admirable manner in which it was sung, rousing the audience to enthusiastic demonstrations, and a demand for an encore. A *scena* and recitative and an aria, "In the hour of meeting," sung by Madame Corani, lead up to the *finale*, "Welcome, welcome a thousandfold," containing an extremely graceful movement, harmonized with ability, and producing so marked an effect as to constitute a brilliant termination to this very creditable production, which, though somewhat unsuited to a mixed audience, so abounds in melody that it was listened to with manifest interest throughout. Miss Gabriel's capabilities as a writer of melody needed no fresh assertion, but she has now established the title to be considered a sound musician.

—o—

## MUSICAL EVENINGS.

The third concert of the series took place on the 19th, in St. George's Hall, and attracted a very full audience. Nobody present wondered at the crowd, because the programme was quite able to account for it. Rarely has a better or more interesting selection been presented than that which began with the one movement (in C minor) which is all that we have of a posthumous quartet by Schubert. The movement is in the master's best style, and excites regret that he did not live to finish what would probably have been one of his finest works. After a song —Hummel's "L'embrosa notte vien"—had been sung by Miss Abbie Whinery, Mr. Walter Macfarren played Sir Sterndale Bennett's new sonata, *The Maid of Orleans*, in a style which left little or nothing to desire. The artist had evidently mastered his interesting subject, and presented it, both intellectually and executively, with all requisite clearness and accuracy. It was but simple justice when Mr. Macfarren had to return and acknowledge the approval of his efforts. Miss Whinery next sang Mendelssohn's "First violet," and Haydn's "Mermaid's song," after which Schumann's *Fantaisiestücke* for piano, violin, and violoncello, were played by Messrs. Macfarren, Henry Holmes, and Pezze. A performance by Mr. Burnett of an "Air" for viola, the work of Mr. H. Holmes, deservedly won a recall, and the concert ended with Beethoven's quintet in E flat (Op. 4), which popular work was capitally played, and received with great favour. The conductor was Mr. Stephen Kemp.

Bologna.—Signor Braga, who is a violoncellist as well as a composer, intends giving a short series of concerts here.

## MISS EMILY MOTT'S CONCERT.

A concert was given, under royal and distinguished patronage, in St. James's Hall, on the 20th, by Miss Emily Mott, a young contralto who is making her way, under favourable circumstances, to a good artistic position. The room was well filled, and the large audience seemed thoroughly pleased with the provision made for their gratification. As the programme was long, we can only make reference to its most important, or most successful items; and, first of all, as to the *bénéficiaire*, let us say that she sang Benedict's "Scenes of my youth" very nicely, winning an unmistakably warm encore. She next joined Mr. Sims Reeves in "Si la stanchezza," which was also encored, and, finally, contributed "Thady O'Flinn" with almost equal success. Miss Mott has only to work steadily on, in order to obtain the goal of her ambition. Miss Sophie Ferrari made a decided sensation by her performances at this concert. She gave Bishop's "Bid me discourse" with great fluency and point; following up this success with Wallace's "Softly ye night winds," and her clever sister's "Placido zeffiretto"—a really charming composition, delightfully rendered. There is no more pleasing artist before the public than Miss Ferrari, and we are always glad of an opportunity to applaud her efforts, for the simple reason that they invariably deserve applause. Among the other artists who appeared were Miss Banks, Mr. W. H. Cummings, Mr. Edwin, M. Lott; Mr. Betjemann, Mr. W. H. Thomas (who played Pauer's "La Cascade" to perfection), and Miss Lily Mott, a very young student of the piano.

—o—

## MADAME ARABELLA GODDARD IN MELBOURNE.

(*From the "Argus," October 4.*)

The musical season, which will always in this city bear a distinct title on account of the great artist whose performances are now drawing nearly to a close, was further adorned on Saturday night by a grand concert, in which Mdme. Goddard re-appeared. It is much to be regretted that recent ill-health should have interfered with the continuity of Mdme. Goddard's public performances in Melbourne, because each one was a valuable lesson whose worth could not be expressed in figures. One more opportunity yet remains for art-lovers in music to take advantage of the greatest example that has ever been presented in this country—to witness the easy exercise of perfect manipulative skill, under the control of a quick intelligence in the highest condition of cultivation. Next Thursday night will witness Mdme. Arabella Goddard's final appearance in Melbourne, and on the following day she will leave by the mail steamer for India and the East. . . . The Mendelssohn trio in D minor (Op. 49) was a performance the audience should have been proud to hear as played by Madame Goddard (piano), Mr. John Hill (violin), and Mr. Montague (violoncello). Whether in the *allegro*, the *andante*, or the *scherzo* movements, Madame Goddard's play was perfect. Higher praise we cannot give, and a whole chapter of explanation could do no more than illustrate the meaning of it. The unexampled skill which charms the general ear in the interpretation of a popular tune was here brought to bear with the good will of a genial artist upon an elegant work of the last of the great masters, and the result was such as would have pleased the most exigent of musical audiences. Mr. Hill and Mr. Montague were honourably associated in this performance with Madame Goddard. In the duet by Thalberg and De Beriot, from *The Huguenots*, for piano and violin, Madame Goddard and Mr. Hill were equally successful. Both players knew Meyerbeer's opera, and the instruments they touched gave sympathetic and intelligible response to the minds that controlled their harmonious utterances. Madame Goddard played, as a solo, Brissac's Scotch fantasia, in which, amongst many a well-known tune, the air of "Annie Laurie" was given with beautiful simplicity and most artistic finish. A great encore followed this performance, and when Madame Goddard re-appeared she received a shower of bouquets from such amongst the audience as were near enough to fling them on the platform. To satisfy this demand, Madame Goddard played the "Last Rose of Summer" in the unapproachable manner with which all musical Melbourne is now acquainted.

Leghorn.—The Teatro Rossini was opened for the season with *I promessi Sposi*, by Signor Petrella. The principal parts were confided to Signore Maria Rossetti, Bernardoni, Uboldi, Signori Rampini, Boncori, Catani, and Borelli.

Digitized by Google

## MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

### SEVENTH CONCERT,
MONDAY EVENING, DECEMBER 1, 1873.

*To Commence at Eight o'clock precisely.*

**Programme.**

PART I.

QUARTET in G major, Op. 64, No. 4, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI .. .. .. .. .. .. .. .. *Haydn.*
SONG, "The Erl King"—Mr. SANTLEY .. .. .. .. .. *Schubert.*
SONATA, "The Maid of Orleans," for pianoforte alone (first time at the Popular Concerts)—Dr. HANS VON BULOW .. ... *Bennett.*

PART II.

SONATA in D major, Op. 18, for pianoforte and violoncello (first time at the Popular Concerts)—Dr. HANS VON BULOW and Signor PIATTI .. .. .. .. .. .. .. *Rubinstein.*
SONGS, {"If doughty deeds" / "To Anthea"}—Mr. SANTLEY .. .. .. *Sullivan.* / *Hatton.*
TRIO in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello—Dr. HANS VON BULOW, Madame NORMAN-NERUDA, and Signor PIATTI .. .. .. .. .. .. .. .. *Beethoven.*
Conductor .. .. .. .. SIR JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS.
SATURDAY AFTERNOON (THIS DAY), Nov. 29, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

QUARTET in B flat, Op. 33, No. 4, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI .. .. .. .. .. .. .. .. *Haydn.*
LIEDERKREIS—Mr. SIMS REEVES .. .. .. .. .. .. *Beethoven.*
FANTASIA, "Kreisleriana," for pianoforte alone, Op. 16 (first time at the Popular Concerts)—Dr. HANS VON BULOW .. .. *Schumann.*
SONG, "The requital"—Mr. SIMS REEVES .. .. .. .. *Blumenthal.*
TRIO in E flat, Op. 70, No. 2, for pianoforte, violin, and violoncello—Dr. HANS VON BULOW, Madame NORMAN-NERUDA, and Signor PIATTI .. .. .. .. .. .. .. .. *Beethoven.*
Conductor .. .. .. .. SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

**NINTH CONCERT—THIS DAY—NOVEMBER 29th, 1873.**

PROGRAMME.

OVERTURE, "Der Freischütz" .. .. .. .. .. *Weber.*
ARIA, "It is enough" (*Elijah*)—Mr. GEORGE FOX .. .. .. *Mendelssohn.*
SONATA, "The Maid of Orleans"—Mr. FRANKLIN TAYLOR .. *W. S. Bennett.*
Andante Pastorale. In the Fields. | Adagio Patetico. In Prison.
Allegro Marziale. In the Field. | Moto di Passione. The End.
(*First Time.*)
ARIA, "Zeffretti lusinghieri" (*Idomeneo*)—Madame ALVSLEBEN *Mozart.*
RECIT., ADAGIO, & ALLEGRO, Violin Concerto, No. 6—Herr STRAUS .. .. .. .. .. .. .. .. *Spohr.*
ARIA, "Be thou faithful unto death" (*St. Paul*)—Mr. VERNON RIGBY *Mendelssohn.*
CANTATA, "Praise of Music"—Madame ALVSLEBEN, Miss EMILY SPILLER, Mr. VERNON RIGBY, Mr. GEORGE FOX, and the CRYSTAL PALACE CHOIR .. .. .. .. .. .. *Beethoven.*
Conductor .. .. .. .. .. MR. MANNS.

TO CORRESPONDENTS.

HAM.—Bacon.

NOTICE.

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, NOVEMBER 29, 1873.

THE following smart letter was published in the musical columns of last Saturday's *Athenæum* :—

"MUSICAL ANALYSIS.

"On Monday I went to the St. James's Hall to hear Von Bülow play a Beethoven Sonata, written in his* 'deaf' time, but when he could hear better and see further than he did in younger days. An analysis had been provided for the illiterate. It was meant to be an explanation of the order of the themes in the sonata, and of the relations of the key in which they appear. I opened the *brochure* at p. 87, and at the bottom read:—'This masterly exhibition breaks off upon the dominant of A flat, whence, through a bold transition, we are conducted to G minor,' &c. Any moderately informed student in a training-school would have written, 'the composer removes from *sol* to *si* minor.' The musician would say 'the change is from 5 to 7 minor'—a very natural and common remove.

"At p. 83, I read 'of an unexpected transition into an extraneous (unconnected) key.' This Beethoven never did. The school-boy would have said 'the remove is from flat six to flat four'—a pleasant and natural change, which the analyst describes as 'an enharmonic change of D flat to C sharp, modulating to E natural.' There is no enharmonic! Here we are told Beethoven did something very wrong, and of which 'he seems to be suddenly aware, and, as it were conscience-stricken, hurries back by a short cut to A flat.' As he was close home, how could he take a short cut?

Composers think with the sounds or intervals of the key expressed by figures, or by the movable *do*. They never use the *letters* of tones; these are of no avail in the consideration of proportions. These signs are *do, sol, fa, la, mi*, &c., or 1, 5, 4, 3, 6, &c. Let the analyst explain the plan of movements by these symbols, and a child may see the order and relation. For example (page 87), figure the theme of the fugue 1, 4, 2, 5, 3, 6, 5, 4, 3. Then turn over to page 88, and the likeness appears by the figures 8, 5, 7, 4, 6, 3, 4, 5, 6. Add them together, each couple equals nine.

"Our analysts seem to be unaware that the flat sixth major is as closely related to the key as the natural sixth minor. If they could be induced to learn the number of tones in a key, and their answering relatives, we should read no more of 'transitions,' 'extraneous,' 'enharmonic,' 'conscience-offending,' and the like. Readers of explanations may rest assured, whenever they meet with a string of long Latin or Greek words, they will find little or no real information. H. J. G."

The foregoing is a smart letter. Its exposition of "nine" is relishable. We should have thought that 1, 4, 2, 5, 3, 6, 5, 4, 3, "added together," would represent 33. *Be chesm!*—on our eyes be it. Equally we should have thought (that is, on "turning to page 88,") that 8, 5, 7, 4, 6, 3, 4, 5, 6, added together, would represent 48. *Be chesm*—on our eyes be it. This is surely "higher development" in arithmetic. Whose dogs are we?

Nevertheless, to be instructed is not to be mistaught, unless in a vocabulary sense, or in a sense of number. For the number "9" our reverence is of some date. We became conscious of its import after a first reading of the *Amphitheatrum Æternæ Providentiæ Divino Magicum Christiano Physicum nec non Astrologico-Catholicum, adversus veteres Philosophos, Atheos, Epicuros, Peripateticos, et Stoicos*, by *Julius Cæsar Vaninus* (*Philosophus, Theologus, ac Iuris utriusque Doctorus*), which, by mistake, was not dedicated to Dr. Ggiibbllleett, despite the fact that at that period Dr. Ggiibbllleett had not been expelled from his "antenatal tomb" (Shelley Bysshe Percy).

Thus, after a long preamble, writes Vaninus (who makes the number "7" kick the bucket):—

"—— *est principium omnium numerorum; tum quia est finis; claudit namque novenarium; in quo sunt omnes species, ac proportiones, quantitatores, tam primariæ, quam consequentes, seu resultantes, longitudo, latitudo, profunditas, perfectum, imperfectum, divisibile, indivisibile, trigonum, cubum, oblongum, varilaterum* (polyhedric—many-sided), *æqualitas, inæqualitas, absolutum, comparatum, simplex, multiplex, simile, diversum*"—&c., &c., &c.

Julius Cæsar Vaninus (Lucilio Vanini, if called by his Christian and proper names—although he was neither Christian nor proper*) says much more on the point (or rather on the "9,"):—but enough has been quoted.

HAPPY THOUGHT.

*Lady Macbeth.*—How now, my lord? Why do you keep alone?

* * * * * * * *

* Von Bulow's?

* Otherwise why brent?

Digitized by Google

*Enter* First Murderer.

*Macbeth.*—There's blood upon thy face.
*Murderer.*—'Tis Banquo's, then.
*Macbeth.*—Is he despatch'd?
*Murderer.*—My lord, his throat is cut, that I did for him in the last impression.
*Macbeth.*—*Thou art the best of cut-throats.* Yet he's good that did the like for Fleance; if thou didst it thou art the nonpareil.
*Murderer.*—Most royal sir, Fleance is 'scaped.
*Macbeth.*—Then comes my fit again.

'Ware Fleance! "Higher development" is a great matter; but 'ware Fleance.

Nevertheless, it must be borne in mind that Sir Thomas Browne not only wrote *Hydriotaphia*, or *Urn Burial* (two discourses found in Norfolk), but also the *Garden of Cyrus*, and other works. This, it may be surmised, is away from the matter in hand. Hardly so. Read, on the contrary, Sir Browne, in his dedication to Thomas le Gros, of Crostwick (Esq.):—

"But who knows the fate of his bones, or how often he is to be buried? Who hath the oracle of his ashes?"

And further on, Sir Browne, with his accustomed equanimity, saith:—

"Cornelius Sylla was *not* the first whose body was burned in Rome . . . . . for when even crows were funereally burned, Poppæa, the wife of Nero, found a peculiar grave-interment, &c."

Talk of the highest run of cremation as we may, the thing now of most grave import is the "higher development." Let us then be highlier developed, and then, if we feel inclined, we can change "from 5 to 7 minor." Mark the "*not*" in the reference to the body of Cornelius Sylla;—nay, mark it well (read Godwin's *Essay on Sepulchres*), and you will perceive that, after all, Mr. Shirley Brooks was not so wrong when he said something in his *Essence of Parliament* which we cannot remember, or Mr. Frank Burnand—who, though still horseless, persists in buying stamps.

We take this matter with more than usual earnestness, because, *dulce subridens*, a gentlemen asks you to dinner, and then has you carved up (like the plentiful goose) by another gentleman, who has not asked you to dinner, but entertains the design of eating you himself. Somebody says somewhere—Herodotus, Xenophon, or somebody—about somebody eating somebody's own son.

"One day the Fabii stoutly warred
One day the Fabii were destroyed."

Moreover, as one of our living and kicking (happily) epic poets writes:—

"This was his plan—
He made young Dan
Stay in a room below," &c.

But although all our fancy does *not* (mark the *not*) dwell upon Nancy, we have an abhorrence of "Tally-ho"—an absolute abhorrence. "*Dulce et decorum pro patria mori*" is, has always been, and ever will be our motto.

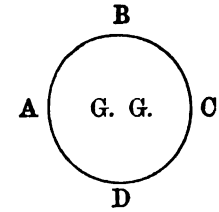
"Thy quick disease, whilst it is fresh to-day,
By all means crush; the feet at first step stay."

"Stay me with flagons, comfort me with apples," sang the wisest of kings, in the most beautiful of all songs. Why, then, should not other good rules and precepts be enjoined by our physicians? A great river cut into many channels runs low at last:—

"Hortor et ut paritèr binas habeatis amicas"

—a somewhat limping hexameter, as "any moderately informed student in a training school" would say.

And now we shall remove, "by a short cut," from "5 to 7 minor;" or, as another schoolboy has it, from "Sol to Si minor." Or—being rather tired of the discussion (our arguments on which have, we trust, convinced our readers) about the positive absurdity, comparatively speaking, of both sides of the question—from our study (what a study!) to our bed-room (a "very natural and common remove") where we hope to have a sound sleep without dreaming of the number "9." Nevertheless, *Fleance is 'scaped.*




*Novenarius igitur cum ab alio numero non claudatur*, &c.

Happy thought.

*Enter* First, Second, and Third Murderers.

*First Murderer.* Oh!
*Second Murderer.* Ah!
*Third Murderer.* Hi!

Curtain Falls.

Nevertheless, although we are virtuous, there shall be cakes and ale at the Gloucester Festival. Fleance is 'scaped. *Be chesm*—on our eyes be it!

Theophilus Queer (M.D.)

## OCCASIONAL NOTES.

"Where were you wounded?" enquired Herr R. Wagner's Royal patron, meeting a Bavarian soldier with only one arm.—"At Sedan."—"Do you recognise me?"—"No!"—"I am the King."—The Invalid saluted as well as he could, observing at the same time, "I beg your Majesty will excuse me; I did not know you."—"I am surprised at that!"—"Well—you see, you are never with the army, and I never go to the Theatre, so how could I?"

A French paper says that, at the conflagration of the Grand Opera, Paris, the following instruments were destroyed: thirty violins, value 9,000 francs; thirty-two brass instruments, value 24,000 francs; thirty flutes, oboes, &c., 15,000; and fifteen violoncellos, 30,000 francs. In reference to this statement, a writer in the *Echo Musical* of Brussels, who is evidently not inclined to accept statistical returns as easily as most people, observes:—

"Were these figures exact, they would make people believe that the musicians of the Opera used exceptionally valuable instruments. Thus every brass specimen was worth 750 francs! Each flute, oboe, &c., was worth 1,000 francs! and each violoncello, 2,000 francs! We all know pretty well the usual price of a musical instrument, and can, therefore, easily perceive the fantastic character of the above figures."

Another journal says:—

"The losses of the orchestra are considerable, for most of the musicians had left their instruments in the theatre. We are assured that one of the first violins lost a Stradivarius worth from 7,000 to 8,000 francs."

Hereupon our statistical critic observes:—

"The artist who has experienced such a loss will be generally blamed. If the possessor of so valuable an instrument chooses to use it in the orchestra, the least he can do is to take it home with him when the performance is over. Supposing the sum of 8,000 francs for this Stradivarius to be correct, we cannot have any very high idea of the value of the remaining twenty-nine violins, which were not worth more than 1,000 francs altogether, or 35 francs each! about the price which would be given by a street fiddler for his instrument! Who would have thought that the masterpieces of Meyerbeer, Rossini, and others, had been made known to the public by such means?"

Sacred Harmonic Society.—Handel's *Israel in Egypt* will be performed, under the direction of Sir Michael Costa, at Exeter Hall, on Friday next the 5th December. The principal vocalists are Mdme. Sherrington, Mdme. Patey, Mr. Sims Reeves, Mr. Santley, and Mr. Thomas.

Digitized by Google

## PLANETARY LIFE.

BY

**Hermes.***

*(From "All the Year Round.")*

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."

*(Concluded from page 783.)*

Let me return to the dining-hall and its arrangements. The attendants, whose place is on the concave side of the table opposite to the guests, form a special class, having been instructed in their duties from early youth, as soon as the "character-divers" have ascertained their special qualities. They have generally been selected with a regard to elegance of form and manners, and they are attired in picturesque dresses of purple, blue, and scarlet, with a beautiful turban composed of similarly coloured tissues richly ornamented with precious stones. During the dinner they place upon the table the dishes, which, unseen by the guests, rise invisibly from the offices below. The sole charge of one little boy is to watch the occasions that arise for a change of napkins, which is effected by an ingenious mechanical contrivance. In front of the attendants, when these are not immediately engaged in the service of the table, passes a train of handsome children, each armed with a musical instrument smaller than your guitar, which it otherwise resembles. As a dish rises from below, one of these children proclaims its contents, not by words, but by an appropriate musical strain. The appearance of birds, for instance, is announced by a chirping sound; that of other meats, by an imitation of the lowings of the herd. Even fish, proverbially mute, rise to strains resembling the sounds peculiar to the waters in which they have been caught, the produce of the river being widely distinguished from that of the sea. Some of my readers may, I fear, think this practice ridiculous, so I should add that our imitations of natural sounds are highly idealised, and by no means copies.

Our dinner-table, when laid out, presents a very gay appearance, every expedient having been adopted to produce a picturesque effect. On the cloth are painted, at equal intervals, large rings of purple and gold, to mark the place for every plate, which is thus surrounded by a beautiful ring. Ovals, one in front of each ring, are likewise painted, that the cases containing the knife, fork, and spoon may be similarly framed. These useful articles, which differ from yours, are among the chief ornaments of the feast. The handles and cases are mostly of gold, inlaid with precious stones, and are highly ornamented, especially when they are for the use of ladies, who regard them as a valuable portion of their jewellery. When dinners are given at private houses, each guest is expected to bring his own knife-case, which, if he is a married man, is always the property of the lady, but the custom does not extend to the banquets given by the Tootmanyoso. Another important ornament of our tables are our goblets, each being provided with a spout, or tube, which is placed in the mouth, so that neither the lips nor teeth are wetted while an act of suction is performed. I am told that the principle of these goblets is recognised by the Anglo-Americans, and that with them the tube is simply a straw. It is a rule with us that the colours of the goblets should be at once varied and harmonious, and by an artistical distribution of the glasses among a series of guests, an effect is produced by the entire combination equal to that of the most beautiful rainbow.

I should not forget to state that at the side of every cover is a fan, elegantly formed, and made of material so slight, that a person, merely by speaking, sets it in motion, when it diffuses a delicious fragrance around. In form and colour these fans commonly resemble our most beautiful birds and butterflies, the motion of whose wings they imitate, and care is taken that all differ from each other. Our grand rule for the production of beauty is the combination of the most perfect harmony with the greatest possible variety.

When the dinner, strictly so called, is at an end, the table is removed, as if by enchantment, and is replaced by another, covered with cool and refreshing fruits prepared in a peculiar way, in dishes that have the appearance of ice. There is, however, an interval between the removal of the first table and the rise of the second, and during this a number of little boys and girls march in procession, each carrying, by a long handle, a basket of exquisite workmanship, filled with fragrant flowers and fruit-blossoms, which, when waved, spread a delicious odour. During the procession the children sing a hymn of thanks in harmony with the perfume. It will be understood that the special musical performances in the body of the hall are entirely independent of those of the instrumentalists in the galleries, who are silent when they take place.

The procession ended, the amusements of the evening begin. The centre of the room opens and a circular platform rises, upon which is stationed a group of female dancers. They wear dresses of a peculiar gauze, and in the course of their performance, which is distinguished by grace and elegance, they produce combinations, imitating beautiful objects in nature, such, for instance, as a rose, or a bouquet containing all the flowers of spring. The ornaments with which their dresses are decorated are chosen with regard to the proposed effects.

When the dance, which lasts about twenty minutes, is over, the most accomplished lady harpist, having volunteered to entertain the company, is led to a picturesque seat, frequently made in the semblance of a bird, and delights all ears with the strains of her instrument. When I say that the performance is voluntary, I mean the word to be taken in the strictest sense. While with you "pressing," as it is called, is an act of politeness, with us it would be a breach of etiquette even to ask a guest to play or sing. It should be observed that none of the guests offer to entertain the rest unless their skill in musical art has already been formally recognised.

After the lapse of a certain time, the principal lady gives the order, and a musical drum is struck, which resounds through every part of the room. Hereupon the attendants press an electric button; large doors, hitherto invisible, fly open. Before dinner, it will be recollected, each gentleman had the privilege of selecting his neighbour. The right of selection is now on the side of the ladies, each of whom having chosen a partner, the whole company proceed, accompanied by sweet music, to a large hall, magnificently arranged with ottomans, reclining couches, and all things conducive to luxury and ease.

When seated, the ladies are waited on by boys, whose singularly ruddy complexion distinguishes them from the other inhabitants of Montalluyah. They are generally natives of certain mountain districts, and they are employed in this menial capacity simply because, with rare exceptions, they are found unfitted for intellectual acquirements. Among us, distinction in rank is regulated exclusively by moral and intellectual worth. During the evening, following a royal dinner, these boys hand round to the ladies a salver, divided into as many as twenty compartments, which contains various fragrant spices, and revolves on a pivot, that each lady may, without effort, make choice of the odour she prefers.

Some of my readers will perhaps think that a banquet is

* Communicator of "*Another World.*"

Digitized by Google

hardly complete unless it results in a cigar or meerschaum; but even here, though we never smoke tobacco, which is much stronger than yours, we are not behind the terrestrials. We smoke after a fashion peculiar to ourselves, in the presence of the ladies, each of whom, during the evening, is expected to contribute to the comfort of the gentleman whom she has chosen for a partner. Sometimes she will offer him a small cup, which will be found to contain an "inhaling case," accompanied by an assortment of the most fragrant spices. The fumes of the spices are drawn up by means of the case or pipe, and seldom exhaled. Our "inhaling cases" are very valuable, those belonging to the Tootmanyoso and the upper classes being set with precious stones.

Thus commonly ends a dinner in Montalluyah. At particular seasons, however, the company retire into flower gardens, which are very spacious. Here, amidst the warbling of birds, and an atmosphere impregnated with fragrant odours, and beneath our glorious sky, they have recourse to various amusements, a description of which I reserve for another occasion. Hermes.

## ROYAL ACADEMY OF MUSIC.

The students gave a very interesting concert, at the Hanover Square Rooms, on Thursday evening, as the following programme testifies:—

Anthem, "Hosanna"—G. A. Macfarren; Recitative ed Aria, "Quando miro" (Miss M. J. Williams)—Mozart; Sonata, in G minor (First Movement), No. 2, Op. 22, (Pianoforte, Miss Whitaker)—Schumann; Aria, "Se viver non poss' io" (*Poro*) (Miss Bradley)—Handel; Etude Fantastique, in F minor (MS.), (Pianoforte, Mr. Eaton Faning, Mendelssohn Scholar)—Eaton Faning; Duet, "Il core vi dono" (*Cosi fan Tutte*) (Miss Edonard and Mr. Aldersey)—Mozart; Song, "He roamed in the forest" (Miss Grace Bolton)—Arthur O'Leary; Concerto in D minor, for two violins (Mr. J. H. Reed and Mr. Szczepanowski)—J. S. Bach; Three-part Song (for female voices) "The glow-worm"—H. Smart; Sonata, Pianoforte, in A flat (Op. 46), "Die Jungfrau von Orleans" (*Schiller*) (The Maid of Orleans), in four Movements (Miss Conolly)—W. Sterndale Bennett; Songs, "To a woodlark," "Flow gently, sweet Afton" (Miss Nessie Goode)—John Gledhill; Tema and Variations, in B flat, for two Pianofortes (Miss Taylor and Miss Martin)—Schumann; Song, "The Erl king" (Miss Mary Davies, Welsh Choral Union Scholar)—F. Schubert: La Leggerezza in G, No. 2 of Allegri di Bravura (Pianoforte, Miss Ludovici)—Moscheles; Duet, "Pronta io son" (*Don Pasquale*) (Miss Nessie Goode and Mr. Wadmore)—Donizetti; Presto e Capriccio, in F sharp minor (Pianoforte, Miss McCarty)—Mendelssohn; Madrigal, "Cynthia"—Croce (1590).

The feature of the concert was, of course, Sir Sterndale Bennett's new sonata, which was listened to from beginning to end with fixed attention, eliciting hearty applause after each movement. The young pianist, Miss Conolly, went through her arduous undertaking evidently *con amore*, and was rewarded with general approbation. There were several other pieces in the programme worthy of particular notice, among which were Bach's duet for two violins, played by Messrs. Reed and Szczepanowski; the first movement of Schubert's sonata in G minor, and Mendelssohn's *presto e capriccio* for the pianoforte, both played "without book" by Miss Whittaker and Miss McCarty; and the vocal pieces sung respectively by Miss Nessie Goode and Miss Mary Davies. An "Etude Fantastique" for the pianoforte, composed and capitally played by Mr. Eaton Faning, and Moscheles' "La Leggerezza," carefully given by Miss Ludovici, also deserve mention. The vocal music was admirably accompanied on the pianoforte by Mr. Eaton Faning, Mr. Walter Fitton, and Mr. A. H. Jackson. Mr. Walter Macfarren conducted the choral music, among which the performance of Mr. G. A. Macfarren's anthem, "Hosanna," may be singled out as worthy of praise. The next Public Rehearsal is announced to take place at the Hanover Square Rooms on Tuesday Morning, December 9th.

VIENNA.—An important new orchestral composition by Herr Johannes Brahms was lately produced here with much success for the first time. It consisted of Variations on an Andante Theme in B flat, by Haydn.—According to report, a new ballet, *Leonidas*, by Herr Taglioni, will shortly be produced at the Imperial Operahouse.

## PROVINCIAL.

RYDE (Isle of Wight).—The new Town Hall was crowded by an appreciative audience to assist at the first concert of the Ryde Choral Society. Mr. Bulley (tenor), Mr. Steers (violin), Miss Turtle (pianoforte), and the Misses Keet all pleased with their various solos. Mr. C. J. Bishenden, the well known bass, had a most flattering reception. He sang "Hearts of oak," "True to the last," "A warrior bold," and "The wolf," all of which were encored. The Choral Society sang several glees and part-songs in a highly effective manner. Mr. Jenkins conducted.

SHEPHERD'S BUSH.—The second of a series of entertainments, consisting of music and readings, was held on the 20th inst., in aid of the St. Stephen's Schools. The programme, which was very varied, opened with a pianoforte solo by Signor L. Guglielmo. This was followed by a song, "Forget me not," by Mrs. Allars, which she was called upon to repeat. Mr. Francis Andrews met with some success in "The Village Blacksmith" and "Tom Bowling." Some glees were sung by a party of ladies and gentlemen, amongst which we may specially mention Horsley's "See the chariot at hand," which met with an enthusiastic encore. Signor and Madame L. Guglielmo were also very successful in Ganz's "Qui Vive Galop," which they repeated in response to a unanimous encore. We must not omit to mention Mr. W. G. Reynolds' recitations, which are of an excellent description, and were much appreciated. Signor L. Guglielmo accompanied the songs and glees.

BIRMINGHAM.—The following highly eulogistic notice of Miss Rose Hersee as the Queen in *The Rose of Castile* is from the *Daily Post*:—

"Miss Rose Hersee, upon whom devolved the part of the masquerading Spanish Queen, brings to the task qualifications, both vocal and histrionic, of a very high order; and since Louisa Pyne first assumed the character, we doubt if it has had a more thoroughly satisfactory representative. A light, brilliant, and flexible voice, a *petite*, graceful figure, and a sprightly animated manner are among her most obvious recommendations for the part, which demands of its impersonator not only a voice of exceptional range, but also more than ordinary powers of execution. In this latter respect Miss Hersee's qualifications are especially noteworthy, her *bravura* singing generally is brilliant, articulate, and telling. There is not, of course, the same histrionic scope in the part of Donna Elvira as in that of Maritana, but so far as its opportunities go, Miss Hersee turns them to excellent account, and shows undoubted dramatic talent. It was, however, chiefly under its musical aspect that her performance on Tuesday commended itself to approval, her singing throughout being of the most finished and brilliant order. It is not necessary to review her efforts in detail, but we may particularise among the most effective her delivery of the fine *cantabile* speech from the throne, with harp *obbligato* and choral burden, in which the admirable phrasing and pure and resonant quality of her voice were strikingly exemplified; her part in the captivating trio between the Queen, Donna Carmen, and Manuel, 'I'm not the Queen,' in which the archness and the vocalisation of the fair singer were equally charming; the graceful, pensive ballad, 'The convent cell,' which was given with exquisite refinement and sweetness; the sparkling and difficult *bravura*, 'I'm but a simple peasant maid,' the elaborate *cadenza* of which fairly roused the enthusiasm of the audience, and won a vociferous encore; the exultant *scena*, commencing 'At last I'm sovereign here,' in the florid sequel of which her voice fairly held its own against the clarionet *obbligato* in the accompaniment; and the joyous *finale*, 'Ah, now by fortune blessed,' which, though last, was not least in merit, of her various performances."

LEEDS.—In the *Leeds Mercury* of Nov. 26th we find the following account of a "Recital," on the organ, of selections from Mr. Henry Smart's *Jacob*:—

"The chief feature of yesterday afternoon's organ recital at the Leeds Town Hall consisted of selections from Mr. Henry Smart's *Jacob*. Although modestly described by its composer as a *cantata*, it may fairly be ranked as an oratorio—small in dimensions it is true, but of high merit. With regard to the general characteristics of the work as a whole, it would be unsatisfactory to pronounce any further opinion from disjointed extracts. The fact that they were unconnected did not hinder the full appreciation of the portions presented yesterday. They give a most favourable impression of the oratorio, making many of the numerous audience wish that we could hear the complete work. Then as to the manner of their performance, those who know Dr. Spark will readily believe that the specimens lost none of their effect at his hands. In each number our borough organist did ample justice to the production of his friend, Mr. Smart, who would doubtless have been well pleased to have heard the performance. It was, indeed, expected that the eminent composer would himself have attended, but his promised visit to Leeds has been delayed by a bronchial affection, on account of

Digitized by Google

which he may not arrive here until next week, when the selection will probably be repeated. The specimens given yesterday included the instrumental introduction; the air, 'O Thou that hearest;' the pastoral introduction to the second part of the *cantata;* Rachael's air, 'Who is this that cometh?' remarkable alike for the beauty of its melody and the aptness of its expression; the tuneful marriage duet, 'Tell me, O fairest;' the beautiful contralto air, 'Be thou patient,' a dignified yet tender and melodious rendering of the Divine exhortation to Jacob in summoning him to return to the land of his fathers; and finally the choral ascription of praise with which the *cantata* appropriately and even grandly concludes. In addition to these novelties, the recital included a charming *andante* from one of Beethoven's symphonies (C major), and the overture to the opera of *Masaniello*, which was substituted for *Fra Diavolo*.

## OUR CONTEMPORARIES.

WAGNER SOCIETY.

The *Sunday Times* say:—

"What is the Wagner Society about? It started, last year, as the exponent of Wagner's music and the champion of his genius, in which capacity everybody gave it a welcome. As a matter of fact, no institution was ever founded with a more generally recognized *raison d'être*. It may suit the vituperators of England and of English art to say that Wagner is kept out of the country, but, in truth, there is nobody who does not welcome every effort to place the musician of the future fairly before the public. The Wagner Society had not a single enemy. Its concerts received due attention; and if the music sometimes called forth hostile opinions, it was not because of any hostility to those who presented it, or to the purpose of its presentation. How, then, are we to explain the fact that the society's new season is devoted not to Wagner alone, but to all the great masters? Properly speaking, there is no longer a Wagner Society; and, instead thereof, we have a Philharmonic, with a special leaning towards the school of orchestral composition which has grown, like a rank weed, upon the grave of Beethoven. It is as though a church consecrated to some doubtful hero or heroine in the Romish Calendar were re-consecrated to All Saints. In this case the inference would be that the doubtful hero or heroine either did not attract the faithful, or had weak intercessory powers. But we will not push the parallel to an extreme; enough that the enterprise devoted to Wagner has been abandoned, and that the first programme of the new season contained only two small illustrations of the Reformer's musical ideas. But if Wagner was not largely represented, he shared the scheme with kindred spirits, always excepting Beethoven, whose C minor Symphony seemed like a Triton among minnows."

SCHWERIN.—Our excellent harpist, Fräulin Anna Dubez, played last Friday at the Ducal Courttheater an effective harp solo by A. Zamara, "Fiori d'Italia." Her brilliant playing, combined with great taste and grace, was greatly admired by an appreciative audience, and the fair artist had afterwards the honour to be personally complimented by H.R.H. the Grand Duke of Mecklenburg. The piece in question was with orchestral accompaniments, to which the members of the Grand Ducal Orchestra, under the able direction of Capellmeister A. Schmidt, did every justice.— *Mecklenburger Zeitung, Nov.* 18.

BERLIN.—The Musical Department of the Royal Library, already so famous for its manuscript treasures, has lately been enriched by a highly important addition. At Mozart's death, Herr Anton André purchased of the composer's widow all the manuscripts he left behind him, amounting to two hundred and eighty in number. Of these, 131, in Mozart's own hand, remained up to within a very short period in the possession of the Brothers André in Offenbach, who inherited them from their father. Among them were ten operas, including *Idomeneo* and *Così fan tutte*, an oratorio, five masses, fifteen symphonies and a large number of other works, amounting in all to 531 separate compositions. They have just been purchased, with the approbation of the Emperor Wilhelm, by the State, and transferred to the Royal Library.

DRESDEN.—The death of the late King has for the moment brought musical matters to a standstill. Amongst other things it has temporarily put an end to the classical concert season, which opened well with a concert of Chamber Music given by Herren Lauterbach, Hullweck, Göring, and Grutzmacher. The programme comprised Mozart's Stringed Quartet, No. 4, in E flat major; Beethoven's Trio in G major, Op. 9, for Violin, Tenor, and Violoncello; and an Octet in C major, Op. 176, by Joachim Raff, for four Violins, two Tenors, and two Violoncellos. The new work is dedicated by its composer to Herr Lauterbach.—The latest novelty at the Theatre Royal, previously to the closing of that establishment in consequence of the King's death, was Herr R. Wagner's *Meistersinger von Nürnberg*, the principal characters being well sustained by Mdlle Malten, Herren Schaffganz, Köhler, and Degele.

## REVIEWS.

EVANS & Co.

*The Maiden and the Sunbeam.* Song. Written by C. J. ROWE. Composed by BERTHOLD TOURS.

THE story of this song might have been suggested by Dickens's description of Little Nell sitting in the quaint old church, near which she died. It is very poetical in idea, and well told. Mr. Tours seems to have given much thought to the music, which is fluently written, and expressive far beyond common. That the song will meet with great favour can hardly be doubted.

*Alla Bourrée* in G major. By BERTHOLD TOURS.

THIS piece is a happy reflection of the old dance form after which it is called. It is agreeable to the ear, and easy to the fingers.

*Menuetto* in G minor. Pour Piano par BERTHOLD TOURS.

As easy as the Bourrée noticed above, if not quite up to the same mark. It is very difficult to write a good Menuetto without borrowing from some one or other of the masters. Mr. Tours has not borrowed. By the way, why "*in* G minor *pour* piano?" Are the titles of musical pieces necessarily polyglottish?

*Alla Gavotte* in D major. By BERTHOLD TOURS.

MORE elaborate than the one in G, but not more attractive and interesting. Some of the harmonic progressions strike us as being crude and harsh. Mr. Tours sometimes crashes through chords like an elephant through a jungle.

### TO SHIRLEY BROOKS, ESQ.

SIR,—Dr. Broadcock was in error. The once famous overture to *Alessandro nell' Indie* was not by Jomelli, but by Piccini. Dr. Quick and Major Rawstone must have misunderstood their authorities. All that Sir Hinkley Cobb knew about the matter may be comprised in a cocoa-nut shell. Sir Hampton Wick knew better. Those who have dived into Albohalus and Avicenna (to say nothing of Cardan and Pomponatius, who, not being Arabs, flourished later) must be well cognisant of the fact. If you hunt in the sky the starlings will fly, and evil tongues, &c., &c. Dr. Kiddle is also wrong. No. The late M. Fètis never wrote any such book. He contemplated at one time compiling a reflex of analogies, but never carried out his intention. Heine, it is true, wrote no such book; and the *Life of Rossini*, to which Dr. Kiddle refers, is not by Mr. Tom Taylor, but by Mr. Sutherland Edwards. Mr. Augustus Mayhew is the brother, not the uncle. I am, sir, yours submissively,

CARVER SHARP.

MILAN.—*En attendant* Signor Sangiorgi's long-promised new opera, *Guiseppe Balsamo*, which, if nothing unforseen should happen, will have been produced before the publication of these lines, Signor Verdi's *Ballo in Maschera* has been drawing very good houses to the Teatro dal Verme. Signora Arancio Guerini appears to decided advantage as Amelia, while Signora Dario Maggi is a sprightly page. The tenor, Signor Pozzo, and Signor Buti, the baritone, also deserve commendation for their performance.—If the gossip at the *cafés* and in musical circles is to be credited, the Scala will open with *Aida*, to be followed by Signor Braga's *Caligola*, M. Gounod's *Romeo et Juliette*, Verdi's *Macbeth*, and Signor Ponchielli's *Lituani*.

BRUSSELS.—There is some talk of erecting upon the Boulevard Central a large theatre, covering a superficial area of more than 2,000 metres, for musical performances.—M. Henri Vieuxtemps will not resume his post as conductor of the Concerts Populaires before next January or February. Meanwhile, M. E. Mathieu, of Louvain, will probably act as his substitute.—The Director of the Royal Conservatory of Music has requested the Communal Board to increase by 3,000 francs a year the annual subsidy of 25,000 which they allow the institution. He wishes to raise the salaries of the subordinate professors, some of whom receive only 400 or 500 francs a year for giving lessons of two or three hours each three times a week.

GENOA.—The cholera having been officially declared to have at last left the city, the different places of amusements have once more flung open their doors to the public. The Teatro Paganini inaugurated the season by Donizetti's *Lucia di Lammermoor*, the principal characters being sustained by Signora Bianca Montesini, Signori Prudenza and Burgio. Herr von Flotow's *Naida* has been produced at the Teatro Nazionale. The composer passed through this town lately on his way to Paris, but was unable to stay and witness a performance of his opera. He attended, however, a rehearsal, and was so pleased that he wrote a letter, in which he begged the manager to thank the artists for the admirable manner in which they acquitted themselves of their task.

Digitized by Google

## CHURCH MUSIC.*

By J. Barnby.

(*Concluded from page* 779.)

I have hitherto made a marked distinction between the congregational and the meditative, the Church and the Cathedral Service, and have endeavoured to show that a distinctive treatment is required in each case. Nevertheless, it has often occurred to me that there are points of connection between the two—that in certain particulars the Cathedral Service might adopt a feature of Congregational Worship, and that the majority of churches, on the other hand, may, without inconsistency, introduce an element generally associated with the Cathedral into their ordinary form of prayer. In the Cathedral, the congregation must, in the main, keep silence and hear; but why should not one part of the Service be so ordered that every worshipper may lift up the voice of praise and thanksgiving? A Hymn might be introduced into *every Service*, to be sung in unison by choir and congregation. This, I think, would stimulate devotion without in any way departing from the unity of the Service. On the other hand, an anthem introduced into the ordinary Church Service, where the choir could efficiently sing it, would certainly be an interesting and useful adjunct, and might be looked upon as a kind of musical sermon. This, indeed, may be regarded as an *ex post facto* suggestion, as the custom has already been introduced in various churches; but this gives me the advantage, that I am able to point to its successful and satisfactory effect where the attempt has been made, and thus to recommend its further extension as something that has been tried and not found wanting.

No thoughtful observer can have failed to notice a movement that has been taking place of late years in connection with our Cathedrals—a movement which, indeed, has been received with cordial and genial welcome, which has excited the sympathies and has been furthered by the efforts of some of the best men amongst us, but whose full importance and scope has scarcely, perhaps, as yet been fully appreciated. I mean, of course, the endeavour to render our great Cathedrals a more active means for the diffusion of religious knowledge and the development of Christian worship. There was a time, within the memory of many of us, when a Cathedral was hardly looked upon in the light of a church. It was considered by the majority even of educated Englishmen as a glorious monument of antiquity—a splendid relic of a former age, an enduring evidence of what the piety and munificence of our ancestors had been able to effect. I do not, of course, go back to those lamentable days when even the kindly pen of good-natured Goldsmith acquired a certain bitterness, when, with thoroughly legitimate and wholesome satire, he wrote of the manner in which a glorious Abbey was degraded into a show-place, when a wax-work exhibition was displayed, accompanied by a running descriptive commentary in the style of Mrs. Jarley, to the great emolument of certain attendants, and the proportionate discomfiture of all whose thoughts and meditations were disturbed by the vulgar tirade thrust upon them. I allude to those later times, when we had so far seen the error of our ways, that the showman scandal had been suppressed. But even then, the Cathedral, after the buyers and sellers had been driven forth from the Temple, remained, so far as its Services were concerned, an institution that stood alone—a noble relic, perhaps, of the past; but without its active and recognised share in the stirring religious work of the present.

Very happy are the indications that show what a change is coming over all this. The overflowing congregations that have listened with rapt attention to eloquent sermons, and participated in the hearty Services held in the naves of our Cathedrals on Sunday evenings—the evident interest with which the progress of the movement has been watched, not only by its promoters, but by the large class for whose benefit it has been chiefly intended; even the occasional difficulty and struggle to obtain a place, are the best criterion of the readiness with which the opportunity thus afforded was seized. All these things appear to me a most healthful proof that there is a stirring movement amongst the dry bones, and that a time is approaching when our grand Cathedrals shall fulfil an office, and occupy a place in the Church, worthy of the piety that erected, and the munificence that endowed them. It is in connection with this part of the subject that I would throw out a suggestion that has been long in my mind, and which indeed has been to a certain extent carried out; in every instance with a success that went beyond the most sanguine anticipations. I consider it would be a good and useful thing to introduce into our Cathedrals, appropriate musical services on the great Festivals and Fasts of the Church. I have said that this has already been successfully tried. At Westminster, nearly three years ago, the movement was inaugurated by the performance of Bach's *Passion* Music at a Service held in the Abbey, in Passion Week; and no one who was then present, and noted the bearing and demeanour of the vast congregation, who listened in awe-struck silence till the echo of the last word had died away, can have a doubt as to the solemn and elevating effect of that remarkable Service. The year before last the experiment—if indeed it had not gone past that phase—was repeated at Westminster, and last year it was introduced at St. Paul's. In the parish church of St. Anne's, Soho, the smaller *Passion* Music was given no less than seven times; and the interest, so far from falling off, as the services were repeated, was found steadily to increase. This seems clearly to indicate the direction in which a very comprehensive effort might be made. The last few years have witnessed a great awakening in the zeal and solicitude with which our Church Festivals and Fasts are celebrated. Considerable care is now taken, for instance, in the choice of anthems suitable to the various days. Many churches in which Service was performed on Festival days, and which on those occasions were almost empty, are now filled with devout and earnest worshippers. This suggests to me the feasibility of carrying out, on a large scale, the principle that led to the Musical Services I have mentioned. I should rejoice to see, throughout the length and breadth of the land, a complete series of Musical Services established, appropriate to the observance of the various Festivals and Fasts. I should like to see the genius of the greatest musical composers enlisted in the noble task of furnishing the medium for glorifying the Creator and singing the praises of the Redeemer. I should rejoice to see congregations thronging to our churches, as I firmly believe they would throng on such occasions, to return with hearts elevated and minds enlightened, thankful for the privilege of participating in a Service wherein, so far as human weakness and earthly imperfection can achieve such a result, the glory of the Immortal is foreshadowed.

But, plainly and clearly, what is the nature of these Services to be? I venture to think that they ought to be entirely musical. I would have them consist of the shortened Order of Evening Prayer, a special Psalm, a special Lesson, and an oratorio, or large psalm, after the third Collect. The oratorio should be accompanied by a complete orchestra, and divided into two parts, separated by a short sermon. An appropriate Hymn at the close of the Service would give the congregation an opportunity of joining practically in the celebration. Of available compositions there is certainly no lack. What is required is judicious selection and efficient performance. What more appropriate for the Season of Advent than Mendelssohn's *Lobgesang*, with its splendid central idea, that gives, as it were, the key-note to the whole "The night is departing, the day is at hand." Christmas-tide would find ample and appropriate illustration in Handel's *Messiah* and Bach's "Christmas Oratorio." For the period intervening between Christmas and Lent, we have a number of Church Cantatas of great power and excellence, an inheritance from the genius of Sebastian Bach. For the solemn period of Lent, the *Passions* of Handel and Bach, the *Calvary* of Spohr, with the *Death of Jesus* by Graun, are available. The Lessons for Easter Day tell the story of the Exodus of the children of Israel. How could this be better illustrated than by the glorious music of Handel's *Israel in Egypt*. Mendelssohn's *Elijah* would furnish a good illustration for the great Festival of the Ascension.

I am unwilling to trespass too long upon the kind attention that has been accorded to me; the subject, too, is one that requires far more elaborate treatment, if it is to be pursued exhaustively, than can be included within the limits of such a paper as this; therefore I am fain to content myself with the plain statement of facts and opinions I have had the honour to lay before you, leaving what is unspoken to-night to be submitted to you, I hope, at some future opportunity. The sum of what I would observe in conclusion is this:—We have, I consider, been grievously neglectful of the opportunities we have long possessed, of conducting Musical Services worthily and well. With ample means at our disposal, we have too readily contented ourselves with letting things remain as they have been. We are now, I think, awakening to a sense of our duties and responsibilities, and are beginning to utilize those means A greater amount of care and thought are being bestowed on the task of selecting those who hold musical posts, and the importance is now recognised of making Musical Services, as an integral part of public worship, to correspond with the remainder of the sacred rite. And surely there can be no higher incentive to stimulate exertion and awaken zeal in this direction than the thought that every one who contributes towards the perfection of the Church Service is employing his talents in his Master's service, and labouring for the honour of God.

* Read at the Church Congress held in Bath, October 10, 1873.

---

Mdme. Bohrer, a well known and highly esteemed professor of music at Boulogne-sur-Mer, died suddenly (while giving a singing lesson) on Saturday last, from the bursting of a blood-vessel. Mdme. Bohrer has left five young children, for whose benefit a concert is being organized. The Société des Orphéons have generously volunteered their services.

Digitized by Google

## WAIFS.

A lady's definition of the polka—"A musical cuddle."

*Query for "Smilers."* Was ever Scotch whisky seen "Coming through the rye?"

A question for music masters. Can a miss be said to play the piano in a masterly style?

"Love not, love not, ye hapless sons of clay!" John says he don't care a penny for the sons, but he does for the daughters.

A young lady who had lost, or misled her *beau*, was advised to hang up her fiddle. She said the advice did great *violence* to her heart-*strings*.

The *Musical World* has an immense circulation, and is read by professors as well as amateurs. Have you subscribed?—*Brainard, Cleveland.*

The Worshipful Company of grocers, have kindly given a donation of fifty pounds, in aid of the fund of Her Majesty's Custom's Orphanage.

La petite Eugènie Bénard will play M. Dulken's "Tout le long le Ruisseau" at M. Rivière's concert, at the Theatre Royal, Covent Garden, during the last week of his concerts.

Mr. J. B. Loveday, the agent of Mr. J. L. Toole, the celebrated English actor, will arrive in this country some time during the approaching month. He comes to make arrangements for Mr. Toole's appearance during the season of 1874-5.—*Arcadian.*

Miss Emily Tate, the juvenile pianist, appeared with decided success at M. Rivière's concert, Covent Garden, on the 17th inst., notwithstanding her being placed so late in the programme, and having the disadvantage of playing after an elaborate orchestral selection.

The *New York Herald* says of Mr. D. H. Harkins, one of the Grand Operahouse Company, that "he has not entirely succeeded in overcoming that unfortunate hesitation of speech, which is suggestive of an elephant crossing a broken bridge, and cautiously feeling its way.—*Brainhard.*

Miss Marianne Rock, another clever and useful pianist, made her bow before a Covent Garden audience, at M. Rivière's concerts, on Friday (November 21), and met with so much approbation, that she was called back twice to the orchestra, after her performance of Vincent Wallace's second grand *polka de concert.*

A first-class tenor in New York receives three thousand dollars. That is given by Christ Church and other churches. A basso gets nearly the same sum. A soprano commands even a higher salary, and an alto can manage to obtain quite a comfortable little addition to the week's income.—*Brainhard.*

Miss Lillie Albrecht, the talented young pianiste (pupil of Mr. Ignace Gibsone), who has recently acquired a large share of popularity, lately played one of her favourite pieces at M. Rivière's concerts, at Covent Garden. This young artist bids fair to achieve a foremost position in the profession which she has selected.

Canary birds have been substituted for bouquets, as tokens to actresses in New York, at the *Black Crook* revival. Miss Pauline Markham received gifts of flowers in more than ordinary profusion, one immense structure being a composition piece of flowers and fruit of every variety, and a canary bird in its cage swinging from the centre.

SERVANT.—Wanted, a young lady, as domestic servant, at a house pleasantly situated near Winsford. The master cleans boots, makes fire, &c., and the mistress will assist at the washing; references exchanged; none need apply who is not willing to do the other work. N.B.—Use of piano to one musically disposed.—Address, A. B. C., Post-office, Winsford.

In an old Greek play occurs the following description of a singing school: "They went together to the house of the teacher, where they learned to sing hymns set to the most simple melody used by their ancestors. If any one of them pretended to sing in a ridiculous manner, or to make such flourishes as were allowed in the airs of Phrynis, he was severely punished."

Liszt is said to be the hero, almost the divinity, of Weimar, just as Goethe was in his days. The Court honours him, the musicians worship him, the people are proud of him. Liszt knows how to maintain this position with a courtly serene dignity. His very appearance commands respect, and his manners are those of a powerful gentleman.—*Brainhard* (or *Hardbrain*).

Gerald Massey doesn't think much of the devil, and consequently the authorities of Princeton College don't think much of Gerald Massey. The unfortunate poet was to have lectured to the students of that seminary on Charles Lamb, but the orthodox people of Princeton, having read his lecture on the devil, compelled the students to cancel his engagement. This is severe both on the devil and Massey; but specially on Massey.—*Arcadian.*

A good old quaker lady, after listening to the extravagant yarns of a shopkeeper in Oxford Street, last week, as long as her patience would allow, said to him: "Friend, what a pity it is a sin to lie, when it seems so necessary to thy business."

"Mr. Jones, you said Mr. Rosin was a composer; does the court understand from that, that he was a writer of music?" "No, sir, he's called a composer, because he never talks to a man without putting him to sleep."—"Crier, call the next witness."

"Music," said Mr. Slur, "is very peculiar. However sprightly it may be, it cannot get on without staff-strains, so painful to us mortals are its chiefest delight. Scaly, as it is, it is admired by the delicate and refined, and is most tender when it abounds in slurs. It can rest as it passes over bars, is often very crotchety, and quavers at the slightest sound, and, when hurrying, can only be checked by beating. O dear, O dear, I don't wonder that musicians are a queer set!"—And the old gentleman resumed his cigar.

"Sir William Sterndale Bennett," says *Brainard*, "has composed a sonata for the pianoforte on the theme of the Maid of Orleans." It was written for Madame Arabella Goddard, and is spoken of by the London *Globe* as follows: 'The performance of the entire work will tax the powers of the most enduring and thoroughly prepared pianist; but two of the movements, the first and third, are physically within the reach of those performers whose fingers occasionally fail in doing justice to their tastes and intentions'"—[and who have taken four grains of blue pill.—A. S. S.]

The *London Times*, noticing Randegger's cantata, *Fridolin*, says, "with but little extension of the plan and a slight addition to the numbers, the result would be a highly effective two-act drama." Strangely enough we have before us the manuscript of a drama called *Fridolin; or, the Trip to the Foundry*, the plot taken from Schiller, and dramatized by F. W. Rosier, Richmond, Va., 1865. Mr. Rosier is well known through his excellent translations of Schubert's and other German songs, and has handled this subject, *Fridolin*, in a very vigorous and striking manner. He showed the sketch of the plot to the late Mr. Vincent Wallace, who had just commenced his *Maritana*, otherwise he would have accepted it as an opera. We think it would be a popular acting drama; we therefore call the attention of actors and managers to the subject.—*Watson.*

Miss Minnie Hauck is still at the National Theatre, Pesth. Speaking of the production of M. Ambroise Thomas's *Mignon*, the *Hungarian Lloyd* observes: "The first and the second acts were a complete success. The same cannot yet be said of the third. The performance was admirable. Our amiable visitor, Mdlle. Minnie Hauck completely convinced all who entertained any doubts on the subject of her great natural gifts. She was enthusiastically received." The *Pesther Journal* says in reference to the same subject: "Ambroise Thomas's opera of *Mignon* has been produced on the boards of our National Theatre with considerable success. As the performance proved, the work has been studied with the greatest care and elegantly placed upon the stage, while a happy judgment presided over the distribution of the principal parts. As Mignon, Mdlle. Minnie Hauck achieved a great triumph; never, perhaps, had she been so poetical and intelligent in any preceding part."


# Advertisements.

## THE VOICE & SINGING

BY

## ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Labiache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d by all Chemists throughout the United Kingdom and the Colonies.

# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,
## National Hymn, 6s.,
## Ave Maria, 4s.,
AND
## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*

**Performed at the Birmingham Festival, with immense success.**

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

| | | |
|---|---|---|
| Nava's Three Subjects from "Fridolin" - - - each | 3 | 6 |

No. 1. Hunting Chorus.
„ 2. Chorus of Handmaidens.
„ 3. Dance and Chorus of Villagers.

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

## CHAPPELL & CO.,

**50, NEW BOND STREET, LONDON.**

NOW READY.

ALL THE MUSIC FROM

LECOCQ'S

COMIC OPERA,

LA FILLE DE

MADAME ANGOT

*The Greatest Success of the Day,*

THROUGHOUT EUROPE & AMERICA.

The Complete Opera is in the Press.

*A LIST OF THE MUSIC GRATIS ON APPLICATION.*

LONDON:
BOOSEY & CO.,
HOLLES STREET.

SYDNEY SMITH'S

METHOD

FOR THE

PIANOFORTE.

64 *pages, Full Music Size, Price* 5*s.*

"There are features in this work of uncommon merit, but we shall say enough if we recommend it unreservedly to all who seek a manual of instruction well arranged, intelligible, and effective."—*Musical World*, April 23.

"While every care has been taken to cull all that was useful from the old *regime*, much that is altogether modern and thoroughly practical is here to be met with for the first time. In particular, it seems to have been the author's purpose to lead the student by gentle degrees, and to insure that one thing shall be properly acquired before another is attempted."—*The Queen*, April 30.

"The aim of the author seems to have been to supply as much information in as few words as possible, while aiding and directing the self-intelligence of the learner, and he certainly has succeeded admirably."—*Examiner*, April 30.

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE.

Digitized by Google

# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,
## National Hymn, 6s.,
## Ave Maria, 4s.,
AND
## Cantemus, 4s.

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

PUBLISHED BY

## HUTCHINGS & ROMER,

*9, Conduit Street, Regent Street, London, W.*

**Performed at the Birmingham Festival, with immense success.**

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

| | | | |
|---|---|---|---|
| Nava's Three Subjects from "Fridolin" - - - each | 3 | 6 | |

No. 1. Hunting Chorus.
„ 2. Chorus of Handmaidens.
„ 3. Dance and Chorus of Villagers.

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

CHAPPELL & CO.,

**50, NEW BOND STREET, LONDON.**

# GEO. WOODS & CO.'S

**AMERICAN MADE**

# PARLOR & CHAPEL ORGANS

Are unequalled for Purity and Beauty of Tone. Their peculiar and interior arrangements give them extraordinary power. Their *Solo Stops* are more varied and charming in their effects than any organ now made, and their facilities for combination are boundless.

Their Cases are of the most graceful design and perfect finish, and constructed in the most thorough and durable manner.

These Organs have received the most flattering encomiums from all who have examined them, and are pronounced by all the best musicians who have tested them to be the finest Organs ever offered in this country.

The Profession and Public generally are earnestly invited to examine these beautiful instruments at our own or agent's warerooms, and compare them with other instruments of their class.

Our Illustrated Circular, containing Choice Music, and full particulars of the Organs, will be sent post free to any address.

Agents wanted in every City and Town in Great Britain and the Colonies.

**The latest and most valuable invention in Musical Instruments, the "PIANO ORGAN," a combination of Pianoforte and Organ in one instrument. Possessing the most surprising capacity for the production of orchestral effects.**

MANUFACTORY:

**CAMBRIDGEPORT, MASS., U.S.A.**

A GREAT VARIETY OF ORGANS ARE ON EXHIBITION AT THE

# LONDON SHOW ROOMS,

## 33, King William Street, London Bridge.

ALSO AT AGENT'S WAREROOMS IN ALL THE PRINCIPAL CITIES AND TOWNS.

MISS LILLIE ALBRECHT, the talented and rising young Pianist, who met with great success at the Promenade Concerts, Covent Garden, will be happy to enter into engagements for concerts, soirees, &c. Address to care of Messrs. Duncan Davison & Co., or at Miss Lillie Albrecht's, 5, Gower Street, Bedford Square.

MADAME BARTON-EDMONDS (late Miss ANNIE EDMONDS), begs to say that, having completely recovered from a protracted illness, she is now able to resume her profession. Address, 54, Queen's Road, Bayswater, London, W.; or to Pennard Lodge, Yardley, Worcestershire.

SIGNOR AGNESI will be at liberty to accept engagements for Oratorios, Concerts, &c., from December 20th, 1873, to February 20th, 1874. Address—26, Richmond Road, Bayswater, W.

HERR SCHUBERTH begs to announce, in answer to numerous applications, that the vacancies for Artists in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., are now filled up.

MR. LANSDOWNE COTTELL'S MUSICAL EVENINGS at HOME, for the social study and practice of vocal and concerted music. Ladies and gentlemen desiring to assist, address, Charles Ray, Secretary, 37, Abbey Road, N.W.

**MASON AND HAMLIN'S AMERICAN ORGANS.**

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an inferior Medal.

Sole Agents—METZLER & Co., 37, Great Marlborough Street, W.

CLERGYMEN, ORGANISTS, and others desirous of Purchasing, Hiring, or Exchanging ORGANS, are invited to inspect the Register of

**SECOND-HAND INSTRUMENTS,**

Established by

Messrs. J. J. CLEMMANS & SON,

OF No. 5, FINSBURY SQUARE, LONDON, E.C.

*Detailed particulars may be had on application.*

**REMOVAL.**

SIGNOR GUSTAVE GARCIA and MADAME MARTORELLI GARCIA, beg leave to announce their Removal to 54, Portsdown Road, Clifton Gardens, Maida Hill, W. *N.B.*—Signor Gustave Garcia (Nephew of Malibran and Viardot Garcia) will sing at M. Riviere's Concerts during the Season; at the Philharmonic Society (Liverpool), December 9; and at Herr Kuhe's Grand Festival at Brighton in February.

A SIMPLE CATECHISM
ON THE
**RUDIMENTS OF MUSIC AND PIANOFORTE PLAYING.**
In the form of Question and Answer, and written in familiar language.
BY
E. ELLICE JEWELL.
Price 1s., Cloth Cover.
LAMBORN COCK, 63, NEW BOND STREET.

**RICHARD WAGNER'S**

| | |
|---|---|
| "THE MUSIC OF THE FUTURE" (translated by EDWARD DANNREUTHER) | 1s 0d. |
| "ART ET POLITIQUE," 1er Partie | 1s. 0d. |
| "LA JUDAISME DANS LA MUSIQUE | 0s. 6d |

Sent post free.
SCHOTT & Co., 159, Regent Street.

**FAVOURITE SONGS**
**By Mrs. J. HOLMAN-ANDREWS**

| Name of Song. | Publishers |
|---|---|
| The Last Request | Boosey & Co |
| The Adieu | Duff & Stewart. |
| Angels (GERTRUDE HOLMAN-ANDREWS) | Duff & Stewart. |
| Waiting, watching | Chappell & Co. |
| The Rainbow | Chappell & Co. |
| Last Rose of Summer (for two voices) | Chappell & Co. |
| Old English Melodies (arranged for Ladies' Voices) | L. Cock. |
| Mary, bereft of thee | D. Davison & Co. |
| Ye are not miss'd, fair flow'rs | Shepherd. |
| I'll love but thee, my Native Home | Shepherd. |
| Gently, oh! gently (with Chorus for Ladies' Voices) | Weippert. |
| My first Love, and my last | J. Williams. |
| Go, lovely Rose | Weekes & Co. |
| The old Year | Weekes & Co. |
| Smile on my ev'ning hour | Weekes & Co. |

Mrs. J. HOLMAN-ANDREWS and Miss EDITH HOLMAN-ANDREWS visit professionally (weekly) Brighton, Blackheath, Richmond, Croydon, Forest Hill, &c. Their vocal classes have commenced. Address, 2, Park Place, Clarence Gate, Regent's Park.


Digitized by Google

## CRYSTAL PALACE CONCERTS.

The programmes of the Crystal Palace Concerts have contained many interesting things since our last account. A remarkably good performance of Beethoven's symphony in A (No. 7) was the distinguishing feature of the seventh. This great work, thanks to Mr. Manns and the remarks, historical and analytical, of "G.," has become so familiar at the Crystal Palace that few even of its most recondite beauties pass undetected. Never was it listened to with more attention, or applauded with more warmth, than on the occasion under notice. The concert began with Mendelssohn's overture to Victor Hugo's *Ruy Blas*, and ended with that with which the tragedy of *Hamlet* inspired the Danish composer, Niels Gade. About the first it is unnecessary to say one word. Of the last Mr. Manns gives a speculative description, which, however ingenious, can hardly induce any one to believe that the work is not as laboured as it is unquestionably clever. We can only imagine one composer able to illustrate in musical tones such a theme; and that is he to whom we are indebted for *Egmont*, *Coriolanus*, and *Leonora*. Every amateur was glad to hear the quiet and artistic playing of Mr. Edward Silas, who took the solo part in his own "Elegy," for pianoforte with orchestral accompaniments, which, though written some years ago, was as welcome as though it had been new, so rarely is it heard. Whatever may have called it forth, it is an elegy in the most poetical sense. In addition to the "Elegy," Mr. Silas contributed two short pianoforte solos—a romance, entitled *Malvina*, and a gavotte—both charming. The singers were Madame Edna Hall and Madame Patey.

The next concert began with Beethoven's overture in C, Op. 115, generally known as *Namensfeier* (having been composed for the "Name-day" festivities of the Emperor Francis II.), and ended with that by Schumann to his *Genoveva*, an orchestral prelude worthy to perpetuate the name of an opera of which every amateur would like to know more. The programme also comprised the *Scherzo* from Mendelssohn's Ottet, as arranged for the orchestra, to replace the minuet and trio originally forming part of his symphony in C minor, when, more than 40 years ago, that work was produced at one of the concerts of the Philharmonic Society. Of pieces so familiar to the Crystal Palace audiences a bare mention will suffice. The novelty and the feature at this concert was a new MS. symphony in G minor, from the pen of Sir Julius Benedict. A new symphony is always a thing of interest, especially when it comes from a musician who, like Sir Julius, has won distinction in every other branch of musical composition. It is singular, this being the case, and his last essay having been an oratorio on the largest scale, that Sir Julius should never till now have tried his practised hand at an orchestral symphony. But better late than never. An ordinarily ambitious man, at a certain period of life, might have been satisfied to rest on the laurels gained by *St. Peter*. But Sir Julius evidently does not belong to this more easily-contented class; and now he has given us a symphony, and what is more, a symphony of genuine stamp, in every respect worthy the title, the first production of which, entire, at the Crystal Palace, reflects credit on an institution which has already done so much for music. In the construction of his new work Sir Julius has adopted the forms to which "the great old masters" (Beethoven included) adhered so religiously, and with such magnificent results. But, after all, nothing else could be expected from the most gifted and favoured scholar of Carl Maria von Weber, by whom he was regarded, young as he was, scarcely less as a friend than as a pupil. Moreover, that Sir Julius is wise in his generation was proved by the issue. The old forms are inexhaustible. Those who were at Norwich in 1872 will not have forgotten that *two* movements, the first *Allegro* and *Scherzo*, were given on one of the evenings of the Festival, of which Sir Julius Benedict has been the conductor since 1846, and received with the utmost favour. The third and fourth movements, added since then, complete the symphony, which is not only the best written for many years, but may justly be pronounced a masterpiece. The *allegro* is preceded by an introduction, *moderato*, not consisting merely of a short series of connected phrases, but largely developed—something after the manner in which Mozart and Beethoven were wont to usher in their first movements. The *Allegro*, to which this preamble leads, is of an impassioned character, varied here and there by a pompous martial theme, which gives way to a tranquil and charming melody in the relative major—virtually the "second subject." The whole movement is wrought out with the ingenuity of an accomplished scholar. The *Andante con moto*, which follows the *Allegro*, is built upon an exquisite theme which, we quite agree with "G.," has a touch of Schubert in it, and is carried out and diversified much in that master's happiest style. The *Scherzo* will speak for itself wherever it is heard. It has that in it to please all hearers; the most uninitiated can hardly fail to be struck by its marked rhythm and its unceasing tunefulness, while the musician will be charmed with its ingenious contrivances, its sustained power, and its perfect development. The symphony is written for the orchestra throughout with a skill to which we have long been accustomed from the author, but the felicitous way in which all the instruments are made use of in this delicious *Scherzo* is, of its kind, unique. The *Allegro con fuoco*, which brings the work to an end, is, like the opening movement, of an impassioned character, and worked throughout with equal, if not, indeed—the *coda* especially—greater spirit. Here is a fitting climax to a work alike an honour to the composer and a gift to his art. Nothing could possibly be finer than the performance, under Mr Auguste Manns, to whom Sir Julius Benedict had confided the direction of the symphony, and nothing more unanimously cordial than its reception by the audience. Movement after movement was applauded; and Sir Julius was compelled to come forward in the orchestra, where he received a greeting he is not likely to forget. No success was ever more legitimately earned. The singers at this concert were Miss Edith Wynne and Mr. Sims Reeves, both of whom selected music of the best. At the following concert there was no symphony, and only one overture—that to *Der Freischütz*, of which nothing need be said. The pianoforte piece was Sir Sterndale Bennett's new sonata, *The Maid of Orleans*, with which every pianist seems desirous to make acquaintance. So much the better. The sonata is both original and beautiful, and its growing popularity is, therefore, not surprising. Its exponent on the present occasion was Mr. Franklin Taylor. He also performed it "from memory," and with such neatness, brilliancy, unforced expression, and invariable good taste, as to win universal sympathy. His delivery of the *Allegro marziale* was as full of healthy vigour as his reading of the *Adagio* ("Jean of Arc in Prison") of real feeling. In short, this was a performance deserving and eliciting unqualified praise, and Mr. Franklin Taylor, who was loudly applauded, added one more to his well-earned successes in the Crystal Palace orchestra. Another admirable solo display was that of the excellent violinist, Herr Ludwig Straus, in the recitative *Adagio* and *Allegro* from Spohr's concerto No. 6, one of the master's best. Few violinists are such thorough adepts in the music of Spohr as Herr Straus, who has seldom been heard to more advantage, and has seldom been more warmly appreciated. The want of a symphony was atoned for on this occasion—if anything can atone for the want of a symphony at a Crystal Palace Concert—by the introduction of Beethoven's cantata, composed in 1814, to celebrate the "Congress of Vienna." The original title of this cantata was *Der Glorreiche Augenblick* (The Glorious Moment). It was written under circumstances with which Beethoven had little sympathy; and although, as, coming from him, could not fail to be the case, it has many beauties, and even "great moments," it can never be received as one of the happiest inspirations of the master. "G." says justly that "Beethoven never appears at his best when writing to order;" and, indeed, for a man of such independent genius, whose ideas came to him unsought, it could not be otherwise. The *cantata* was not published until after its composer's death, when a new text was prepared for it by Rochlitz. A translation of this second version was used on the occasion under notice. The Crystal Palace choir, Madame Otto Alvsleben, Miss Emily Spiller, Messrs. George Fox and Vernon Rigby, as solo vocalists, and Herr Ludwig Straus, as solo violinist, took part in the performance. The effect, however, although the general performance was good, hardly satisfied expectation. So trying a work stands in need of careful and repeated rehearsals. Doubtless it will be brought forward again. The programme on Saturday afternoon contained several pieces by Mozart, the first being the overture to *La Vilanella Rapita* (composed for an opera by Bianchi), the last, the incomparable symphony in G minor, in which Mr. Manns and his orchestra always greatly distinguish themselves. They especially did so now. The impetuous *finale* was never played with more unflagging vigour and decision. Besides these, we had the concerto for pianoforte and orchestra, No. 20 (in E flat), last but five of the glorious family, written only six years before the author's death. The solo part was played in a thoroughly artistic manner, and with unfailing executive power, by Miss Agnes Zimmermann, who introduced clever cadenzas of her own in the *Allegro* and the *Rondo finale*, the first being both lengthy and elaborate. Miss Zimmermann's performance was much and deservedly applauded, and she was called back to

Digitized by Google

the orchestra at the end. The vocal pieces in the Mozart selection consisted of the well-known aria, "Quando miro," sung by Miss Sterling, an American lady, who has a fine contralto voice, and an air from *Zaida* (an opera written about 1780), assigned to Mdlle. St. Alba, soprano. The remainder of the programme comprised songs by Schubert, Schumann, and Mendelssohn, given in German by Miss Sterling, accompanied on the pianoforte by Miss Agnes Zimmermann; Meyerbeer's too familiar "Robert toi que j'aime," sung by Mdlle. St. Alba, in Italian; and Mr. Arthur Sullivan's *Ouvertura di Ballo*, of which it may be said that the more it is heard the more it is liked, and which was never better performed.

At the concert of to-day Dr. Herr von Bülow is to play the concerto in F flat of Franz Liszt. The symphony selected is the "No. 9" of Beethoven, a splendid climax for the anti-Christmas series.

—o—

## DR. HANS VON BÜLOW'S RECITALS.

(*From "The Times."*)

A record, however brief, of each of the Pianoforte Recitals now being held at St. James's Hall by this renowned professor is called for, if only on account of the variety of styles he illustrates, all which, as has been said, he stamps with the impress of his own powerful individuality. That in whatever Dr. von Bülow plays the attention of the hearer is attracted as much to the executant as to the work he may be interpreting is incontestable. This, however, does not appear singular if we bear in mind the uncurbed enthusiasm he so frequently throws into his task. It was never more emphatically shown than when, at his second Recital, he was engaged upon the opening movement and *finale* of Weber's Sonata in D minor, not the least remarkable of the four largely developed works of the kind contributed by the composer of *Der Freischütz* to the repertory of the instrument of which he was himself so thorough a master. Both of these were delivered by Dr. von Bülow, with a vigour and spirit no less extraordinary than the ease with which the difficulties were vanquished; and these are neither few nor contemptible. To judge by his performances, however, such a thing as "difficulty" is unknown to this gentleman. Weber has prefixed to the first movement of his sonata the words, "*Allegro feroce*," and Dr. von Bülow is doubtless justified in translating them literally. At the same time, the final movement would, in our opinion, gain considerably by being taken at a somewhat less impetuous pace, especially near the end, where the episode and the leading theme are worked consentaneously. The reading of the melodious slow movement was almost in every sense irreproachable; and, indeed, we are disposed to think Dr. von Bülow is rarely heard to such advantage as in passages which demand soft playing, together with all the gradations from "*piano*" to "*pianissimo*." His tone is then exquisite, and his touch as delicate as it is elastic. But when yielding to an impulse which is apparently uncontrollable, he puts forth the *maximum* of energy and force, his tone is not always so legitimate, and the less willingly do the keys seem obedient to his behests. But players of that exceptionally endowed class of which Dr. von Bülow is now, perhaps, the foremost living example, have invariably peculiarities which belong to their idiosyncrasy, and must be regarded as part and parcel of themselves.

The miscellaneous pieces at this recital comprised the *Prelude* and *Fugue* in F minor from Handel's first book of *Suite de Piéces*, Mendelssohn's Air with Variations in E flat ("posthumous"), a *Study* by Moscheles, entitled *La Leggerezza*, a *Barcarole* by Rubinstein (encored and repeated), and Chopin's *Allegro de Concert*. These were given in every instance with wonderful facility, the beautiful variations of Mendelssohn affording Dr. von Bülow ample opportunities of exhibiting to advantage his highest qualities of tone and expression. Perhaps the most remarkable display of executive skill was the "*Leggerezza*" of Moscheles, in which he showed a freedom of wrist, a lightness and elasticity of touch, that could not have been surpassed by the master himself who composed it.

The last piece in the programme was again one of the five great works which are the crowning achievements of Beethoven as a composer for the pianoforte—the Sonata in A major, "Op. 101." This, like all that had preceded it, was, as usual, performed from memory.

On Wednesday afternoon week, at his third recital in St. James's Hall, Dr. von Bülow played from memory Beethoven's colossal sonata in B flat, Op. 106, than which nothing more difficult has been written for the pianoforte by any of the "classical" masters. It was Beethoven's greatest effort in that way, and so he himself esteemed it. Few pianists, even of the highest rank, have ventured to essay it in public, whatever they may have done in private. In one of Mendelssohn's letters from Frankfort he playfully writes—"I came home with S—— last night, from a punch party, where I first played Beethoven's sonata, Op. 106, in B flat, and then drank 212 glasses of punch, *fortissimo*." The performance of this extraordinary work on the occasion under notice was Dr. von Bülow's most remarkable feat since he came here to astonish us. It was, indeed, remarkable from beginning to end, not merely because a piece so long, so elaborate, and fatiguing was, like all the rest, given without book, but also for the sustained vigour with which the *Allegro risoluto* was delivered, the life thrown into the *Scherzo*, with its quaint and original trio, the expression imparted to the long drawn-out *Adagio*, and, above all, for the execution of the final *Fugue*, that seemingly inextricable labyrinth of notes. This all but impossible movement was played from first to last with invariable ease and unflagging spirit, the more surprising, inasmuch as the theme was given out at such a pace as to make every hearer wonder how by any possibility the artist, great as is his executive power and prodigious his memory, could accomplish his task. Dr. von Bülow, however, went through the whole without the slightest hesitation; accent never being lost, clearness rarely sacrificed. In fact, it was an exceptional display of mechanical power, untrammelled by any of the difficulties which seem to follow each other without a moment's intermission, and—until the tuneful episode with which the *Fugue* gets speedily entangled, and which has no small part to act in its further development—without a moment's repose. The *Scherzo* was applauded so loudly that Dr. von Bülow repeated it; but what was still more astonishing, in reply to another demonstration, he repeated the *Fugue* itself from end to end—an achievement, considering what he had already done, and what he still had to do, perhaps unprecedented. In certain passages of the *Adagio*, it may be added, the subtle gradations from *piano* to *pianissimo*, which Dr. von Bülow so greatly affects, had favourable scope for exhibition, and of these full advantage was taken.

The grand sonata of Beethoven was followed by Sir Sterndale Bennett's *Rondo Piucevole* in E, and the same composer's three musical sketches, "The Lake," "The Mill-Stream," and the "Fountain," familiar to every amateur in this country; and after these charming pieces, the rendering of which could have scarcely been more in consonance with the intentions of their author, came Mendelssohn's *Capriccio* in F sharp minor, entitled, it is related by the composer in the album to which at an early age he contributed it, "*Bluette Musicale*," though, considering its difficulties, it is by no means a "*bluette*," to any but the most practised executants. It is marked *prestissimo*, and it need hardly be added that Dr. von Bülow was not behindhand in obeying the indication thus conveyed. With the *Capriccio* were joined the *Gavotte* from Gluck's ballet, *Don Juan*, and J. S. Bach's *Bourée* in A minor.

The Recital began with one of Mozart's most admirable sonatas in the key of F; and ended with Liszt's *Trilogie Suisse* ("Lac de Wallenstadt," "Eclogue," and "Au bord d'une source"), combined with the same composer's *Polonaise Héroique*. That no pianist, except it be Liszt himself, can perform Liszt's music like Dr. von Bülow, it is superfluous to add. The Hall was crowded in every part.

---

(*From the "Standard."*)

The series of pianoforte recitals given by the eminent German pianist, Dr. Hans von Bülow, was brought to a close yesterday afternoon with a programme which at once proclaimed the eclecticism and versatility of the performer. Despite the unpropitious weather there was a considerable attendance, and the efforts of the entertainer were not exerted in vain, so far as responsive approbation is concerned. The selection commenced with Schubert's grand sonata in A major (posthumous), and included Braham's *scherzo* (Op. 4), Rhinberger's "Trois morceaux de concert" (Op. 5); a nocturne (in C minor), three Mazurkas, and Chant Polonais by Chopin; two descriptive pieces by Liszt, Beethoven sonata, quasi fantasia (Op. 27), in E flat, and the same master's 32 variations in C minor (Op. 36). As we have thoroughly discussed the merits of Dr. Hans von Bülow's playing, always giving him the fullest credit for the great power which he unquestionably possesses, although not raising him to the height of a god, like some of his too eager followers, we need but repeat our verdict in connection with the selection of yesterday. Dr. Bülow's performance was masterly in the broadest acceptation of the term, his brilliant execution was marred but by few of those slips which we have learned to accept as the penalty of his greatness; and while the sympathies of the audience may not have been thoroughly associated throughout with the feeling of the executant, their admiration and interest were seldom allowed to flag. Dr. von Bülow was successful in the interpretation of all his pieces, in but few of which he challenges comparison with other performers; where indeed comparisons might be instituted we will take Mrs. Malaprop's opinion of their efficacy, and drop them accordingly. Dr. Bülow has been wise in adopting the recital form of entertainment, through which he has thoroughly substantiated his claims to greatness. When, after the lapse of a brief period may be, the Dr. gives us another recital, we shall expect to find that his individualities are still further toned down, and that he is in all respects worthy the place he occupies in the estimation of the public.

Digitized by Google

## SACRED HARMONIC SOCIETY.

(*From "The Times," December 6.*)

The performance of Handel's magnificent *Israel in Egypt*, last night, under the direction of Sir Michael Costa, whose "additional accompaniments" were used on the occasion, reflected more or less credit on all engaged in it. Handel's grand Biblical oratorio, for so long a period repudiated, or, when produced, brought forward with all kinds of barbarous curtailments and superfluous additions, is now rapidly attaining a popularity which, if public taste continues to progress as it has progressed during the last quarter of a century, promises before long to rival that of the *Messiah*. How much of this is due to the zealous and unremitting exertions of the Sacred Harmonic Society, the oldest institution of its kind ever set on foot in this country, need not be said, any more than how much that society has effected, through the medium of adequate representation, to make the oratorios of Handel generally familiar to the public. That *Israel in Egypt* contains more choruses coming one after another in immediate succession than any other work of the kind, is known to amateurs of choral music allied to sacred themes. This is the chief difficulty with which the members of the Sacred Harmonic Society had to contend, and which, with persistent determination, they, step by step, got over; and now for some time past the "Biblical Oratorio" may be said to have been common property, not only in the capital, but in all large towns where the study of choral music is encouraged and promoted. Enough, however, of an oft-told story.

The performance last night offered but few points for criticism. There is no oratorio which Sir Michael Costa seems to take more pleasure in conducting than *Israel*, and, remembering the successes he has achieved with it at the Handel Festivals, at the Birmingham Festival, &c., no wonder. He never was more careful, attentive, and exacting than last night; and the result was in almost every important instance such as he had good right to anticipate. We shall not go over old ground by enumerating, one by one, the choruses descriptive of the plagues and miracles which lead to the successful exodus and the passage through the Red Sea. It will suffice to state that, from the first of this magnificent series to the last—a series only interrupted by a tenor recitative and an air for contralto ("Their land brought forth frogs")—all was satisfactory. That some choruses were, on the whole, more smoothly and precisely given than others will be readily understood; but when it is stated that the fugal one, "They loathed to drink of the river," "He spake the word and there came all manner of flies," "He sent a thick darkness"—one of the most trying of all for unwavering intonation; "He smote all the first-born of Egypt," and "The waters overwhelmed them," were among those to the execution of which almost unqualified praise can be accorded, it may be understood how excellent was the performance generally. About "He gave them hailstones for rain," and the sensation it invariably creates, we are absolved from speaking.

The still more trying choruses in the second part of the oratorio (the first written by Handel, who entitled it *The Song of Moses*)—the recapitulation of the miracles worked by the Almighty on behalf of His chosen people, were no less entitled to warm eulogy. Among these, "The horse and his rider," "Thy right hand, O Lord," and "With the blast of Thy nostrils"—in which occurs the wonderfully suggestive musical expression of the sentence, "The floods stood upright as an heap," with its sublime antithesis, "The depths were congealed in the heart of the sea"—were the most remarkable. This last, with one exception—"The people shall hear and be afraid" (which rarely happens to go well)—is the most complex and elaborate of them all.

The solo singers have a less responsible task in *Israel* than in any other oratorio. Nevertheless, what is to be done must be done with scrupulous care; and though, in consequence of the indisposition of our excellent contralto, Madame Patey, Miss Enriquez had, at a very short notice, to act as substitute, all went well. Miss Enriquez, passing the recitative which prefaces the chorus, "And the children of Israel wept," got fairly through all the music allotted to her, and, in short, did her very best under the trying circumstances. Madame Lemmens-Sherrington, an expert in Handel's sacred music, can always be relied upon; and nothing could be more artistic than her delivery of the air (with its quaint "ground bass"), "Thou didst blow with Thy wind," or her duet with Mrs. Suter, "The Lord is my strength." The great duet for basses, "The Lord is a man of war," declaimed with striking power and vigorous unanimity by Messrs. Santley and Lewis Thomas, was, as rarely fails to be the case when thus adequately rendered, encored. The encore was accepted, and the duet repeated, to the delight of an over-exacting audience. The chief vocal display of the evening, however, was Mr. Sims Reeves' superb delivery of "The enemy said 'I will pursue;'" an air which this greatest of Handelian tenors has made his own. What might be legitimately done with this, one of the finest of Handel's declamatory songs, was shown at the first Handel Festival in the Crystal Palace, when it created a sensation still remembered. Mr. Reeves sings it now as he sang it then, and revives the old enthusiasm. His voice was never in better condition, and last night he made an exceptional display. Finer, and, if we may be allowed the expression, more "dramatic" singing we cannot remember. The applause was deafening, and there was but one wish in the vast assembly—that the air might be repeated; but, wise in his generation, Mr. Reeves was heedless of the wish. He probably thought that if he sang it a second time he might not sing it quite as well, or (like a true artist) that a repetition of the air would go far to spoil the effect of "Thou didst blow," the more gentle and melodious piece which immediately comes after, and which Madame Lemmens-Sherrington sings so charmingly. An encore of a ballad is one thing; an encore of a *bravura* air—for "The enemy said" can be regarded as nothing less—is another. If the system of encores could be got rid of entirely, it would be a benefit to singers and public alike. It depends upon artists like Mr. Reeves to set the example and adhere to it; but when they do one thing at one time and another thing at the next, the question may as well drop for any hope of its obtaining the desired solution.

Mr. Montem Smith was second tenor, and did the little he had to do like a genuine artist. The band (leader—M. Sainton) was admirable, as usual, and nothing could possibly be better than Mr. Willing's performance of the by no means easy, while at the same time very responsible, organ part.

The Christmas performances of the *Messiah* come next. After these we are promised some novelties—one being the almost forgotten oratorio, *Palestine*, by the late Dr. Crotch, the other Mr. Macfarren's *John the Baptist*, still fresh in the remembrance of everyone who attended the recent Bristol Festival, at which it was produced with such merited success.

—o—

## ALEXANDRA HALL.

An interesting concert of classical and other music was given in the Alexandra Hall, Blackheath, on Monday evening, by Mr. Charles Edwards, a local professor of repute. We were glad to see that the classical selections, numerous and long though they were, had no bad effect upon the attendance, the hall being filled in every part. Hummel's pianoforte trio in E flat (Op. 96) opened the programme, played by Mr. Edwards (pianoforte), Herr Jacobi (violin), and Signor Pezze (violoncello); after which came Mendelssohn's fantasia in F sharp minor, for pianoforte (Mr. Edwards), the same composer's sonata in D major, for pianoforte (Mr. Edwards), and violin (Herr Jacobi); and three short pianoforte solos by Schumann, Mendelssohn, and Hiller, in which the concert-giver also displayed his powers. We counsel Mr. Edwards, who was heard to best advantage in the Mendelssohn duet, not to do so much on another occasion, because it is impossible to do everything well. His accompaniments, for example, were, in a great measure, what accompaniments should *not* be. The vocalists were the sisters Badia, Mr. Stanley Hoole, Mr. Cummings, and his young amateur pupil, Mr. William Webster. The youthful ladies sang several duets and solos in a manner that won general applause; Mr. Cummings was encored both in his own graceful song, "Just as of old," and Molloy's "Claudine;" while Mr. Webster, who has a good baritone voice, and all the necessary requirements of a superior singer, obtained a like honour for Lardelli's romanza, "Riccardo Cuor di Leone." Herr Jacobi gave a brilliant rendering of Sainton's *Scotch* fantasia for violin, which was repeated, as was Schumann's "Widmung," sung by Mr. Hoole.

Digitized by Google

## ROYAL ALEXANDRA THEATRE.

*In the Clouds; a Glimpse of Utopia;* is the title of the new extravaganza produced on Monday evening. Prince Polydor (Mdme. St. Claire), in his search for a new sensation, dips his handkerchief in the "well of truth," and finds one by falling in love with a young maiden, Celiante (Miss Barth).

The inhabitants of Utopia are a "peculiar people." Their king, for example, is merely kept to "wear a crown and lay foundation stones." He has, however, a queen, a commander-in-chief, and an army of one man (fit for active service), but how many he possesses "on paper" we are not informed. The piece is, to use an "international" phrase, a "*fair* imitation" (whatever that means) of the *Happy Land*, Mr. John Bright being "taken off" in place of the persons who do the "funny" in the afterpiece. The extravaganza is full of hits, or intended hits, and the characters being in the hands of Miss Alice Barth, Miss M. Davis, Miss M. K. Nott, Messrs. Danvers, Turner, and Chamberlayne, besides the fair lessee, Mdme. St. Claire (who, by-the-bye, looked, danced, and dressed the prince to the life), the fun was quite up to the mark. Some very pretty music is introduced, and some composed for the piece by Mr. Thorpe Pede, a trio, "Hold him tight," being particularly commendable. We must not omit to mention that a dance, by a young lady in "black tights," is introduced with "special effects." Mr. Thorpe Pede's pretty operetta, *Marguerite*, began, and *The Illustrious Stranger* concluded the evening's amusement.

—o—

## HERR PAUER'S LECTURES.

Herr Ernst Pauer, who seems to have taken a permanent position among our foremost public teachers of music and the literature connected therewith, has resumed his interesting lectures at the South Kensington Museum. The subject of the present course is twofold, dealing first with the rise and development of the various forms of instrumental music, and passing on to the "Art and Science of Pianoforte-playing." The third lecture took place on Saturday, both it and the one immediately preceding having to do exclusively with the first of these divisions. Thus, on Saturday week, Herr Pauer discussed the history and character of the fugue, symphony, sonata, quartet, and other instrumental forms, illustrating his remarks by playing, in his own neat and finished style, a number of well chosen examples. There could be no more instructive lecture than this; but the one given on Saturday last had a more general interest, and attracted a large as well as attentive auditory. The subject was Dance Music, upon which Herr Pauer said a great deal without at all exhausting the material at command. Indeed, a course of lectures would be required in order to cover all the ground occupied by this one theme, and to do full justice to its significance. But in the brief time at his command Herr Pauer was careful to put forward the intimate connection between dance tunes and those forms of instrumental music which are now accounted classical. This, of course, led him to a discussion of the Suite, with its almost exclusive use of dance forms, and to the symphony, in which, till Beethoven invented the *scherzo*, one dance form—the minuet—had a regular place. Herr Pauer could do little more than glance at the attractive subject he opened up; but we trust that some day it will receive separate and exhaustive treatment. "It is highly interesting," says Richard Wagner, in his *Zukunftsmusik, Brief an einem Franzosischen Freund*, "and, at the same time, the only way of elucidating the nature of all musical form—to observe how the German masters have all aimed at giving a richer and broader development to the simple dance melody, executed independently by instruments. . . . . That peculiar work of art, the symphony, was founded and developed on this simple basis." The process by which the noble symphony grew out of the humble dance tune might well engage Herr Pauer's attention as a lecturer, and lead to a result as interesting as Wagner describes the process of investigation to be. From general observations, Herr Pauer went on to explain the origin and character of particular dances, taking his audience from country to country, and giving examples from the music of each. Beginning with Germany, the lecturer passed to Sweden and Norway, jumping thence across the Continent to the Danubian provinces, and afterwards passing to Italy, Spain, Bohemia, Russia, Poland, and Hungary, not forgetting the British Islands in the course of his route. The multitude of dance forms brought under notice, their distinctive character, the beauty of some, and the interest of all, kept the audience closely attentive to the end, and nobody could have gone away without a vivid idea of the important position held by dance music, not only in the history of the art, but also in the history of nations. For this result alone Herr Pauer deserved all the applause he received. The lectures will be resumed on February 18; subject, "The Art and Science of Pianoforte-playing."

## ROYAL ACADEMY OF MUSIC.

A public rehearsal was given in the Hanover Square Rooms, on Tuesday afternoon, when the following programme was gone through by the students, to the entire satisfaction of the audience:—

Andante and Menuetto, from Symphony (MS.)—J. H. Roberts (Student); Mass in C (Solos by Miss Beasley, Miss Grace Bolton, Westmorland Scholar, Mr. Dudley Thomas, and Mr. Pope)—Beethoven; Andante and Finale from Concerto in A minor (Pianoforte, Miss Troup)—W. G. Cusins; Finale to Act I, *Don Giovanni* (Solos by Miss Jessie Jones, Miss Beata Francis, Miss Nessie Goode, Mr. Henry Guy, Mr. Wadmore, Mr. Aldersey, and Mr. Pope)—Mozart; Concerto in E minor, (Violin, Mr. Palmer)—Mendelssohn; Psalm, "Hear my prayer" (Solo by Miss Nessie Goode)—Mendelssohn; Barcarole and Finale from Concerto in F minor (Pianoforte, Mr. A. H. Jackson)—W. Sterndale Bennett; Overture, "Prometheus"—Beethoven.

Beethoven's Mass—considering its difficulties—was exceedingly well executed, and the performance reflected the highest credit on the young artists. The same approbation must be bestowed on those to whom the *finale* to the first act of *Don Giovanni* was entrusted. Miss Nessie Goode and Mr. Wadmore particularly distinguished themselves. Mr. Palmer obtained a recall for his clever performance of Mendelssohn's violin concerto, and the same compliment was paid to Miss Troup and Mr. Jackson for the intelligent way in which they played the excerpts from the pianoforte concertos of Mr. Cusins and Sir Sterndale Bennett. Mr. Walter Macfarren conducted in a thoroughly efficient manner.

—o—

## JOHN SEVERIN SVENDSEN.

("*To the Editor of the London "Musical World."*")

DEAR SIR,—In your number 32, Vol. 49, August 12th, 1871, and in your copy of "The Life of John Severin Svendsen," you mention in a small editorial that you know nothing whatever of Herr Svendsen, but if he be only half what the *Leipsic Journal* makes him we shall be glad of his further acquaintance. In accordance with your remarks I herewith take the liberty, which I trust you will pardon, of enclosing the critiques of two of our most influential daily papers (the *New York World* and the *Daily Tribune*), on Mr. Theo. Thomas's Classical Concert, given at Steinway Hall last Saturday evening, when Herr Svendsen's recent composition, *Sigurd Slembe*, was given with MARKED SUCCESS.

Herr Svendsen is now sojourning with his wife in Christiana, Norway, his native city, for the present. Again apologizing for the liberty and boldness of my addressing you, allow me to subscribe myself, dear Sir, very respectfully yours, DR. M. LEVETT.

*37, West Twenty-Third Street, New York.*

"The concluding wonder of the programme was the overture of Svendsen, *Sigurd Slembe*. Already this young Scandinavian composer has made himself recognised, even in this country, by the composition or two of his which have been heard here, as among the very first of living musicians. His is the novelty which 'consents to shine with new gracefulness through old forms,' and accomplishes some of the unexhausted effects of music, instead of straining after effects which, whatever else they are, are not musical effects. We are not contrasting him in this respect with the master of the new school, but with the most conspicuous disciples of that master. His technical mastery of the resources of the modern orchestra is as complete as that of Liszt or Berlioz. But, unlike these composers, that mastery is with him a means, and not as with them, it seems to us, an end."—*New York Tribune.*

"The Symphonic Introduction of Svendsen's is entirely new to this country, and, indeed, we had no practical acquaintance with any of the works of this young and promising Norwegian composer until Mr. Thomas gave us a specimen of his quality last summer. This introduction is short, vigorous, and richly scored, and will, doubtless, often find a place upon our concert programmes."—*New York World.*

[After this, we must strongly urge Messrs. Grove and Manns to bestow their kind attentions upon Svendsen and his *Sigurd Slembe*. ED. *M. W.*]

MADRID.—After the *Roméo et Juliette* of M. Gounod, Señor Robles has treated his subscribers to *La Traviata* and *Les Vêpres Siciliennes*, but the subscribers have not been very well pleased with the way in which those works were presented, while the general public have been even less so; at any rate, they do not patronise the theatre. Of the artists, Signora Fossa and Signor Bocolini are much liked.—Signor Stagno announces that he has selected for his benefit the opera of *Marina*, by Señor Arreta. The principal parts will be sustained by Madame Sass and Signor Stagno, who will both sing the original Spanish text.

Digitized by Google

## MUSIC IN BIRMINGHAM.

*(From our own Correspondent.)*

It rarely falls to the lot of what is denominated the "provinces" to hear a better performance of Mozart's ever welcome and ever fresh *Nozze di Figaro* than that rendered by Mr. Mapleson's company at the Theatre Royal last week, an additional charm being derived from the fact that the opera had not been previously given (in its Italian garb at least) in Birmingham. To dilate upon the manner in which Mdlle. Tietjens, as the more or less sentimental Countess, Mdme. Sinico, as the lively waiting-maid, Susannah, and Mdme. Trebelli-Bettini, as the mischievous and saucy page, Cherubino, played and sang their respective parts would be superfluous; while Signor Borella's Bartolo, Signor Rinaldini's Basilio, Signor Casaboni's drunken gardener, and Mdlle. Bauermeister's Marcellina are hardly less familiar to the music-loving public. Signor Campobello is, however, new to the part of the Count, and deserves a separate line of praise and encouragement for the manner in which he sustained the by no means easy *rôle* of the jealous and unfaithful noble, whose *droits du signeur* were, no doubt, rigidly (one cannot say righteously) exercised. In look and bearing little, if anything, was left to be desired, and it only needs further practice to enable Signor Campobello to make as good a representative of the Count as may reasonably be expected. Under the conductorship of Signor Li Calsi, an orchestra of some thirty instrumentalists acquitted themselves in a manner more than creditable; while the chorus and ballet (with Mdlle. Blanche Ricois as principal dancer) were fairly efficient.

*Il Trovatore* is an opera which I do not much affect; *en revanche*, it does not much affect me, more particularly when I don't hear it, as was the case when it was played here last week. I learn, however, from trustworthy sources, that Mdme. Sinico as Leonora (how different to the Leonora of Beethoven, to say nothing of her of Donizetti), Mdlle. Macvitz as Azucena, Mdlle. Bauermeister as Inez, Signor Aramburo as Manrico, Signor Sterbini as Il Conte di Luna, and Signor Campobello as Fernando, were all more or less effective, the audience (not of the largest) being proportionately appreciative. I forbear further remark, as criticism, even if vicarious, should not be perfunctory.

If the Theatre Royal, Birmingham—or, at any rate, that part of it which includes the stage and its approaches—was christened the Cave of Æolus, or Temple of the Winds, the title would not be inappropriate, for it might be safely asserted that so draughty and uncomfortable a region can hardly be found elsewhere. That under such circumstances coughs and colds must abound (more particularly at this season of the year), is but a foregone conclusion; and one result was that those who went to the morning performance of Saturday in the expectation of hearing *Lucrezia Borgia*, with Mdlle. Tietjens as the heroine, were disappointed, the illustrious *prima donna* being *hors de combat* (no pun is intended) from the causes already hinted at. Compensation was, however, found by the substitution for Donizetti's desperate Duchess of Rossini's romantic Rosina, in the bright and sparkling *Barbiere*, Madame Trebelli-Bettini sustaining the part of the vivacious ward in so charmingly captivating a manner as to enchant all hearers. In the evening, M. Gounod's *Faust* was given with Mdlle. Roze as Marguerite. Mdlle. Macvitz produced a satisfactory effect as Siebel, while the part of Martha was sustained by Mdlle. Bauermeister with the same conscientious care and attention that she invariably devotes to all that may fall to her share. If the Faust (Signor Urio) and the Mephistopheles (Signor Giulio Perkiu)—two of Mr. Mapleson's recent acquisitions, each possessing the first qualification, a good voice—fell somewhat short, dramatically or vocally, in conception and execution, want of experience may be pleaded as the excuse, for both gentlemen appear to have ability which, with proper study and training, may render them valuable additions to the lyric stage; and, as some months must elapse ere they can make their *début* in London, no doubt considerable improvement may be effected meanwhile. Band and chorus were well under the control of Signor Li Calsi, and the opera appeared to give satisfaction to an appreciative, if not enthusiastic, audience.

Mr. Mapleson's company left on Sunday by special train for Bristol, where they give three operatic performances, after which a like number at Bath, then a week at Brighton, and the Christmas week will give them breathing time till they recommence their tour with concert business.

In justice to a clever and rising artist, I must apologize for the omission of the name of Mr. Edward Lloyd, in my recent notice of Messrs. Harrisons' last concert. Mr. Lloyd sang like a cultivated musician, and was warmly applauded in "M'appari tutt' amor," and encored in Lindsay Sloper's "Airs that wander," for which he substituted "Good-bye, sweetheart." At Messrs. Adams and Beresford's first chamber concert, Hummel's Septet for piano, strings, and wind, and Bach's Triple concerto for three pianos, with stringed accompaniments, will be given. The Amateur Harmonic Association promise M. Gounod's *Gallia*, and Mr. Henry Smart's *Bride of Dunkerron*, at an early date.

D. H.

—o—

## ANECDOTE OF MOZART.

One day, Schachtner found little Wolfgang Mozart practising alone upon a violin of which some one had made him a present.—"Good day, Herr Schachtner," said the boy; "how is your butter violin (*ihre Buttergeige*)?"—This was the name he gave Schachtner's violin, on account of the softness of its tone. Any other boy would, probably, have said: "your violin of sugar."—"Do you know," he added, "it is an eighth of a tone lower than mine? At least, if you have left it as it was the other day." Mozart's father, who knew his son's exceptional memory and profound feeling for tone, felt curious to ascertain whether the boy was right. He sent, therefore, for the violin, and found it was tuned exactly as Wolfgang had said. On another occasion, as Schachtner was playing the second violin part in a trio at Mozart Sen.'s, Wolfgang came and stood behind him, and insisted on doubling the part. As Wolfgang had not yet learnt the first principles of the instrument, his father refused to comply with this boyish caprice. Seeing, however, that his refusal made the boy cry, he finished by taking compassion on him. "Sit down here," he said, "and play so gently that no one shall be able to hear you." Scarcely had the trio begun, before Schachtner was stupified to find that he was perfectly superfluous, since Wolfgang played his part admirably. Without saying a word, he laid down his instrument, and not only did the boy finish the piece begun, but deciphered with equal ease many others. On being greatly complimented for his ability, he appeared flattered, and asserted that he could also have played the first violin part. Being put to the proof, he succeeded in doing what he said he could do. It is true that he sometimes got involved in difficulties, but he always extricated himself from them in a marvellous manner. Andreas Schachtner, to whom we owe these extraordinary and almost incredible anecdotes, was a simple-minded, truthful man, and an intimate friend of the Mozart family. His words merit our full confidence, for he speaks only of what he himself saw, and only to persons whose reminiscences could act as a check upon his own.

Cologne.—Since the 1st September, when the present season commenced, the operatic performances at the Stadttheater have been exceedingly satisfactory, as the company is not only numerous but efficient. Among the works less known here which have been produced, may be mentioned *Jessonda* and *Joseph en Egypte*. Herr R. Wagner's *Meistersinger von Nürnberg* will be the next novelty.

Strassburg.—According to all accounts, Herr Hessler, the manager of the Stadttheater, is "the right man in the right place." Thanks to his thorough knowledge of every professional requirement connected with his position; to his appreciation of the peculiar circumstances in which he is placed; and to his steady perseverance in carrying out whatever his judgment tells him is advisable, he has succeeded in enlisting public favour for his efforts, especially as regards opera. The operatic company is exceptionally good, and some of the members, such as Mdlle Hasselt-Barth, Mdme Krempter-Leonoff and Herr Hesselbach, are highly popular.—According to statistical returns published by Herr Hessler of what was done by him from the 15th September, 1872 to 31st August, 1873, we learn that, besides appearing in Strassburg, his company visited Metz, Muhlhausen, and Colmar, playing in all 493 times, 276 performances being German and 127 French. At Muhlhausen there were 39 German and 58 French performances; at Colmar, 17 German and 25 French; at Metz, 96 German and 36 French, and at Strassburg, 123 German. There were 23 performances of classic operas, Beethoven being represented three times; Méhul, twice; Mozart, thirteen times; and Weber, five.

Digitized by Google

## LAST MONDAY POPULAR CONCERT

*BEFORE CHRISTMAS.*

ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## ELEVENTH CONCERT,

MONDAY EVENING, DECEMBER 15, 1873.

*To Commence at Eight o'clock precisely.*

**Programme.**

PART I.

QUARTET in D minor, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI. *Mozart.*

DUET, "Caro, bella" (*Giulio Cesare*)—Miss JESSIE JONES and Mdlle. REIMAR .. .. .. .. .. .. .. .. *Handel.*

SONATA, in F major, for pianoforte alone—Dr. HANS VON BULOW *Mozart.*

PART II.

SONATA, in D major, Op. 18, for pianoforte and violoncello—(repeated by desire)—Dr. HANS VON BULOW and Signor PIATTI *Rubinstein.*

DUETS, {"Come, oh! night" / "Song of the Swallow"} Miss JESSIE JONES and Mdlle. REIMAR *Ferdinand Hiller.*

SONATA, in C minor, Op. 30, No. 2, for pianoforte and violin—Dr. HANS VON BULOW and Madame NORMAN-NERUDA .. .. *Beethoven.*

Conductor .. .. .. .. SIR JULIUS BENEDICT.

## LAST SATURDAY POPULAR CONCERT

BEFORE CHRISTMAS.

SATURDAY AFTERNOON (THIS DAY), DEC. 13, 1873.

*To Commence at Three o'clock precisely.*

**Programme.**

QUARTET, in C major, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI *Mozart.*

SONG, "The Erl King" (by desire)—Mr. SANTLEY .. .. .. *Schubert.*

SONATA, in E flat, Op. 122 (No. 5 of Hallé's edition), for pianoforte alone (first time at the Popular Concerts)—Mr. CHARLES HALLE .. .. .. .. .. .. .. .. *Schubert.*

RECIT. & AIR, "Revenge, Timotheus cries"—Mr. SANTLEY .. *Handel.*

SONATA, in A major, Op. 47 (dedicated to Kreutzer), for pianoforte and violin (by desire)—Mr. CHARLES HALLE and Mdme. NORMAN-NERUDA .. .. .. .. .. .. .. .. *Beethoven.*

Conductor .. .. .. .. .. SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

**ELEVENTH CONCERT—THIS DAY—DECEMBER 13th, 1873.**

PROGRAMME.

OVERTURE, "Exhibition" .. .. .. .. .. .. *Auber.*

SONG—Madame OTTO-ALVSLEBEN.

PIANOFORTE CONCERTO in E flat—Dr. HANS VON BULOW .. *Liszt.*

SONG—Mr. GEORGE WERRENRATH.

PIANOFORTE SOLOS—Dr. HANS VON BULOW.

DUET—Madame OTTO-ALVSLEBEN and Mr. GEORGE WERRENRATH.

CHORAL SYMPHONY .. .. .. .. .. .. .. *Beethoven.*

Vocalists—Mdme. OTTO-ALVSLEBEN, Miss MARION SEVERN, Mr. GEORGE WERRENRATH, Mr. GEORGE FOX, and the CRYSTAL PALACE CHOIR.

Conductor .. .. .. .. .. MR. MANNS.

### MARRIAGE.

On the 10th inst., at St. George's, Hanover Square, by the Rev. Philip S. O'Brien, FRANCIS, son of the late THOMAS HOLYOAKE, Esq., of Redditch, Worcestershire, to Miss MARIE ROLPH, of Great Portland Street, W. (late of the London Academy of Music). No cards.

### DEATH.

On December 6, suddenly, Mr. ELLIS ROBERTS, Harpist to H.R.H. the Prince of Wales, aged 54.

TESTIMONIAL TO MR. G. A. MACFARREN.—We are requested to inform our readers, that, by an unaccountable oversight, the name of Mr. Arthur Sullivan, a Professor of Harmony and Composition, and of "Reading from Score and Figured Bass," in the Royal Academy of Music, was omitted from the list of Professors who signed the testimonial to Mr. G. A. Macfarren, particulars of which were published in the *Musical World* of November 22.

**NOTICE.**

TO ADVERTISERS.—*The Office of the* MUSICAL WORLD *is at Messrs* DUNCAN DAVISON & CO.'S, 244, *Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

# The Musical World.

LONDON, SATURDAY, DECEMBER 13, 1873.

WE do not suppose that time will ever seriously affect the position held in England by Handel's *Messiah*. That work has grown, like the British oak, for more than a hundred years, and now its roots have so firm a hold on popular affection that nothing can move it. The *Messiah* is assimilated into the national body, and forms part of the national life. But, while this is the case, and while there is neither a chance of its pre-eminence being shaken, nor a desire for such a result, the fact is obvious that Handel's work no longer stands alone as the oratorio of Christianity. Till lately it held this position. Only the *Messiah* gave musical embodiment to the mission of Christ, and to the grand cardinal doctrines of the religion He established—reason the more why a distinctively Christian nation should cherish it with peculiar fervour. But there came a change when Bach's *Passions-Musik*, after one or two ineffective efforts at distant intervals, gained a hold upon the public. The *Messiah* found then, we will not say a rival, but a companion,—a work treating the same exalted theme of suffering and redemption, and embodying, within limits, the same grand and touching story. This was a step in advance; because it is no more good for a public to be a public of one work, than for a man to be a man of one book. The tendency in such a case is towards a confirmed narrowness of view. Everything has to be tested by the one admitted standard, and there can hardly be progress or variety. It was well, therefore, when Bach's *Passion* gained the public ear, and began slowly, though surely, to worm its way into favour. That the movement will go on, we have no more doubt than that its result will be to encourage an eclectic musical taste among the masses of the people. But there is every probability of a third work soon taking its place by the side of the *Messiah* and the *Passion*—a work also dealing with the story of the Redemption, and the person and mission of the Redeemer. Many years ago, the Bach Society, now defunct, took in hand what is called the *Christmas Oratorio* of the great master, after whom the society was named. More—it did for the *Christmas Oratorio* what it did for the *Passion*, and gave a public performance of the work in a necessarily abridged form. But the *Bach Society*, admirable in intention, and, so far as it went, in action, seemed unable to carry out its designs. It could give one or two performances, and no more; the inevitable consequence being that, as regards achieving popularity for a neglected masterpiece, its efforts were thrown away and wasted. No more was heard of the *Christmas Oratorio* till two parts of it were given in St. James's Hall, three or four years back, by the curious organisation which called itself the "Ancient Concerts." Our readers will have that performance in mind, and need not be told that it did very little towards commending the old master's music. Even after this *fiasco* the *Christmas Oratorio* was not wholly abandoned, for, in 1870, portions of it were heard at a concert given by the students of the Royal Academy of Music, under Mr. John Hullah's direction. Such repeated attentions to the work showed that an adequate revival was only a question of time. Indeed, that revival

Digitized by Google

would certainly have come in any case. It is one of the peculiar features of the present day, as regards music, that while a numerous and powerful party are projecting themselves into the "future," others, obeying an instinct of compensation, are exploring the past. On every side we meet with rivals of all kinds; and, this being the case, it was not probable that such a work as the *Christmas Oratorio* would be overlooked. Happily, it has fallen now into the right hands, and will have everything done for it that perseverance can do. We need scarcely remind any one that Mr. Barnby, then at the head of the Oratorio Concerts, popularised Bach's *Passion* by resolutely keeping it before the public eye. That he will do the same for Bach's other great sacred work there is good reason to believe. Mr. Barnby has shown that he is not the man to put his hand to the plough, and then look back. Wherefore, we expect him to drive the new furrow straight ahead till the task he has set himself is done.

The first performance of the *Christmas Oratorio* takes place in Albert Hall on Monday next, under conditions well adapted to ensure success. Till after it, we must reserve any observations upon the work itself, merely pointing out that, as a collection of six cantatas for as many Church feasts more or less connected with the birth of Christ, it is very long, and can no more be given in its entirety than under the original conditions. But, though the *Christmas Oratorio* was never intended to do duty as an oratorio, nor ever written for the concert-room, its revival will excite the greatest interest, and Mr. Barnby will have preferred another claim to the gratitude of amateurs.

## OCCASIONAL NOTE.

THE *Standard*, in a recent article on the Crystal Palace Saturday Concerts, speaks in the following terms of Mr. Arthur Sullivan's *Ouvertura di Ballo*, which was the last piece in the programme:—

"Mr. Arthur Sullivan's *Ouvertura di Ballo*, a bright, vivacious inspiration, which would have done honour to Auber, brought a concert of unusual interest to a brilliant termination. In this class of composition Mr. Sullivan stands without a rival, and such a position ought to render him anxious of adding new triumphs to his list. The *Ouvertura di Ballo* possesses the Auberian spirit in all its essentials—that is to say, that scholarship, fanciful invention, and airiness of expression are combined in a work which is very light and brisk, but never trivial or vapid. One more attribute of Auber's Mr. Sullivan also possesses in the knowledge of how to employ the brass and percussion instruments, so as to reap all their advantages without developing any vulgarity."

With every word of which we agree.

BACH'S CHRISTMAS ORATORIO.—The next concert of the Royal Albert Hall Choral Society, which is to be given on Monday next, the 15th inst., will be signalized by the production of Bach's Christmas Oratorio, for the first time in this country. It is certainly remarkable that so great a work as this should have remained unheard, and, except to the student, almost unknown in England—although it can scarcely be wondered at, considering the unaccountable neglect with which Bach's sublime setting of the *Passion* has, until very lately, been treated. The interest, however, which has been created by, and which always now attaches to every performance of the last named work, proves the fact that such masterpieces only require to have a fair hearing and a satisfactory rendering, to attain, in a very short time, a lasting popularity. It is by no means improbable that the Christmas Oratorio may become even more attractive than the *Passion* Music, being less fragmentary, and also naturally of a more jubilant character: the whole work is, in fact, a joyous song of praise and gratitude for the coming season, when all "good Christian men rejoice." The vocalists announced to take part in this performance are Madame Otto-Alvsleben, Madame Patey, Mr. W. H. Cummings and Signor Agnesi; Dr. Stainer presiding at the organ. The performance will be, as usual, under the direction of Mr. Barnby.

## CONCERTS VARIOUS.

THE All Saints' Musical Society gave a grand evening concert on December 9th at St. Peter's Hall, Walworth. The Misses Brown, Wheeldon, and Blanche Hinderer, Messrs. Braden, Carter, and Ch. J. Bishenden were the principal vocalists. In the first part, the society gave selections from the *Messiah*, *St. Paul*, and *Judas* in excellent style. Mr. Bishenden gained great applause, and was encored in his songs, "Nazareth," "True to the last," and a new song, "Sir Marmaduke." The various other solos were duly appreciated. Messrs. Vernham and Freeman accompanied the vocal music, and Mr. R. Mackie conducted.

MR. W. F. TAYLOR, organist of the Parish Church, Battersea, gave his annual concert at the Llamas Hall on Monday last. He was assisted by Mesdames Elise de Waldeck, Burgess, Withers, Messrs. Carter and Ransford, who all acquitted themselves in a manner satisfactory to a numerous and fashionable audience, Mr. Ransford being, as usual, a marked favourite. The chief interest in the concert was centred in Mr. Taylor's new compositions, among which was a charming part-song, for voices alone, "When the sun retires to rest," and some pianoforte pieces, "Adeline" (Romance), "Kenilworth" (Tempo di Gavotta), and "Wladislawa" (Polonaise de Concert). The first two were played by Mr. Taylor, in a finished manner, and the third ("Wladislawa") by a little pupil of Mr. Taylor's, Miss Hamilton, scarcely in her teens, who played in a manner (considering the polonaise is a very brilliant concert-piece for any performer) that was quite surprising, and showed how well she had been instructed; this was further illustrated by her performance, with Mr. Taylor, of Herz's brilliant duet on the March from *Guillaume Tell*, which called forth a unanimous encore. Altogether the concert was highly satisfactory. Among the audience we noticed the Rev. Dr. Thomson, vicar of an adjoining parish, but, we regret to say, none of the Battersea clergy, under whose "patronage" the concert was given.

ATHENÆUM READINGS, CAMDEN ROAD.—The concerts, which take place at the Lecture Hall every Friday evening, have been more than usually attractive, thanks to the exertions of an energetic committee, amongst whom Mr. P. Waterlow, son of Sir S. Waterlow the ex-Lord Mayor, takes a most active part, ably assisted by Mr. Robert Smith, the hon. secretary. The spacious hall was crowded on Friday evening, December 5, to listen to a performance of particular interest. The concert began with Signor Tito Mattei's "Grand Valse," for piano solo, brilliantly played by Miss Kenny. Mdlle. St. Clair sang, in the first part, a song by Claribel, and, in the second part, Pinsuti's song, "I love my love," and was in both very successful. Mr. C. D. Hoblin gave two comic songs, the last one being encored. Herr. A. Kühne, whose fine voice and exquisite style of singing have been often admired at these concerts, sang a romance by Stanzieri, "To t'amero," as also a song by C. Oberthür, with harp accompaniment, and was immensely successful in both. One of the great attractions of the evening was decidedly Mr. Oberthür's harp-playing. He was loudly encored in his effective solo, "Clouds and Sunshine," when he gave his well-known brilliant solo, "La Cascade;" the same compliment was awarded him after his fine performance of Parish Alvar's "Serenade," when he played another brilliant piece. Mr. Oberthür's unquestionable merit as a composer of the legitimate school was fully sustained by his clever performance of his "Concertino," a composition of three highly interesting movements; the orchestral parts, adapted for the piano, were played by Herr A. Kühne, who proved himself an excellent pianist and thorough musician. The vocal pieces were accompanied on the piano by Miss Kenny and Mr. Lee. We must, also, not omit to state that Mr. R. W. Davison read two scenes from Sheridan's *The Rivals* with great effect. For the next concert, on the 12th inst., the co-operation of Mr. Wilbye Cooper, the vocalist, is promised; and Beethoven's piano quartet in E flat will be given.

### ON BLUNT.

There is a gay villain called Carker,
Whose conduct grows darker and darker;
When played by A. Cecil,
His polish and *vis* 'll
Astonish each candid remarker.

Z's OWL.

BRUNSWICK.—Herr Franz Abt has written a romantic four-act opera entitled *Des Königs Scharfschütz*.

ROME.—Weber's opera, *Der Freischütz*, has been produced with great success at the Teatro Apollo. The artists were Signore Bedetti, Singer, Signori Perotti and Petit. The performance was altogether exceptionally good. According to report, the last opera produced during the present season will be *Poliuto*, with Signora Pozzi-Brazzanti, Signori Patierno and Sparapani.

Digitized by Google

## PLANETARY LIFE.

BY

**Hermes.***

(*From "All the Year Round."*)

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."

NO. II. THE HORSE IN ANOTHER WORLD.

(*Continued from page* 818.)

I may here give a brief account of our slinging machines, to which you have nothing similar. Experience had led us to the conclusion that the practice of tying up horses by their heads was attended with many bad results. The high-spirited animal thus held for several hours proved, in many cases, eager to rebel, until his temper was spoiled, and he became vicious. We also found that the weight of the body, pressing on the slender limbs of a thorough-bred horse, frequently engendered diseases, and often caused injuries to the fetlock joint, sometimes terminating in lameness. At first we substituted for the old arrangement a sort of spacious box, in which the horse was, as it were, a prisoner at large, but when the animals were high-tempered they would resent even this milder form of restraint, and probably injure themselves by plunging and kicking about. Ultimately we hit upon the "slinging machine," which completely answers its purpose. It consists of a kind of mattress, stuffed with soft hair, which is so constructed as to envelope the body of the horse, with "continuations" to encase the legs and feet, and is suspended, by means of ropes from large rings, firmly fixed in a cross beam, near the roof of the stable. The feet generally touch the ground, but so lightly that the weight of the body does not press on them. The whole apparatus is so arranged that the horse can move in any direction, and can even lie down on any part of the padding, which corresponds to his movements, for, by means of a winch, we can raise and lower him at pleasure. We had additional motives for the adoption of our present system in the fact that our steeds are very fleet, and our lands very hilly. It is therefore desirable that the strength of the horse should be husbanded, which would not be the case if he had to bear the weight of his body on his slender legs.

The construction of our "Nozia," or "head-holder," which differs essentially from your bit, is in accordance with the leading principle of allowing the animal as much ease as possible. It forms a figure, not unlike that of your 8, and we so place it that one portion goes under the lower, and the other over the upper jaw, while the central piece enters the lower extremity of the mouth over the tongue. Attached to either side of the nozia, which is of metal, and opens by means of a spring, is a single rein, made of the hide of a hippopotamus, a material which is never known to break. The power of directing the animal is principally obtained by pressing both jaws together, and bringing down the head close to the chest, a perfectly painless operation, but one which enables the rider to hold his steed firmly, when a decrease of speed is desired. The saddle for men is very small, and is so placed, by means of two girths, as to avoid pressure on the spine, above which it is slightly raised. The hoofs of the horses are protected by noiseless shoes, made of the hide of the hippopotamus, and so roughed that a slip is impossible even on the smoothest and most precipitous road.

For ladies who take a pleasure in equestrian exercises, a special arrangement is made. Two broad bands, consisting partly of a light kind of metal, partly of a substance like a strong and very elastic leather, and lined with an exceedingly soft material, encircle the body of the horse, at the greatest possible distance from each other. Screwed into four metal ferrules, a pair on each band, are as many strong, slender supports, or poles, from which a small car, placed sideways, is suspended. This falls near, but does not touch, the horse's back, and is so firmly sustained that there is no danger of its slipping lower than the point intended. Attached to the car, of which, indeed, it forms a portion, is a small, light, but extremely firm, piece of mechanism, comprising four or five steps, by means of which the lady easily mounts, and which, when she has taken her seat, she pulls up after her, and fastens to one of the poles. In this position it forms a stool for her feet. Strong as it is, the whole apparatus, including the seat and the steps, is not heavier than one of your side-saddles.

The absence of all pressure on the horse's spine, which is thus enabled to move freely, is regarded by us as a great advantage.

The lady, as soon as she has taken her seat, fixes a small bar, so that she is firmly enclosed on all sides. When the animal moves, the chair swings slightly, but is checked at a certain point, and the skill of the fair equestrian is shown by the ease with which she keeps herself in an erect position, and accommodates herself to the varied movements of the horse. A certain knack is required to preserve a steady and graceful seat, but, proficiency once obtained, the lady feels as easy in her car as if she were on a chair in her drawing-room. Holding the reins from her seat, she guides the horse without difficulty; and when she wishes to descend, having stopped the animal, she fastens them to one of the poles, and, the steps being let down, readily descends. Neither in mounting nor alighting does she require assistance, and anything like a jump from the seat would be contrary to our notions of decorum.

The exercise taken by our ladies in their cars is far milder than that which results from the use of your side-saddles. Our hot climate is opposed to violence of any kind, and I should not forget to state that, in the season when the sun is most powerful, a canopy is placed over the poles as a screen for the rider. The side towards which the seat is turned is varied on every occasion, that the body of the rider may not acquire any improper bias by too constant usage to one position.

With our horses a propensity to "bolt" is very rare, but if anything of the sort is attempted, the lady can draw the animal's jaw close to its chest, instantly attaching the reins firmly to one of the poles. In that position the horse stops at once, and the lady, if she chooses to descend may d so with perfect safety. Serious accidents to ladies on horseback, even to novices, are to us utterly unknown.

(*To be continued.*)

* Communicator of "*Another World.*"

PLAUEN.—A new oratorio, *Petrus*, has been executed under the direction of Herr Gast, by about four hundred singers, the solo vocalists being Madame Lang-Klauwell and Herr Joseph Erl, from Dresden. The oratorio is from the pen of Herr Theodor Berthold, Organist to the Court of Saxony, and was exceedingly well received.

MUNICH.—It seems likely that Herr R. Wagner's idea of an operatic training school will shortly be carried out, though with certain modifications in the original plan. The School will be established, not in Bayreuth, but in Munich, and will form a sort of subordinate branch of the Theatre Royal, being placed, for a time, at least, under the orders of the Intendant-General.

BAYREUTH.—The prospects of the Grand-National-Festival-Stage-Play-Theatre are not particularly promising at the present moment, if foreign papers are to be credited. It appears that not only are the works suspended for want of funds, but that, in consequence of the foundations giving way, the walls are gradually settling down, and will, probably, shortly come to the ground, unless energetic measures are at once taken to prevent their doing so.

Digitized by Google

## PROVINCIAL.

BURY.—Mrs. John Macfarren gave, at the Athenæum Hall, a pianoforte and vocal recital, assisted by Miss Agnes Drummond, who sang with great taste, and was called upon to repeat "There's nae luck about the house." "Mrs. Macfarren's performance on the piano"—writes the *Bury Free Press*—"proved how richly that lady deserves the favourable critiques which have been written of her. It is not often that one finds the capability of appreciating and appropriating the spirit which imbued the composer, combined with the ability of infusing that spirit into the performance of his productions; but both these powers Mrs. Macfarren possesses in a high degree. Whether it was a brilliant rondo, or one of the descriptive 'water pieces,' which have been so much favoured by both composers and pianists, whether it was a caprice, a funeral march, or a fantasia, they were all equally well rendered, and the faultless and rapid fingering could not but elicit admiration from an appreciative audience."

LIVERPOOL.—The *Liverpool Daily Post* of December 8 writes as follows:—

"On Saturday evening the members of the Societa Armonica gave an open rehearsal at the Liverpool Institute. The rehearsal began with an overture by Mozart (*Don Juan*), which was more than fairly executed, much of the success being due to the able manner in which Mr. Armstrong wielded the conductor's *bâton*, and to Mr. Lawson's skilful leadership. The other performances of the orchestra included Kalliwoda's Symphony, No. 6, in F, Op. 132, all the four numbers of which were played with faultless precision; and a march by Ries. The vocalists were the Liverpool Vocalists' Union, the soloists being Miss Monkhouse and Mr. Busfield. Balfe's chorus, 'Hither we come,' was a creditable performance, and the same may be said of Bishop's chorus, 'The tiger crouches in the wood.' Miss Monkhouse sang with her usual care and sweetness the song, 'Oh, happy is the little bird,' and was heartily encored, Mr. Smith's horn *obbligato* blending agreeably with her voice. Mr. Busfield was equally successful with the *scena* from *Oberon*, 'Oh, 'tis a glorious sight.'"

NOTTINGHAM.—We read in the Nottingham *Daily Express* as follows:—

"The Sacred Harmonic Society gave a first-class rendering of the *Messiah* at the Mechanics' Hall last Thursday evening. The artists engaged for the solo parts were Madame Frances Brooke, Miss Enriquez, Mr. G. T. Carter, and Mr. Chaplin Henry. The band consisted of over thirty performers; Mr. Essex presided at the organ, and Mr. Henry Farmer conducted in a most masterly manner. We never remember to have heard a grander performance of the *Messiah*. The choruses were really fine, and rendered with a smoothness and precision which produced a perfect result. Mr. Farmer must have been at great pains, and given much valuable time to have brought his band and chorus to such a point of perfection. We were much gratified to see a crowded hall, and it must have had an encouraging effect on the members of the society. The next concert is announced to take place on the 21st of January, when Mr. Sullivan's new oratorio, *The Light of the World*, will be presented. Mr. Santley, Madame Patey, and other famous vocalists are engaged. Mr. Charles Hallé's band will compose the orchestra, and Mr. Sullivan himself will conduct the performance."

BELFAST.—The inaugural concert of "Carroll's Choral Society," which has been formed by Mr. B. Hobson Carroll for the performance of oratorios, cantatas, part-songs, glees, and madrigals, took place in the Music Hall, where a numerous and fashionable audience assembled to listen to Mr. J. F. Barnett's cantata, *The Ancient Mariner*. That every care had been taken to render the choral numbers of the cantata in the most satisfactory manner—says the *Northern Whig*—was at once apparent, and though—as might naturally be expected in a work abounding with so much descriptive music—the absence of an orchestral accompaniment was sometimes felt, yet the way in which the cantata was produced left no ground for complaint. The society is, as it describes itself, a "Choral Society," and in the special department from which it takes its name it has made a successful and encouraging *début*. Miss Helen Horne (soprano), and Miss Holden (a local amateur contralto), sang all the music assigned to them, in the highest degree creditably. The tenor was Mr. Barton M'Guckin, and Mr. J. L. Wadmore was the baritone. There were about eighty voices on the orchestra. Occasionally—remarks the *Northern Whig*—the tenors came out a little too strongly, but careful training was everywhere apparent; and at the conclusion of the cantata Mr. Carroll, who conducted with his usual efficiency, was honoured with a most enthusiastic outburst of applause, which he acknowledged by bowing to the house. Mr. T. Osborne Marks, Oxon., presided at the harmonium, and Mr. George Mellor at the pianoforte. The second part of the concert consisted of a "miscellaneous selection." Signor Randegger's cantata, *Fridolin*, composed for the Birmingham Festival, is to be at once put in rehearsal.

KIRKCALDY.—The Kirkcaldy Musical Society gave a performance of Haydn's *Creation* in the Corn Exchange on Friday week. There was a good attendance, comprising the *élite* of the district. Mr. Adam Hamilton, of Edinburgh, conducted.

TUNBRIDGE WELLS.—The first morning subscription classical concert has taken place in the Assembly Room, where a large and fashionable audience assembled. The concert was under the conductorship of Mr. G. F. Kiallmark. The performers were Mr. H. Holmes (first violin), Mr. F. Folkes (second violin), Mr. A. Burnett (viola), Signor Pezze (violoncello), Mr. Kiallmark (pianoforte), and Miss Purdy (vocalist). The programme comprised compositions by Schubert, Mozart, and Mendelssohn, all of which were executed in a most brilliant manner. Miss Purdy sang Giordani's "Caro mio ben," and the old English ballad, "Near Woodstock town," with excellent taste; and Mr. Holmes contributed a violin solo, Beethoven's "Romance in G," in finished style.

## ARE BURLESQUES DEMORALIZING?

(*To the Editor of the "Musical World."*)

SIR,—This is a question for authors, actors, managers, the public, and above all, the Lord Chamberlain, to seriously consider.—Can it raise the position of an author of any original merit to try and turn into ridicule the works of our great dramatic writers, such as Shakspeare and Bulwer, by course jokes, senseless puns, so far fetched as to cause a general outcry from the audience of—"Oh!"—and derisive laughter? Such applause as this can only convince the writer of the worthless effect of his handy-work upon the general public—the *thinking* portion leave the theatre before the piece is half finished, going away wondering how any man, with a spark of talent, can throw it away so recklessly, instead of cultivating that talent for something original; and, instead of demoralizing the rising generation with exhibitions, termed "breakdowns" and "comic (?) songs," only worthy of music-halls at the east end of London, writing such pieces as were produced by Madame Vestris. The young author by so doing would not only improve the tone of society—which has been so lowered by the coarse vulgarity of the stage—but would prepare himself for better things. There are some lofty "geniuses" of the present day who actually deny that Shakspeare was a great writer. Shakspeare's "fools" speak wisdom; but our modern authors' "fools" go right on to buffoonery! speaking nothing but folly!—and that, too, often of a very vicious kind. Now, I seriously ask, how can it improve the comedian to go and study the *manner* of an acknowledged public favourite, and *try* to turn his best points into ridicule?

This buffoonery is not difficult, and has been a serious stumbling-block to many a rising comedian, who, had he made *originality* his study, and gone to nature for his models, would have held a high position in his profession. The old comedians never stooped to this kind of clap-trap; what would Farren or C. Matthews the elder have said to any manager who would have had the courage to ask them to try to make Macready or Edmund Kean look ridiculous by making Tom-fools of themselves!—Fancy the sons of these two great actors now filling the high position their fathers held, being asked to buffoon Mr. Irving in the great part he is now playing, or in his fine rendering of Charles the First. We may "fancy such a thing" without any doubt with respect to the result. A manager can only bring contempt upon himself in the eyes of every thinking and right-minded man when he condescends to pander to a degraded taste by trying to bring into contempt that which is refined and elevating. It is in such cases as these that the Lord Chamberlain should exercise his authority, for the stage has a very great power over our social and moral condition; and if the managers of our theatres have not the good sense to know what responsibilities rest upon them for the well-being of society, it is the *duty* of the Lord Chamberlain to teach them that the stage is not to be made a medium for libel and demoralization!—Yours, &c.,

R. C.

HAMBURG.—The Stadttheater, after being entirely renovated, is to be reopened on the 1st September, 1874. Signor B. Pollini has been selected as manager, a character in which he is already favourably known. It is to be hoped that the old theatre may be more fortunate under this gentleman than it has been under several of his predecessors.

NEW YORK.—The first Symphony Concert given by Mr. Theodore Thomas introduced to the public Franz Schubert's Symphony in C major, a Symphonic Introduction by Svendsen, and "Queen Mab," from *Romeo and Juliet*, by Hector Berlioz.—Great things were expected of Verdi's *Aida*, and, according to the latest accounts, public expectations and managerial hopes were thoroughly realised. M. Strakosch announced that on the *mise-en-scène* of this opera he had expended thirty thousand dollars. He did not say, however, whether in paper or gold.

Digitized by Google

## CHARLEY SCHULTZ.

One morning in 1853, a sailor boy—a blonde, curly-haired German—dressed in a red flannel shirt, dark trowsers, slippers, and no stockings, stopped in front of a music store in this city and looked wistfully in. Some one was trying the tones of a piano, and the sailor-boy eagerly listened, his hands nervously moving, and his lips parting and firmly compressing. He stepped in cautiously, paused a moment, advanced a little further, and stood until the person testing the instrument had left the stool, and then our sailor-boy turned and asked permission to try the instrument. The clerk, smiling contemptuously at the rough figure, motioned his hand toward the door, indicating him to leave. In 1849 or 1850 the habiliments of a stranger wouldn't have incurred this ungracious reception, but this was 1853. The sailor-boy hesitated, looking yearningly at the piano, when a fellow-countryman, a musician, standing by, said: "Why, of course, you may try it, sit down!" With a flushed face, the boy sprang to the seat, and ran his tarry fingers over the keys; he paused, and bit his lips with surprised mortification, looked at his rough, soiled digitals, opened and closed them rapidly, frowning at them with a kind of surprised curiosity, as if, by mistake, he had changed hands with somebody, and had only just discovered it; ran his fingers irritably over the keys again, and then folding his arms, dropped his head, and sat dejectedly looking at the key-board.

His new friend, who was intently observing him all the time, and had seen the accomplished artist at once, through the cramped and ineffectual attempts, now said, "You must be patient and wait the recovery of your fingers from their rough usage." The boy said he had just arrived from Europe *before the mast*. On questioning him it was discovered that he was a violinist and a private pupil of Spohr, and, his story being confirmed by well known German residents of this city—who had received letters desiring them to be on the look out for the boy, whose family suspected he had gone to California—he was properly cared for, and entered on the duties of his profession. Schultz is now the established director of the orchestra at the California Theatre. There has never been a charitable object for which his services have been asked that he has not responded to, and in all these years he never has received a benefit or complimentary testimonial to his generosity or professional merits.—B.

## PROJECTED NEW THEATRE AT SAN FRANCISCO.

(*From a Californian Correspondent.*)

Dimensions of lot: 110 feet by 275 feet. The building will occupy the entire lot. The theatre proper will be situated at the rear portion, and will be 161 feet deep, by a width of 110 feet. The remaining 114 feet, at the front, will be devoted to stairs and entrances on the ground floor; art gallery on the first, and studios on the second floor; also, a grand vestibule and billiard saloon. The stairs will be two in number, 26 feet wide, 75 feet deep, and 20 feet high, with large show windows opening into the entrances, and into Mission Street. The entrances will be three in number, viz., one grand central entrance, 24 feet wide, and one on each extreme end of front, 12 feet wide. The lower one, used for the two upper galleries of the theatre, and the upper for the art gallery, making the total width of entrances 48 feet. These are all used as exits from the theatre, and as there is a communication with Jessie Street, at the proscenium, and a 25 feet passage to Stevenson Street, at the rear of the stage, the capabilities of emptying the house, in case of a panic, are great. The main entrance has convenient box-offices on either side, and in connection with the grand vestibule, laid in tile, with a Cologne fountain of chaste design in the centre of the latter. The grand vestibule is 35 feet wide, 65 feet long, and, extending up through three stories to the roof, terminates in a dome skylight 60 feet from the floor. The orchestra circle and parquette are entered from corridors opening on to the ground floor of vestibule, and staircases on either hand conduct to a continuous gallery around the grand vestibule, conducting, in the same manner as above, to the dress circle. The billiard room and saloon are beneath the grand vestibule, and are reached by a stairway out of the gentlemen's sitting-room. The art gallery proper is situated in the central portion of the front, 38 feet wide by 80 feet long, and extends up through two stories, with rooms for statuary, &c., on the first floor, and studios on the second, surrounding the art gallery proper, and provided with ample staircases, elevators, ladies and gentlemen's sitting and dressing rooms, lavatories, &c., the art gallery opening into the gallery of the grand vestibule, furnishing a magnificent promenade, and allowing of its being used in connection with the theatre. On the ground floor of this portion of the house are ample box-offices, retiring rooms for ladies and gentlemen from the theatre, manager's office, and office for the transaction of business for the art gallery.

*Theatre proper.*—The general contour of the auditorium is a circle of 87 feet diameter, the circumference striking the curtain line, back and sides, of the house, and each circle is reached by a corridor 12 feet wide, and extending around each circle and conducting to the proscenium boxes and stage. The total height of the auditorium is 78 feet, from the orchestra rail to the eye of the dome, from which will be suspended a magnificent chandelier. The circles are all open, as is the style in American theatres, and will be provided with light iron chairs of neat pattern, elegantly upholstered, and which turn up when the sitter rises, leaving the egress from the row free. The parquette is on the ground floor, from the rear of which, and about one foot above it, rises the orchestra circle, following the lines of the walls of the auditorium. These are reached from the ground floor of the vestibule, above the orchestra circle, and following its lines is the dress circle supported on iron columns, and reached from the gallery of the grand vestibule. The balcony is above the dress circle, and the gallery, or the amphitheatre, the topmost of all. These latter are reached by a separate entrance, as before mentioned, and are supported in the same manner as the dress circle, having the same contour. The house will *seat* about 2,300 persons. The orchestra will be sunk below, and partially under, the stage, which will be 3 feet 9 inches high at the foot-lights. *Stage.*—Depth of stage to foot-lights, 82 feet; to curtain, 74 feet; width of stage, 110 feet. Proscenium opening, 46 feet high and 44 feet wide; proscenium, 12 feet wide on the splay, and fitted with twelve boxes, six on a side, and upholstered A No. 1. The scene docks will extend the full length of the stage, and will admit of each flat being run directly off the grooves into the dock. The provisions for dressing-rooms (star, stock, and super), green-rooms, traps, property-rooms, paint galleries, &c., are unrivalled on this coast. Dr. Thomas Wade, the well-known dentist, is the prime mover in the enterprise; F. W. Best, the lessee; and Messrs. Wilber and Ford the builders. The house is situated on the north side of Mission Street, and will be styled "Wade's Grand Opera House."

MAGDEBURG.—Mozart's *Requiem* was lately performed with great effect by the Association for Sacred Music, under the direction of Herr Rebling.

BARCELONA.—A new opera, *Editta*, will be produced during the ensuing season at the Teatro del Liceo. The music is by Señor Obiols, and the libretto by Señor Don Francesco Fors de Casamayor.

FLORENCE.—A new opera, *L'Avaro burlato*, is announced at the Teatro Rossini. It is by Signor Giuseppe Maria Sborgi.—According to report, another new opera, *Il Re Nala*, by Signor Dall' Argine, will be brought out at the Teatro Principe Umberto during the Carnival.—*Niccolo de' Lapi* has been given fourteen times at the Pagliano.

BRUSSELS.—The prize offered by the Academy of Arts for the best Stringed Quartet has, according to several papers, been gained by M. S. de Langle, Junr., of Rotterdam.

MILAN.—Signor Sangiorgi's new opera, *Giuseppe Balsamo*, has, after numberless delays and postponements, at length been produced at the Teatro dal Verme. If the fact that the composer was called on twenty times during the first performance, and the author of the libretto once, and that some of the pieces were encored, constitutes a genuine success, then, without doubt, *Giuseppe Balsamo* may be ranked as such. But we all know what bravos, recalls, laurel wreaths, complimentary verses, and so on, mean on first nights in Italy at the present day. No one, therefore, will, probably, be surprised to hear that *Giuseppe Balsamo* is not a masterpiece, and will, in all probability, vanish ere long from the bills, never to return. In the first place, it is two long; there are five mortal acts of it. Then, it is deficient in originality and character. Parts of it are very old-fashioned as regards form, and reminiscences from other operas are by no means scarce. On the other hand, the melody is easy, elegant, and abundant. The principal parts were sustained by Signore Lodi Mariannina, Wanda Miller, Signori Maurelli, Storti, and Fabri. *Saffo* is underlined with Signore Barbot, Viale, Signori Pardini and Buti.—A new opera, *Morovico*, by Signor Dominiceti, is in preparation at the Teatro Carcano.—M. A. Rubinstein has given two concerts at the Conservatory. His programme included compositions by Handel, Chopin, Beethoven, Schumann, Liszt, and Mozart; as well as various emanations from his own pen. The well-known Florentine Quartet, also, have given a concert in the same place.

Digitized by Google

## REVIEWS.

R. Mills & Sons.

*Strive, Wait, and Pray.* Words by Miss Proctor. Music by Walter Austin.

The setting of Miss Proctor's verses shows a skill and taste quite out of the common order. The music is well written, and not only suited to the words, but adapted to heighten their effect by means at once legitimate and artistic. Equally well fitted for soprano or tenor, this song has only to be known to find extensive favour. We should add that the accompaniment, though a very important feature, is not at all difficult.

Henry Klein & Co.

*The Sailor's Bride.* Song. Written by Charles J. Rowe. Composed by Sir Julius Benedict.

The subject of this song has been worked almost to death, but when a musician like Sir Julius Benedict takes a stale topic in hand we confidently look for something new to be made out of it. In the case before us the result is one of the most charming songs conceivable—a song with grace and beauty in every bar. The melody is charming, and not less so the accompaniment, which shows the master's hand alike in details and general design. We commend the song as one which should have a place in every amateur's repertory.

*He was her only Son.* Written by C. J. Rowe. Composed by J. Schira.

This should be called a *scena* rather than a song, since it consists of various movements, and tells a complete dramatic story, beginning with the separation of a sailor lad from his mother, and ending with his happy return, laden with fame and fortune. It may be imagined that a narrative like this suited the genius of Signor Schira, whose music illustrates its various incidents with graphic and striking force. The work exacts a good deal from the singer, but, if its exaction can be met, the question of success is a question no more.

*Petits Souvenirs.* Deux Morceaux de Genre pour Piano, par Gustave Erlanger.

Only one of these pieces is before us, and that is an *Andante* in D flat major, of considerable merit, and agreeable effect.

*Air Favori de Henri IV.* Transcription pour Piano par Paul Barbot.

This air has an unquestionable historic interest if it be, as stated, the one composed for Henri the Fourth's marriage with Marguerite de France, and performed at the Louvre. Apart from this, its interest is small. The transcription is very easy.

*My Love's True-hearted.* Song. Words by C. J. Rowe. Music by L. Zavertiial.

There may be nothing very distinctive in this song, but it is well written, and if well sung (by either bass or contralto voice), cannot fail to be well received.

*I hear thee speak of a better land.* Song. Words by Mrs. Hemans. Music by Arthur Cecil.

So far as we know, this is Mr. Arthur Cecil's maiden work, and, as a maiden work, it undoubtedly promises much. The music shows a good feeling for the words, and considerable power of expression. On the other hand, there are one or two passages questionable from a technical point of view. Mr. Cecil should submit his MS. to an expert.

Ransford & Son.

*Who comes so gracefully gliding along.* Trio for ladies' voices. Poetry by Moore. Music by W. F. Taylor.

A tuneful and pleasing composition in C major, easy to sing and accompany. Well adapted for home use.

*Sir Ralph and the Lady Fair.* Written by William Jones. Music by M. Keller.

The words of this song tell an exciting story of knightly derring-do; and the music is bold and full of spirit. Just the thing for amateur basses.

*Musing Alone.* Ballad. Written by the Author of "Who can tell?" Music by J. P. Knight.

A simple ballad in G major, upon a subject that appeals to every heart. There is little in the music, but a good singer could make an effect with the song.

*I Would not Change my English Home.* Ballad. Written by Dr. J. E. Carpenter. Music by J. L. Hatton.

Another simple ballad in C major.

*A Sailor's Yarn.* Song. Words by C. J. Rowe. Music by J. L. Hatton.

A stirring tale of the sea, with which Mr. Hatton has interfered as little as possible.

*The Boy and the Brook.* Song. Written by Longfellow. Music by J. L. Hatton.

Here we recognise the hand of Mr. Hatton in his best mood. The song is one of much interest and equal charm. Especially should the graceful and characteristic accompaniment be noticed. Let our amateur readers take care to procure "The Boy and the Brook."

## WAIFS.

Next year will be the year of pianists, as Arabella Goddard comes here in the spring, fresh from her Australian triumphs, and Dr. Hans von Bülow is to succeed her in the fall.—*New York Arcadian.*

There are now six musical journals published in Trieste.

The direction of the Frascati Concerts, in Paris, has been entrusted to M. Maton.

The *Messiah* will be performed at the Cirque des Champs Elysees on the 18th inst.

M. Vieuxtemps, the violinist, has retired from public life for the present, owing to his state of health.

Madame Faure has just lost her father, M. Decius Brutus Lefèvre, and, in attending the funeral, M. Faure contracted an illness which, says the *Ménestrel*, causes his friends great anxiety.

An orchestra has been formed out of the students of the Paris Conservatoire, and the *Ménestrel* jerkily says of the first performance:—"Triomphe sur toute la ligne. Ensemble de véterans, verve de vingt ans."

Captain Flood Page, well-known to the volunteer world, has been appointed to the place so long and admirably filled by Mr. George Grove, as Secretary to the Crystal Palace. Mr. Wilkins will now be general manager.

Louis Drouet, the distinguished flute player, whose death we announced last week, is said to have been the composer of the air, "Partant pour la Syrie," which is generally attributed to Queen Hortense, of whose suite the musician was a member.

Miss Emily Mott, who recently made so promising a *début* at St. James's Hall, is now suffering severely from rheumatic fever. Miss Mott was on the eve of her departure for Italy, to complete her vocal studies, when she was so unfortunately attacked with the above malady.

London appears to be inundated with a swarm of young pianists. By far the most promising of these is Miss Josephine Lawrence, a pupil of Hallé and Arabella Goddard. This young lady made a very successful *début* at her own concert some time since, and we read of her having been playing privately before royalty.—*New York Arcadian.*

The Oswestry "Handel Society" announce a performance of the *Messiah* on the 16th inst. The principal vocalists engaged are Miss Edith Wynne and Miss Jessie Bond. The efforts of this society to promote a love of first-class music are meeting with success, and will, no doubt, ere long, enable the members to occupy an important position in the principality, as educators of the people in the knowledge of the works of the great masters.

Mr. Charles Hallé announced six concerts in Liverpool; the first on the 18th ult., at St. George's Hall. A contemporary says: "We distinctly remember the year of 1848, when he gave his first concert at the Assembly Rooms, with Herr Ernst, to an audience of 7. This was the encouragement Liverpool then gave to what is termed classical concerts. Now Mr. Hallé ensures a crowded hall of 2,000 people." Here is encouragement for some of our concert speculators.

Paul Moist begs to state that he misses Augusta Thomson from the London stage, but hears that she is "opera-boufferising" in the provinces (provinces—word specially adopted by the *Era*). Augusta goeth to the Theatre Royal, Liverpool, for the pantomime; after that P. M. trusts to again see her in the great metropolis (great metropolis—special title, registered by the late editor of the *Morning Advertiser*). Your readers may take that for *granted!* (This goak is registered).

The *Telegraph's* Parisian correspondent says:—

"The much-vexed question of the opera is settled at last. The Government has decided in the sense which I indicated some weeks ago, and the French company is to alternate with the Italian at the Salle Ventadour. The new Minister of Public Instruction, M. de Fourtou, has brought in a bill for an extraordinary grant in order to defray the expenses incurred by the destruction of the house in the Rue Lepelletier, and by the necessity of providing for the temporary representations to be given during the period required for the completion of the new house."

The *Philadelphia Press*, in writing about a performance of Vincent Wallace's opera of *Maritana*, says:—"Mr. Wilford Morgan, an English tenor, appeared as Don Cæsar de Bazan, it being his *début* on the American stage. He achieved a gratifying success. His voice is of the *robusto* order, with a clear, crisp, and telling quality, and is smooth and even. He has also command of an unusually effective falsetto, which he uses very gracefully in the softer passages. Several of his airs were encored, and the audience were evidently highly pleased both with his singing and acting. His make-up, as the vagrant nobleman, was at once picturesque and appropriate, and his impersonation marked by the requisite swagger and abandon. Mr. Morgan has since appeared with great success as Fra Diavolo, Manrico (*Trovatore*), and Thaddeus (*Bohemian Girl*).

Digitized by Google

Madame Adelina Patti has returned from Moscow to St. Petersburgh. Her first appearance at the opera was as Gilda in *Rigoletto*. She was welcomed back with enthusiasm.

Mr. George Russell announces his intention to play Sir Sterndale Bennett's new sonata, *The Maid of Orleans*, at his concert, at Croydon, on Monday next. A fine performance of this beautiful work is expected; and that expectation will be fulfilled, there is no reason to doubt from the well-known antecedents of this accomplished pianist.

Two performances of J. S. Bach's *Christmas Oratorio* were given by the Choirs of Christ Church, New College, and Magdalen Chapel Choirs, assisted by several members of the University, on Tuesday and Thursday, the 2nd and 4th of December. At noon on Thursday, after an introductory voluntary by the organist of New College (Mr. Taylor), the service was commenced by a short form of prayer selected from Daily Service, and so arranged that, in some measure, the Oratorio took the place of the Anthem. Before the commencement of the Christmas music Mr. Taylor resigned his seat at the organ to the organist of Magdalen (Mr. Parret), who accompanied the oratorio throughout. In the opening chorus, "Christians, be joyful," the manner in which the boys attacked the second subject, and the accuracy with which they took the high notes were deserving of praise. The part of the Evangelist, by whom the story of the Incarnation is told, was sustained by Mr. Robson, of the Cathedral Choir. The choral, "How shall I fitly meet Thee?" and, in fact, the whole of the choral music, was sung in excellent style. It may be doubted whether any part of the music will have done more towards educating the musical taste of the congregation than the performance of these chorals. The bass aria, "Lord Almighty," was sung by Mr. R. Macan, tutor of Christ Church, who most ably rendered the whole of the bass music. The choruses, "Glory to God in the highest," "Glory be to God Almighty," "Come and thank Him," "Lord, when our haughty foes," and "Hear, King of Angels," were performed with clearness and precision, notably in the case of the fugal chorus, "Glory to God in the highest." If it were not invidious to particularize, we should award the palm to the performance of the *alto*, "Sleep, my beloved," the choral, "'Tis right that angels," with its delicate reminiscence of the previous air in the accompaniment, and the soprano air, "Ah, my Saviour," accurately rendered by Mr. Donaldson. The service was concluded by the benediction, and Mr. Taylor having resumed his seat at the organ, terminated the musical part of the service with a *toccata* and *fugue* by J. S. Bach.

## MUSIC RECEIVED FOR REVIEW.

RANSFORD & SON.—"A Sailor's Yarn," "I would not change my English home," and "The Boy and the Brook," by J. L. Hatton; "Musing alone," by J. P. Knight; "Sir Ralph and the Lady fair," by M. Keller; "Who comes so gracefully gliding along," by W. F. Taylor.

HENRY KLEIN & Co.—Air favori de Henri IV. pour piano par Paul Barbot; "Petit Souvenirs" pour piano (Op. 17), par Gustave Erlanger; "The Sailor's Bride," song by Sir Julius Benedict; "I hear thee speak of a better land," by Arthur Cecil; "Camella and Rose" and "A damsel fair was singing," by Wilhelm Ganz; "Fear not," by Joseph Romano; "He was her only son," by F. Sohira; "My love's true hearted," by L. Zaverthal.


# Advertisements.

## THE VOICE & SINGING
BY
## ADOLFO FERRARI.
THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.
London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

## DR. STOLBERG'S VOICE LOZENGE,
For invigorating and enriching the voice, and removing affections of the throat.

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS
## LYON & HALL,
WARWICK MANSION.

## MOLLOY'S LATEST SONGS.
THE RIDE (in three keys). 4s.
THE BROOK AND THE WAVE. 4s.

ROBERT COCKS & CO.'S NEW PART SONGS for FOUR VOICES (post free for two stamps each), *i.e.*, "God save the Queen," "Far away," "Happy be thy dreams," "A Rose in Heaven," "God bless our Sailor Prince," "Let the hills resound," and "God bless the Prince of Wales." The two last four stamps each.

LET THE HILLS RESOUND. A new Part Song, by the composer of "God Bless the Prince of Wales." Post free, the Song, 18 stamps; Piano Solo and Duet, 24 stamps each; four voices, class copy, 4 stamps.
London: ROBERT COCKS & Co., New Burlington Street, W.

"THE SACRED HEART." The beautiful Processional Hymn sung by all the Pilgrims to Paray-le-Monial. Arranged as a piece for Pianoforte or Harmonium by J. Pittman. Price 2s.; or, for one or four voices, with French and English words, 1s.—London: E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

THE TALE OF A SHAH. Sung, with immense success, by Mr. Templeton, at every performance of the Moore and Burgess Minstrels. 18 stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

JOHN SEBASTIAN BACH'S
## CHRISTMAS ORATORIO.
Parts I. and II. (Embracing the Birth of Christ),
Translated and Adapted by HELEN F. H. JOHNSTON
(*Translator of the "Grosse Passions-Musik"*),
FOR THE BACH SOCIETY,
By whom it was first performed in England, 1861, under the direction of
SIR W. STENDALE BENNETT,
And afterwards by the
STUDENTS OF THE ROYAL ACADEMY OF MUSIC, 1870,
Under the direction of MR. JOHN HULLAH.
Edited and Revised from the Full Score by ARTHUR O'LEARY.
PRINTED FROM ENGRAVED PLATES.

Price, in Paper Covers, 2s. net; in Cloth Boards, 4s. net. Chorus Parts, 1s. 9d. each. Band Parts can be hired.

LONDON: LAMBORN COCK, 63, NEW BOND STREET.

## "AWAKE THEE, O ZION!"
AND
## "SLUMBER BELOVED,"
The two Contralto Songs in
J. S. BACH'S "CHRISTMAS ORATORIO."
FOLIO EDITIONS.
Post Free for 18 Stamps each.
LAMBORN COCK, 63, New Bond Street.

## HERR REICHARDT'S LATEST SONGS.
(Composer of "Love's Request" and "Thou art so near.")
"THE HEART'S MEMORIES." Poetry by Tennyson. .. .. 4s.
(R. MILLS and SONS.)
"AUBADE" (LOVE'S VOICE). Poetry by Victor Hugo... .. 4s.
(E. C. BOOSEY.)
"Two graceful examples of Herr Reichardt's well-known and highly appreciated style."—*The Queen.*

## "HOMEWARD BOUND."
PART SONG. S.A.T.B.
Composed by the Rev. JOHN HAMPTON, M.A.
Price Fourpence. Octavo size.
London: NOVELLO, EWER & Co., 1, Berners Street.

## "IL RITORNO."
("LE RETOUR.")
RONDO VALSE (with Italian and French Words).
Composed by
MICHEL BERGSON.
Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## "OUR DARLING,"
SONG,
(in C and in E flat).
The Words by ETTY LOVELL.
The Music by J. HALLETT SHEPPARD.
Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.


Digitized by Google

# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

## The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

**The Music by F. SCHIRA.**

*PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.*

---

FROM THE POSTHUMOUS WORKS OF ROSSINI.

## The Song of the Titans, 4s.,
## National Hymn, 6s.,
## Ave Maria, 4s.,
AND
## Cantemus, 4s.

---

## Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-BETTINI, AND MR. SIMS REEVES.

**Music by T. ANDERTON.**

*PRICE 3s.*

---

PUBLISHED BY

## HUTCHINGS & ROMER,

***9, Conduit Street, Regent Street, London, W.***

---

**Performed at the Birmingham Festival, with immense success.**

# FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

## ALBERTO RANDEGGER

| | s. | d. |
|---|---|---|
| The Score complete, for Voice and Pianoforte, paper cover - - | 6 | 0 |
| Ditto, ditto, bound in cloth - - | 8 | 0 |
| "Repose and Peace" (Sung by Madame Sherrington) - - | 3 | 0 |
| "Wildest Conflicts" (Sung by Mr. Santley) - - - - - | 3 | 0 |

PIANOFORTE.

| | | | |
|---|---|---|---|
| Nava's Three Subjects from "Fridolin" - - - | each | 3 | 6 |

No. 1. Hunting Chorus.
„ 2. Chorus of Handmaidens.
„ 3. Dance and Chorus of Villagers.

---

*N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.*

---

## CHAPPELL & CO.,

**50, NEW BOND STREET, LONDON.**


Digitized by Google

Edited by WM. SPARK, Mus. D.,
*Organist of the Town Hall, &c., Leeds.*

A SELECTION OF

# COMPOSITIONS

FOR THE

# ORGAN,

BY

# EDOUARD BATISTE,

*Organist of St. Eustache, Paris.*

| No. | | s. | d. |
|---|---|---|---|
| 1 | FOUR ANDANTES | 4 | 0 |
| 2 | TWO ANDANTES | 4 | 0 |
| 3 | GRAND OFFERTOIRE in D minor | 3 | 0 |
| 4 | GRAND OFFERTOIRE in C minor | 4 | 0 |
| 5 | GRAND OFFERTOIRE in D | 5 | 0 |
| 6 | GRAND OFFERTOIRE in F | 5 | 0 |
| 7 | GRAND OFFERTOIRE in E minor | 3 | 0 |
| 8 | GRAND OFFERTOIRE for EASTER DAY; in A minor | 4 | 0 |
| 9 | GRAND OFFERTOIRE in F minor | 4 | 0 |
| 10 | TWO ELEVATIONS—F major and E flat major | 3 | 0 |
| 11 | SIX SHORT LOUD and SOFT VOLUNTARIES (Suitable for the Opening or Closing of Divine Service.) | 3 | 0 |
| 12 | TWO SOFT VOLUNTARIES—A minor and D minor | 3 | 0 |
| 13 | FUNERAL MARCH | 3 | 0 |
| 14 | TWO PROCESSIONAL MARCHES | 3 | 0 |
| 15 | OFFERTOIRE in B flat | 3 | 0 |
| 16 | OFFERTOIRE in A | 3 | 0 |
| 17 | TWO VOLUNTARIES | 3 | 0 |
| 18 | MARCH in E flat and POSTLUDE | 3 | 0 |
| 19 | THREE ANDANTES | 4 | 0 |
| 20 | ELEVATION and TWO COMMUNIONS | 4 | 0 |
| 21 | NINE PRELUDES | 4 | 0 |
| 22 | OFFERTOIRE in E major | 4 | 0 |
| 23 | LARGHETTO in G and EIGHT SHORT and EASY PRELUDES | 3 | 0 |
| 24 | FOURTEEN SHORT and EASY PRELUDES (First Set) | 4 | 0 |
| 25 | FOURTEEN SHORT and EASY PRELUDES (Second Set) | 4 | 0 |
| 26 | OFFERTOIRE in A flat | 3 | 0 |
| 27 | FOURTEEN SHORT and EASY PRELUDES (Third Set) | 4 | 0 |

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE.

THIS DAY.

*Price 2s. 6d., paper; 4s. cloth, gilt edges.*

# Sacred Songs,

## ANCIENT & MODERN.

*A Collection of One Hundred Songs by the following Composers:—*

| | |
|---|---|
| HANDEL. | MEYERBEER. |
| MOZART. | BEETHOVEN. |
| MORLACHI. | MENDELSSOHN |
| HAYDN. | CRESCENTINI. |
| ROUSSEAU. | CHERUBINI. |
| MARTINI. | MÉHUL. |
| Sir J. STEVENSON. | ROMBERG. |
| Dr. ARNE. | MARCELLO. |
| BACH. | AVISON. |
| PERGOLESI. | WELY. |
| J. B. CRAMER. | SHRIVAL. |
| LOTTI. | ARCADELT. |
| GORDIGIANI. | Dr. GREEN. |
| A. S. SULLIVAN. | STRADELLA. |
| Sir J. BENEDICT. | ROSSINI. |
| HENRY SMART. | HEROLD. |
| KNIGHT. | J. L. HATTON. |
| ALEX. EWING. | F. H. COWEN. |

LONDON:
BOOSEY & CO.,
HOLLES STREET.




Digitized by Google

Printed by Henderson, Rait, and Fenton, at No. 69, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by William Duncan Davison, at the Office, 244, Regent Street, *Saturday, Dec. 27, 1873.*

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)


"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe.*


SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 51. SATURDAY, DECEMBER 20, 1873. Price { 4d. Unstamped. 5d. Stamped.



THIS DAY (SATURDAY).

CRYSTAL PALACE.—THIS DAY.—"PUSS IN BOOTS."

CRYSTAL PALACE.—PRODUCTION of the New CHRISTMAS PANTOMIME, written expressly for the Crystal Palace by Mr. E. L. Blanchard. THIS DAY (SATURDAY).

CRYSTAL PALACE.—The GRAND CHRISTMAS ANNUAL, written by Mr. E. L. Blanchard, entitled, "PUSS IN BOOTS; or, Dame Trot and her Comical Cat, and the Great Ogre, Fee Fo Fum," will be performed for the first time THIS DAY, Dec. 20, commencing at 2.30 p.m. A portion of the opening has been written expressly for Mr. George Conquest and his son, who will be supported by a powerful cast. The elaborate and magnificent scenery (with the exception of the transformation picture) by Mr. F. Fenton, Mr. Emden, and assistants. Among many beautiful scenes, that of the Grand Ballet, Opening of the Valentine, will be of particularly gorgeous beauty and novel and interesting effects. The great Transformation Scene, entitled, A Child's Vision of Fairy Land, by Mr. Charles Brew (whose services have been secured exclusively for the Crystal Palace), will be of unsurpassed magnificence, a masterpiece of imaginative power, illustrated by dazzling beauty. The Ballet arranged by Madame Colliere; the Music composed and selected by Mr. Oscar Barrett; the Harlequinade invented by Rowella; the general action arranged by Mr. T. H. Friend, the stage-manager; and the whole produced under the Company's own management. Admission, Half-a-crown, or by Guinea Season Ticket.

ROYAL ALEXANDRA THEATRE, Park Street, Regent's Park, close to the York and Albany.—Proprietress—Madame ST. CLAIR.—Every evening at 8.45, a new Fairy Extravaganza, entitled, "IN THE CLOUDS: A GLIMPSE OF UTOPIA," by Gilbert à Beckett. Characters by Misses Alice Barth, Costin, Davis, Nott, and Madame Marion St. Clair; Messrs. E. Danvers, C. Morelli, Baker, Valentine, Chamberlain, and J. W. Turner. Preceded by, at 7.30, the highly successful Opera, in One Act, entitled, "MARGUERITE." Miss Ashton and Mr. Turner. Conclude with "ILLUSTRIOUS STRANGER." Doors open at 7. Box-office open from 11 to 5. No charge for booking.

GREAT SUCCESS OF "IN THE CLOUDS."—ROYAL ALEXANDRA THEATRE, Park Street, Regent's Park. Last Night of "MARGUERITE," SATURDAY, Dec. 20, when the theatre will be closed for the great preparations for the Grand Pantomime, entitled, "MOTHER REDCAP; or, Harlequin Queen Fancy and the King of the Golden Mountain." Morning performance on Boxing Day at 2·30; evening performance at 7.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor—Mr. BARNBY. Handel's MESSIAH, on WEDNESDAY, Dec. 24, at Eight o'clock. Madame Lemmens-Sherrington, Madame Edna Hall, Madame Patey, Mr. Sims Reeves, and Signor Giullo Perkin (his first appearance in London). Organist—Dr. Stainer. Solo Trumpet—Mr. T. Harper. Boxes, £3 3s., £2 10s., and £1 10s.; Stalls, 7s. 6d. and 5s.; Balcony, 3s.; 5000 Admission at 1s. Tickets at Novello's, 1, Berners Street, and 35, Poultry (where also may be had small scores, paper covers, 1s. 4d. and 2s.; cloth 2s. 6d. and 4s.); the usual Agents, and at the Royal Albert Hall.

"ONE WORD."

NICOLAI'S Popular Duet, "ONE WORD," for Contralto and Tenor, will be sung by Miss Julian and Mr. Albert James at Miss Kate Gordon's Concerts at Ambleside, This Day; on Monday at Kendal; on Tuesday at Dalton-in-Furness; and on Wednesday at Ulverstone.

"ALICE, WHERE ART THOU?"

MR. ALBERT JAMES will sing (by desire) Ascher's Popular Romance, "ALICE, WHERE ART THOU?" every evening during the ensuing week at Ambleside, Kendal, Dalton-in-Furness, Ulverstone, &c.

ELECTRICITY VALSE,

By HENRY KLEIN.

Price 4s.

"Is tuneful, danceable, and not difficult."—*The Graphic.*

"This is really a very pretty waltz, with good melodies admirably arranged for the pianoforte."—*The Era.*

"Whether used for dance purposes, or played for its own sake, it cannot fail to please."—*Musical World.*

"The music is pretty, and variety of effect produced by broken rhythm."—*The Court Circular.*

Post free, 24 stamps.

London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.

LONDON ACADEMY OF MUSIC. Instituted 1861.

Supported by the following eminent Professors:—

Principal, Professor WYLDE, Mus. Doc. Cantab.

| | |
|---|---|
| Signor Manuel Garcia, M.D. | Mr. Joseph Barnett |
| Chevalier F. Schira | Signor F. Lablache |
| Mr. J. F. Barnett | Signor Traventi |
| Herr Ganz | Herr Henseler |
| Mr. C. K. Salaman | Herr Lehmeyer |
| Signor Scuderi | Mr. A. Barth |
| Signor Tartaglioni | Signor Praga |
| M. Beauvoisin | Mr. Mann |

The ANNUAL CHRISTMAS MORNING CONCERT will take place on SATURDAY next, at Half-past Two o'clock, and the ANNUAL EVENING CONCERT on TUESDAY, December 30, at Eight, in ST. GEORGE'S HALL.

The Next Term commences January 9, the entrance day for which is WEDNESDAY, January 7, between 11 and 4. Fee, per term, for instruction in three branches of study, Five Guineas. Prospectuses at St. George's Hall, Langham Place, Regent Street.

G. R. WILKINSON, Sec.

"LOVE AT SEA."

MISS EDITH WYNNE will sing Sir Julius Benedict's New Song, "LOVE AT SEA," at Mrs. Scarisbrick's Concert, at Liverpool, Saturday Morning (This Day), Dec. 20th.

"ALICE, WHERE ART THOU?"

MR. EDWARD LLOYD will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at Liverpool, This Day, December 20th.

MR. PEARSON will sing at Manchester this Evening, Chester, 23rd; Liverpool Musical Society, 24th; Manchester, 25th; Preston, 26th; Manchester, 27th; Glasgow, 29th and Jan. 1st, 1874,; City, 7th; Ashton-under-Lyne, 15th; Mr. Kuhe's Brighton Festival, Feb. 19th; Sheffield, 24th and 25th. For intermediate dates, address to No. 18, Cecil Street, London.

MISS LILLIE ALBRECHT, the talented and rising young Pianist, who met with great success at the Promenade Concerts, Covent Garden, will be happy to enter into engagements for concerts, soirees, &c. Address to care of Messrs. Duncan Davison & Co., or at Miss Lillie Albrecht's, 5, Gower Street, Bedford Square.

HERR SCHUBERTH begs to announce, in answer to numerous applications, that the vacancies for Artists in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., are now filled up.

MR. LANSDOWNE COTTELL'S MUSICAL EVENINGS at HOME, for the social study and practice of vocal and concerted music. Ladies and gentlemen desiring to assist, address, Charles Ray, Secretary, 37, Abbey Road, N.W.

MR. H. C. COOPER, formerly one of the Solo and Principal Violins of the Philharmonic Society of London, will return permanently to London in the middle of January, 1874. Mr. Cooper accepts engagements as Soloist for Violin or Viola, or in the Orchestra. Lessons given. For terms, &c., apply (*pro tem.*) to 14, Prince's Street, Leicester Square.

REMOVAL.

SIGNOR GUSTAVE GARCIA and MADAME MARTORELLI GARCIA, beg leave to announce their Removal to 54, Portsdown Road, Clifton Gardens, Maida Hill, W. *N.B.*—Signor Gustave Garcia (Nephew of Malibran and Viardot Garcia) sang at M. Riviere's Concerts during the Season; at the Philharmonic Society (Liverpool), December 9; and will sing at Herr Kuhe's Grand Festival at Brighton in February.

NEW SONGS by the most Popular Composers.

Just Published.

SIR JULIUS BENEDICT'S "The Sailor's Bride." 4s.
VIRGINIA GABRIEL'S "A Shadow." 4s.
SCHIRA'S "He was her only Son." 4s.
ARTHUR CECIL'S "I hear thee speak of a better land." 4s.
WILHELM GANZ'S "Camelia and Rose." 4s.
In D flat for Soprano, and in A flat for Contralto.
WILHELM GANZ'S "A damsel fair was singing." 4s.
Post-free at half-price.

London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.


Digitized by Google

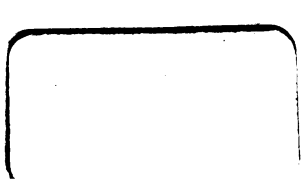
Digitized by Google

3 2044 043 850 056

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.



Digitized by Google

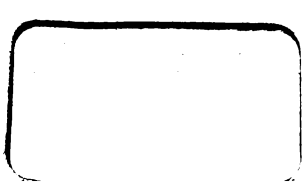
Digitized by Google

3 2044 043 850 056

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.



Digitized by Google

Digitized by Google